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Volume 94

Number 1

March 2011

Hispania



A journal devoted to the teaching of Spanish and Portuguese, published by the American Association of Teachers of Spanish and Portuguese, Inc.

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Hispania

Volume 94 ■ Number 1 ■ March 2011

A journal devoted to the teaching of Spanish and Portuguese
Published by the American Association of Teachers of Spanish and Portuguese, Inc. Founded 1917

AATSP
The American Association of Teachers of Spanish and Portuguese

Hispania

Editor
Sheri Spaine Long
University of Alabama at Birmingham

Book/Media Review Editor
John K. Moore, Jr.
University of Alabama at Birmingham

Managing Editor
David P. Wiseman
Lewis-Clark State College

Website
www.hispaniajournal.org

Associate Editors

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From the Desk of the Executive Director

During the past decade there has been much discussion about the future of print and paper copies of books, journals, textbooks, and other reading materials. Many have predicted that the digital and electronic format of materials will soon overtake the print format and that bound books and journals as we know them will disappear. It is difficult to dispute this prediction since the amount of material available online is increasing rapidly.

Along with this increase in the availability of materials in electronic format, there has been a simultaneous increase in the cost of paper, printing, distribution, and mailing of print materials. The increased cost combined with the increased availability of online materials has resulted in the fact that numerous university libraries have ceased purchasing print copies of books, and especially journals, and are eliminating printed materials from their shelves. It was recently and widely reported that the new Applied Engineering and Technology Library at the University of Texas at San Antonio is completely "bookless." Its entire collection of 425,000 volumes and 18,000 journal articles is available only in online format. Obviously, these changes are also stimulating discussion about the role of university libraries.

The AATSP Executive Council, office staff, and editors of our publications have also been discussing the future of the print versions of our journals and newsletters. As you know, our newsletter *Enlace* exists only in online format and current and archived issues are available on our website. Current issues of *The Portuguese Newsletter* are distributed in print format, but past issues are available electronically and archived on the website as well.

Hispania, the official journal of the AATSP, has been undergoing a transition to digital format for some time. Beginning with the March 2009 issue, the announcements and news sections traditionally located in the back of the journal were moved to the AATSP website where they have been archived for the future. These sections include minutes, financial statements, SHH/SHA chapter information, NSE results, and calendar items. This change has resulted in more up-to-date notifications about events, programs, and activities of the AATSP and within the Hispanic and Luso-Brazilian world. The dissertation list will continue to be published in the journal and will also be available online.

Beginning with this March 2011 issue, for the first time individual AATSP members as well as institutional subscribers have had the option to select the paper or electronic version of *Hispania*. On the 2011 dues forms, we asked all new and returning members to select their preference for the print or the digital version. We know that many members enjoy having the paper version of our journal at their fingertips so there are no plans to eliminate the print version. However, we also know that many members would prefer the digital version.

I am also pleased to announce that now all back issues of *Hispania* are available digitally online. We recently modified our agreement with JSTOR so that the "moving wall" for digital access to back issues of *Hispania* has been reduced to one year. Scholars around the world have access to previous issues of *Hispania* through JSTOR and all AATSP members in good standing, including library and institutional subscribers, can access the issues of the current volume of *Hispania* online. Thus, we are expanding our outreach to international scholars and providing timely access of research to a wider range of researchers on a global basis.

In conclusion, I would like to state that the AATSP is striving to serve its members and the wider scholarly community well by providing digital access to all current and back issues of *Hispania* while maintaining the print version of the journal for those who enjoy it.

Emily Spinelli
Executive Director
AATSP

Editor's Message: Do You Review?

Besides *Hispania*'s featured original articles, the journal has published book reviews since the early days of the journal. After former *Hispania* Editor Henry Grattan Doyle (1942) instituted the anonymous peer review protocol for original article manuscripts that remains our standard, Editor Doyle also changed the editorial process to include books for review by invitation only. At that time, *Hispania* stopped accepting unsolicited book reviews. Over sixty years later, both book and media reviews are still solicited by invitation only.

Since the advent of my editorship, we began anonymously refereeing book and media reviews that appear in *Hispania*. This improvement helps the quality of the book and media reviews because it encourages reviewers to employ anonymous feedback and revise their reviews accordingly before they appear in print. Another innovation that begins with Volume 94 of *Hispania* is that the book and media review record will now appear in *Hispania*'s table of contents immediately after the listing of the original articles. The intent is to make the book and media reviews more visible and easier to access.

I encourage the AATSP membership to correspond with *Hispania*'s Book/Media Review Editor John K. Moore, Jr. (jkmoore@uab.edu) regarding your interest in reviewing in the future. I invite you to continue learning about writing reviews for *Hispania* by reading his guest column titled "Why Should You Review?", which informs the membership about the scope and the editorial process of the Book/Media Review section of the journal.

John K. Moore, Jr. is an Associate Professor of Spanish at the University of Alabama at Birmingham. His scholarly works explore a variety of topics related to pilgrimage studies and medieval literature. His critical edition of the *Libro de los huéspedes* was awarded the MLA Committee on Scholarly Editions Seal of Approval. Moore's coedited monographic issue of *La corónica*, entitled *The Road to Santiago and Pilgrimage*, contains his article "Juxtaposing James the Greater: Interpreting the Interstices of Santiago as Pilgrim and Matamoros." Moore is a broadly prepared scholar-teacher in both literature and pedagogy in Hispanic Studies. He taught Spanish at the secondary level before returning to UNC-Chapel Hill for a doctorate in Romance Languages that set him on a career as a Hispanist in higher education.

Sheri Spaine Long
Editor
Hispania

Hispania Guest Editorial: Why Should You Review?

Before accepting the role of Book/Media Review Editor for *Hispania*, I discussed the possibility with a colleague who asked, "Why should *Hispania* have a review section at all?" My friend—a noted scholar whose opinion I could not easily dismiss—raised this issue because, given the scope of our field, it is challenging to cover even half of the major works in the journal's limited number of pages. Why not do away with the section altogether and let the more specialized journals review books and media items within their respective subfields of Hispanic and Lusophone studies? Here is why: book and media reviews connect readers of all stripes to important works that are likely to be of interest and use, and *Hispania*'s exceptionally large subscriber base and readership (for an academic journal) means that the review section is likely to have an impact on the profession as a whole.

The outstanding curatorial work of my predecessors, Book Review Editors Genaro Pérez and Ricardo Landeira, certainly enhanced my understanding of the field as a reader of and reviewer in their review sections. I remember being impressed by the tight format, wondering how certain review authors seemed to say so much in so few words. The 800-word limit forces a condensation of form that verges on the poetic: *Hispania*'s book and media reviews are the haiku of the genre. (As a review author myself, I used to play a game trying to meet the word limit exactly.) This compact format is something I wanted to maintain moving forward. As the saying goes: "lo bueno, si breve, es dos veces bueno."

The new Book/Media Review section presents a different way of organizing and conceiving of reviews. The heading itself is a nod to the ever-receding boundary between print and electronic media items, which were formally separated in the pre-2010 numbers of the journal. Indeed, we have included so far and will continue to include reviews of web pages, electronic databases, and videos alongside coverage of printed books.

The Book/Media Review section is now divided into these parts: Pan-Hispanic/Luso-Brazilian Literary and Cultural Studies; Linguistics, Language, and Media; Fiction and Film. Placing Peninsular and Latin American topics in separate categories represented a false dichotomy to my mind, which is why scholarship on the Pan-Hispanic and Luso-Brazilian worlds is now contained within a single subsection. One benefit of this reformulation is that the burgeoning corpus of trans-Atlantic scholarship now has a logical home.

All book and media reviews now benefit from an anonymous peer-review process. This requirement increases the rigor and enhances the integrity of the section. Any of you can participate as a peer reviewer and/or as a review author.

Please register in our ScholarOne electronic system (http://mc.manuscriptcentral.com/hispan) if you have not already done so. This database is effective at helping match your interests with the subject areas of the item being reviewed. Whether you teach at the secondary or post-secondary level, I appreciate your collaboration in crafting a meaningful and innovative Book/Media Review section.

John K. Moore, Jr.*
Book/Media Review Editor
Hispania

*Due to unforeseen circumstances, John K. Moore, Jr. has resigned his position as Book/Media Review Editor. Given that this occurred after the March content for *Hispania* was finalized, the preceding editorials have not been altered. All future correspondence regarding book/media reviews should be directed to the incoming Book/Media Review Editor, Domnita Dumitrescu at ddumitrescu@aatsp.org.

Announcements

Online Submission and Review System

The American Association of Teachers of Spanish and Portuguese (AATSP) has an electronic manuscript submission and review system for *Hispania*. Submissions are only accepted through the ScholarOne Manuscripts system, which can be found at the following URL. Please bookmark it in your browser:

http://mc.manuscriptcentral.com/hispan

All articles and book/media reviews must be submitted electronically at the above URL. Peer reviewers and journal staff will also be using the system for peer reviewing, manuscript tracking, and other correspondence. If you have not yet registered in the new system, please visit the URL above and click on "Register here" under "New User?" at the right-hand side of the log-in screen.

Guidelines for *Hispania* Available Online

Many of *Hispania*'s guidelines have been recently updated. Please download the updated versions by going to **http://mc.manuscriptcentral.com/hispan** and clicking on "Instructions & Forms" under "Resources" at the right-hand side of the log-in screen. Available documents include:

- **Frequently Asked Questions about Submitting to and Reviewing for *Hispania***: This comprehensive document covers all the questions most commonly asked by authors and peer reviewers. It is a good place to begin if you are new to the process.
- **Author Guidelines**: These guidelines, intended for both article and book/media review authors, contain all the information you need to write, format, submit, and revise your original article or book/media review. One important change is an update and clarification on the style for in-text citations and Works Cited lists for articles in the areas of pedagogy and linguistics.
- **File Formatting Guidelines**: These have been updated and revised to clarify which file types work with best with the ScholarOne Manuscripts system.
- **How to Create Figures and Tables for *Hispania***: These new guidelines give specific information about fonts, sizes, and formatting of figures and tables for articles submitted to *Hispania*.
- **Peer Reviewer Guidelines:** These remain unchanged. They provide helpful criteria for evaluating an author's work as part of the peer review process.
- **Contract for Publication in *Hispania* and Request for Permissions of Secondary Materials:** These forms remain unchanged and are available online for author convenience.

Peer Reviewers

If you would like to become a peer reviewer, please visit the new *Hispania* online submission and review system and click on "Register here" under "New User?" at the right-hand side of the log-in screen. From there, you will be guided to enter your personal information, create a user ID and password, and choose keywords that best relate to your areas of expertise. Once you have registered in the system, you can be considered for future peer reviewing, based on the keywords you select.

Call for Reviews / Registering to Review

If you are interested in reviewing books and/or media, please contact Domnita Dumitrescu, the incoming Book/Media Review Editor, at ddumitrescu@aatsp.org. In order to review, you must be registered in the new online submission and review system. To do so, go to the website and click on the "Register here" link under "New User?" at the right-hand side of the log-in screen, then follow the steps indicated.

Dissertations

Hispania publishes annually a list of "Dissertations in Hispanic and Luso-Brazilian Languages and Literatures." The form for submitting reports on Completed Dissertations (defended) is available at http://www.xavier.edu/modern-languages/hispania/. The deadline for inclusion in the 2011 list is December 1, 2011. More information is available via email from Professor David Knutson at knutson@xavier.edu.

Upcoming Special Focus Issues for *Hispania*

Hispania invites literary, linguistic, and pedagogical manuscripts for peer review that relate to the topics found in the two Special Focus Issue descriptions below.

2013: "The Scholarship of Community Engagement" (submission deadline, January 1, 2012) comprises experiential learning linked to the community, service learning, volunteerism related to language learning, languages for special purposes, and related topics.

2015: "The Scholarship of Film and Film Studies" (submission deadline, January 1, 2014) encompasses the teaching of film in the classroom, film as text for language learners of all levels, theory and film, literary works in film, linguistic aspects of film, and related concepts.

We appreciate your efforts to circulate this call for manuscripts to any interested colleagues.

ScholarOne Profile Updates

Each new year, the editors of *Hispania* request that members of its online database update their profile. Specifically, we invite you to provide at least 5 keywords/phrases that best describe your research/teaching interests. This helps editors match manuscripts with your interests and expertise.

Please take a moment to review and update your personal profile. To do this, simply:

1. Visit our website: http://mc.manuscriptcentral.com/hispan
2. Log-in to ScholarOne with your username and password
3. Click the "Edit Account" link at the top of the page
4. Review and update your personal information as necessary

We truly appreciate the many individuals whose service as authors and reviewers has ensured the success of our online review process. Please contact Managing Editor David P. Wiseman at dwiseman@aatsp.org with any technical questions regarding the updating of your profile.

Copy Editing for *Hispania*

David P. Wiseman (Managing Editor, *Hispania*) would like to invite interested members of the AATSP to serve as volunteer copy editors for *Hispania*. Please send your CV to dwiseman@aatsp.org with a cover letter describing your experience copy editing manuscripts in English, Spanish, and/or Portuguese. Applications will be accepted on a continuing basis.

Hispania expresses its appreciation to the following individuals for their service as copy editors in 2010.

Reine Bethany
Julie Bezzerides
Kelly Burch
Randa Dubnick
Martin L. Gibbs
James R. Krause
Pablo Martínez Diente
Jason Thomas Parker
David F. Richter
Gretchen S. Selcke
Jonathan Wade
Heather H. Wiseman

We are also grateful for the excellent service of Ted E. McVay, Jr. (Auburn University) as *Hispania*'s outgoing proofreader and welcome Douglas J. Weatherford (Brigham Young University) and Esther Hernández (Claremont McKenna College) as the new proofreaders for 2011.

Hispania Reviewers for 2010

The editors of *Hispania* and the AATSP would like to express appreciation for the services of the many individuals who served as reviewers for the journal in 2010.

Academic journals depend on the volunteer work of scholarly reviewers who read, critique, and evaluate the manuscripts that eventually appear in print. Each of the individuals below was invited as a reviewer due to his or her expertise in a given field of specialization. We know that serving as a reviewer is a time-consuming and often thankless task. For this reason, the names of everyone who reviewed an article in 2010 are listed below as a small token of our gratitude. Names are listed as they appeared in the ScholarOne database at the time of extraction. We apologize for possible errors and offer our sincerest gratitude for the services of any other individuals who might have reviewed but were inadvertently left out of this list.

Lee B. Abraham
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Eduardo Acuna-Zumbado
Rocío del Aguila
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Josep Alba-Salas
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María Arantxa Alegre-González
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F. Eduardo Castilla Ortiz
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Belén Flórez Epperson
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Debora Maldonado-DeOliveira
George Mansour
Jorge Marcone
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Toward Autonomy in Love and Work: Situating the Film *Yo, también* within the Political Project of Disability Studies

Benjamin Fraser
The College of Charleston, USA

Abstract: This essay looks at the representation of disability in the recent Spanish film *Yo, también* through the lens of disability studies, understood as a political project. The film's portrayal of a character who is, like the actor who plays him, Europe's first university graduate with Down syndrome, is unique. Moreover, *Yo, también* provides the opportunity to assess the state of the struggle for rights for persons with disabilities both in the film's narrative arc and also in the wider Spanish (and global) society. Among other sources, specific articles of the United Nations's recent Convention on the Rights of People with Disabilities are incorporated into the essay. Both essay and film coincide in emphasizing the need to grant disabled populations greater autonomy in the spheres of love and work.

Keywords: developmental disability, disability studies, Down syndrome, employment, film studies

"Aquellas sociedades que dividen y
apartan a las minorías son sociedades mutiladas.
–Daniel, protagonist of *Yo, también*

Introduction

At the heart of Álvaro Pastor and Antonio Naharro's recent film, *Yo, también* (2009), there is the seed of a wonderfully understated political project, pushing for the full social and economic inclusion of people with disabilities, developmental disabilities in particular. Screened at festivals in both San Sebastian and Cannes (2010), the film documents a crucial and transitional period in the life of Daniel, a 34-year-old *Sevillano* who has become Europe's first person with Down syndrome to have obtained a university degree (and to this extent, the character reflects in broad strokes the life of university graduate and lead actor Pablo Pineda, who, like the character he portrays, also has Down syndrome). Daniel, whose portrayal won Pineda San Sebastian's Concha de Plata for "Mejor Actor", takes a job in public administration advocating for people with disabilities, where he meets Laura (Lola Dueñas, winner of the Goya award for "Mejor Actriz Principal"). Widely disseminated publicity images for the movie present Daniel and Laura laughing together on a beautiful day by the water, intimating the possibility of an amorous relationship between the two that might complement their working relationship. Similarly, the official synopsis of the movie emphasizes this theme of love, recounting that "Ambos inician una relación de amistad que pronto llama la atención de su entorno laboral y familiar. Esta relación se convierte en un problema para Laura cuando Daniel se enamora de ella" ("Sinopsis"). Nevertheless, *Yo, también* is more than just a love story. The dual thrust of the film is to strongly advocate for equality for disabled populations in the realms of both love and work; in the process, it provides filmic anchors for specific articles of the 2006 Convention on the Rights of People with Disabilities.

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There is, in fact, a wide range of critical literature that can aid viewers in understanding the complexity of the film's advocacy for disabled populations. The first section of this essay ("The Politics of Disability Studies"), thus emphasizes the film's resonance with arguments by scholars who frame disability studies as a specifically political project, one that requires unmasking the power structures associated with terms such as "normalcy" and "dependency" (Carlson 141; Davis, "Enforcing" xii; Kittay, Jennings, and Wasunna 443; Sedgwick 23). It is also important to underscore the film's careful presentation of disability in general terms by pointing to criticism that has highlighted the often-skewed representations of disabled people in popular media forms (Rapley, Riley). The remaining sections of this essay thus turn, first, to the sphere of love, and second, to that of work, as a way of giving equal weight to both the film's love story and to the nonamorous aspects of its political project. In reality, neither of these can be separated from the other, a case that is made compellingly by the film. Each of the subsequent sections once again makes a point of engaging with the growing body of critical literature on disability. In the end, *Yo, también* is a compelling point of entry into the long-unfolding struggle to secure for persons with developmental disabilities the right to make their own decisions and life choices—to enjoy the autonomy that the cognitively-abled routinely take for granted.

The Politics of Disability Studies

In the introduction that launches his landmark collection on the subject, Lennard J. Davis notably frames disability studies as a political project, embracing an approach that envisions the field as at once "an academic field of inquiry and an area of political inquiry" (1). In my view, this is yet another way of making effectual the critical aim of cultural studies as described by one of the eclectic (and still forming) discipline's founders, Raymond Williams. In 1986, Williams retrospectively summed up the premise of the cultural studies project in these terms: as "the refusal to give priority to either the project or the formation—or, in older terms, the art or the society" (152). In the present essay, this means attending not merely to issues of the cultural (filmic) representation of disability, which are, of course, always already political, but also to research foregrounding the real-world circumstances in which disabled people find themselves as they strive to find love and engage in meaningful work.

Another component of the present approach is to understand how simplistic perspectives frame disability as a deviation from the self-sufficiency and independence that presumably define a state of "normalcy". As noted feminist philosopher Licia Carlson has written, turning her attention to (in this case intellectual) disability, we must first dispense with the perspective of cognitive ableism, "a prejudice or attitude of bias in favor of the interests of individuals who possess certain cognitive abilities (or the *potential* for them) against those who are believed not to actually or potentially possess them" (140; original emphasis). Her inversion of the terminology through which people with intellectual disabilities have been historically framed in terms of lack represents a challenge to the colonizing ideology embedded in the prevalent use of terms such as "feebleminded". Theorists such as Carlson and others have worked to establish broad-based critiques of marginality, forming connections between and across various marginalized groups in order to displace the hegemonic power upheld by processes of social, cultural, and economic exclusion.[1]

As critical scholarship on disability has underscored (Carlson; Kittay, "When Caring", "Love's Labor"; Kittay, Jennings, and Wasunna; Sedgwick), there is a fundamental conceptual problem that needs to be addressed, whether in Spain or elsewhere—that of viewing disabled populations merely as a foil for an able-bodied majority. This majority tends to (and has the social power to) support a peculiar image of themselves as "normal", a view that is bolstered by what Eva Feder Kittay, Bruce Jennings, and Angela A. Wasunna call "the myth of the independent, unembodied subject" (445). Contrary to this view, they make clear, by drawing on Marx's declaration that we are a "species being", that dependency is in fact the basis for the

human experience. We are all born as dependent beings, and we are also confronted throughout life with longer or shorter periods where we are "inevitably dependent" (443). Speaking more generally, Kittay asks the rhetorical question: "Who in any complex society is not dependent on others, for the production of our food, for our mobility, for a multitude of tasks that make it possible for each of us to function in our work and daily living?" ("When Caring" 570).

Importantly, *Yo, también* begins with a strong statement shunning marginalization and pushing for inclusivity. Intercalated amidst the film's initial establishing shots are close-ups of Daniel delivering a formal lecture before an attentive audience, wherein he argues powerfully for the necessary inclusion of all minority groups in Spain's democratic society.

> Es como el cuerpo humano. ¿Qué sería del cuerpo sin sus miembros? Sí, son frágiles. Porque aquellas sociedades que dividen y apartan a las minorías son sociedades mutiladas. No están unidas. Parece como si cada uno fueran islas desiertas. Eso es lo que no se pretende. Lo que quiere es todo lo contrario, es unir. Aquí no hay ni mujeres, ni negros, ni homosexuales, ni nada. Aquí todos somos personas. Por eso el trabajo nos ayuda a sentirnos parte de esta sociedad, porque lo somos, siempre lo hemos sido, y queremos tener voz en esta sociedad, que para eso se llama democrática. Muchas gracias.

The shots of Daniel are gradually repositioned as if to constitute a pan of approximately ninety degrees, starting from his left side, settling in front of his podium, and alternating throughout with countershots of audience members listening intently. The upbeat song "I Don't Believe in Love," by the band The School, works together with the images to encourage the film's viewers to see the speech as moving and even inspirational. Daniel's closing words are received with applause, and a final punctuating close-up allows viewers to share momentarily in his satisfaction with his successful delivery. The topic of disability, here, is not explicit but instead implicit in the speech—it is embodied in Daniel's performance. Tellingly the word "disabled" is not even uttered (at least in the section of his lecture presented on screen).[2] This detail, which may seem to constitute a curious omission for many viewers, in fact reflects the wider arc of the film. Throughout, directors Pastor and Naharro have avoided, on the whole, the superficial presentations of disabled populations that routinely appear in media productions. In his book *Disability & the Media* (2005), Charles Riley, for example, has critiqued such superficial representations, pointing to the ubiquitous media formulas that emphasize either the "sadcrip" or the "supercrip" (see also Enns and Smit). In short, either a person is deemed sufficiently disabled so as to have earned the viewer's pity or, on the flipside, the person seems to have transcended his or her disability so as to have earned the viewer's respect. The clinical perspective of disability as a problem to be solved, as scholar Mark Rapley notes in his book *The Social Construction of Intellectual Disability* (2004), frequently appears in films and television programs. In *Yo, también*, however, this trend is wonderfully displaced by a social perspective: Daniel, his brother Santi, and the latter's wife Reyes all work in some position related to the public administration of disability programs and decidedly not in a medical or clinical context.

Although the film deals in part with the trope of normalcy (its tagline reads "¿Para qué quieres ser una persona normal?"), its emphasis is not on the proper assimilation of disabled people into a "normal" society, but rather on the rights of this population to lead as rich and full a life as they desire, however that might play out. In this, the film holds true to the Convention on the Rights of Persons with Disabilities promulgated by the United Nations as recently as 2006 (opened for signature in 2007, entered into force in 2008). In the prologue to a lengthy publication dedicated to the Convention, the president of the organization DOWN ESPAÑA writes:

> De todos los derechos que la Convención Internacional de los Derechos de las Personas con Discapacidad—del año 2006—reconoce a las personas con discapacidad intelectual, quizá el más importante y al mismo tiempo el más inesperado (respecto de las que tienen discapacidad

> física, nadie lo pondría en duda) es el que hace mención de su "libertad de tomar las propias decisiones." Con autonomía personal, o sea, con independencia, con su escala de valores, con su propio criterio; acertado o equivocado, pero el suyo. Es el primero de los ocho principios en los que la Convención pretende fundamentar toda su labor y lo incardina nada menos que en la "la dignidad inherente" a las personas. (9)

In Spain, as in other countries, this UN Convention represents a paradigm shift in an approach to disability in that it underscores the right for persons with disabilities to lead autonomous lives.

A few words are perhaps in order regarding the history of disability legislation in Spain. Gloria Soto and Orit Hetzroni's article "Special Education/Integration in Spain" (1993) provides the following abbreviated outline: although there was no institutionalized education for children with developmental disabilities prior to the 1900s, the first half of the twentieth century saw the establishment of segregated schools for the disabled, and by the 1960s there arose demands for educational rights on the part of parent associations and social services departments, demands that were unfortunately left unaddressed by the Spanish government under the Franco dictatorship (1939–75). The General Education Law of 1970 "formulated the special education concept" (182), and the creation in 1975 of the Instituto Nacional para la Educación Especial (under the Ministerio de Educación y Ciencia) established educational curricula, coordinated educational services, and designated economic resources to that effect. The Spanish Constitution of 1978 made education a universal right regardless of a disabling condition, and the 1980s saw the creation of new public policies and laws, among them the important Ley de Integración de los Minusválidos (LISMI) of 1982, which was followed by subsequent positive steps forward.[3]

The film *Yo, también* does well in highlighting some of the most notable successes that have ultimately come out of this legislative and social struggle for equality, giving us frequent visual access to an innovative, if fictional in this case, day program for adults with disabilities. The center known as Danza Móbile, run by Santi and Reyes together, boasts a fully equipped dance studio and provides opportunities for both choreographed group dances and individual dance therapy. Still, we become aware of the relative lack of support for such programs when Daniel goes behind his agency's back to get Pedro a "visiting spot" in a program that is otherwise at full capacity. This not only provides the young man with disabilities a place to go during the day, but also saves his mother from the costly burden of having to look after him herself while holding down employment. While the film's twenty-first century representation of the opportunities available to people with developmental disabilities necessarily goes beyond what would have been feasible in the 1960s, and though Daniel (who graduates from the university) certainly is an exception to previous norms,[4] *Yo, también* is far from presenting a self-congratulatory view of the state of Spanish integration. Integration, after all, may not be enough if it is accompanied by a perspective that denies true autonomy and independence to people who become systematically identified by their disability alone. Pastor and Naharro's film, as discussed below, clearly points out that there is more work to be done, particularly with regard to love and work.

Love in the Wake of a Clinical Perspective on Disability

As developed throughout *Yo, también*, the theme of love constitutes an attempt to go beyond a clinical view of disability, to bring Daniel and Laura together by emphasizing their shared, universal human desires, and ultimately to advocate for the rights of its other disabled characters to lead the same fully realized if necessarily interdependent lives—lives that cognitively-abled people are routinely permitted to lead with much greater autonomy. While the formal aspects of the film are perhaps purposely understated (and as a result somewhat conventional),[5] they nevertheless serve to underscore this theme throughout. The recurring trope of a heart, for example, functions as a visual touchstone reminding us of the importance of love, in the process

providing consistency across the film's various storylines: Daniel gives Laura heart-shaped earrings and, during their outing to the beach, applies sunscreen on her back in two arcs that likewise form a heart. Further, in the storyline concerning the budding relationship between Pedro and Luisa (two adults with developmental disabilities who meet at the film's highlighted day program at Danza Móbile), a key prop discovered by Luisa's mother shows a heart drawn around Pedro's name on a piece of paper, and Pedro later shows Daniel a heart he has had tattooed on his arm as a gesture of love for Luisa. Nonetheless, the very success of the film lies in its ability to use the theme of love to draw attention to the way in which the needs, desires, and the very autonomy of people with disabilities are habitually subjugated to a clinical view of disability. The consequences of this subjugation are such that the person with disabilities is either forced to break established rules to experience the togetherness they see all around them or to necessarily resign him- or herself to a life of loneliness.

This pair of limited options routinely presented to adults with disabilities is very clearly embodied in the increasing attention devoted by the film to the emerging relationship between Pedro and Luisa. This relationship develops in parallel with the one between Daniel and Laura—perhaps as a way of preventing the film's viewer from adopting a convenient stereotype that disabled populations approach love in a given way, thus encouraging a richer and more personalized understanding of such experiences. When Pedro is given a spot in the Danza Móbile day program (through the efforts of Daniel and Santi's ability to operate outside institutional procedure to the benefit of people with disabilities and their families), his dancing ability quickly catches Luisa's attention. One day, Reyes returns to the studio room to clean up and finds the two of them making out on the floor. She explains to them that they cannot do such intimate things in a public place, pointing out that they do not see her and Santi doing such things in public.[6] The lack of autonomy afforded the pair influences their access to space and thus their ability to secure time alone. When Luisa's mother, having found her daughter's drawing of a heart around Pedro's name, complains to Santi and Reyes (in an infantilizing tone) that the problem is Luisa's inability to distinguish between a dancing partner and a partner in reality ("distinguir entre pareja de baile con pareja en la realidad"), she feels forced to withdraw Luisa from the day program for as long as Pedro is attending. Pedro ultimately manages to find the bakery where Luisa works with her mother, and, reunited, the pair wastes no time, stealing away with cash and a wedding cake for what becomes one of the most rollicking sequences of the film. Since they have no access to a space of their own, Luisa and Pedro pay for a carriage ride, eat cake, dance in a plaza with a homeless man who joins in the fun, and ultimately decide to check into a *pensión* with the hope of a more intimate encounter. The pair's escape predictably prompts desperation on the part of Luisa's mother, delight on the part of Luisa's dance class partners, frustration for the administration of Danza Móbile, and it ultimately makes for a key piece of dialogue between Santi and Daniel reflecting on the lack of autonomy generally experienced by people with disabilities as regards feelings, love, and desire:

> —Vamos a ver. Esto no es el fin del mundo. Sólo quieren estar juntos.
> —Daniel. No han ido a la universidad, Daniel.
> —Pero no hace falta estudiar para tener necesidad.
> —Necesidad, ¿Tú sabes el morrón que tengo? Si tienen necesidad que se masturben.
> —Pero eso no es todo. Es tener compañía, es tener afecto, es tener algo.

Underlying Daniel's words is the fact that even in the twenty-first century, even after the UN Convention, the physical and emotional rights of people with disabilities to love and to express affection and desire are far from secured.

The film notably goes to great lengths to showcase the reality of such needs throughout,[7] perhaps most dramatically when Daniel becomes flustered by Laura's ongoing rejection of his advances during a work outing. Seemingly in response to her questioning if he has ever tried

prostitution (a question which he initially answers by humorously asking her if she thinks women would pay him for his services—"¿Tú crees que las mujeres me pagarían?"), Daniel takes a cab to a brothel where he is referred to as a child by the bouncer and turned away at the door despite his protests that he is thirty-four years old and holds two credit cards. While perhaps this may not be what is meant by Article 30 of the UN Convention securing "Participación en la vida cultural, las actividades recreativas, el esparcimiento y el deporte," it nevertheless points to the gap between the access to society afforded cognitively-abled people and the limitations placed on the needs and desires of persons with disabilities.[8] In treating Daniel as a child, the bouncer models a reaction to adults with disabilities that is all-too-common—and yet, the film's directors have focused equally on Daniel's ability to make such misconceptions work for him, as seen in the way he initially seeks out Laura's affection. When they first meet, Laura tellingly mistakes Daniel for a client and not a coworker, even though his arrival has been clearly announced to and anticipated by all. He soon takes advantage of this to play the victim around her, hoping to receive more attention: and for this he is well-rewarded, indeed. When Daniel asks Laura to direct him to a photocopier that is not broken, he allows her to think he has not understood her exaggeratedly deliberate instructions, forcing her to accompany him and allowing them to spend time together. Similarly, he often allows her to tie his shoes for him, even though he later finds himself trapped in this helpless role such that he is forced to scold her, saying that he has known how to tie his shoes since he was ten ("Yo tengo treinta y cuatro años, y sé atarme los cordones desde los diez").

Dueñas's Laura is well-developed and functions as a welcome counterpoint to Pineda's Daniel. If Daniel exaggerates his dependence as a strategy toward securing affection from Laura, she does quite the opposite in her relations with men, keeping her guard up and avoiding meaningful relationships (as she says near the end of the film, despite having "slept with" many men, she has never "made love"). Rather than provide a "normal" foil for the characters with disabilities that are marginalized in varying ways throughout the film, Laura importantly and even movingly demonstrates the challenges faced also by people without disabilities, the way that both communities may be victimized and dependent on others, as well as their identical needs for love, affection, desire, and community. In Laura's case, this demonstration unfolds along two paths that are perhaps interconnected. On a day-to-day level, and as a concerted counterpoint to the self-sufficiency modeled by Daniel, Laura demonstrates that possessing her own autonomy may also entail being unable to hang a picture or being unable to cook anything other than a premade packet of food. At one moment, she and Daniel collaborate in making a breakfast of real eggs in a pan, to humorous effect. On a deeper level, she is unable to confront her past head-on. With this in mind, the most moving parallel established between Daniel and Laura's storylines entails their relationships with their respective parents. Daniel's mother tearfully explains to him her early struggle to accept his having Down syndrome, asking for his forgiveness which he lovingly grants with a hug. Laura's estranged father, just before dying, mistakes her sister-in-law, Nuria, for his daughter and asks for forgiveness for an implied childhood molestation—information that is relayed to Laura via her sister-in-law and that both allows her some degree of closure and the promise of a new beginning. These and other parallels signal a shift away from the clinical approach to disability toward a paradigm in which access to human relationships is paramount for both disabled and nondisabled populations alike. Likewise, Laura's father's prolonged hospital stay provides an illustration of the point made by Kittay, Jennings, and Wasunna regarding the inevitable periods of dependency through which we all must pass ("Dependency" 443).

The most poignant disruption of the clinical paradigm of disability occurs in Daniel's own explanation of his disability to Laura while at the beach. Laura's initial remark regarding the shape of Daniel's hands prompts a response clearly directed not only toward her character alone but also toward those in the film's general audience who remain relatively unfamiliar with Down syndrome.[9]

> —Son gorditas [las manos], ¿no?
> —Sí, bueno, ese es un rasgo del síndrome de Down, una característica. Luego también tenemos más características, ¿sabes? Por ejemplo, el paladar, es más estrecho. Eso también afecta al habla, porque se nos puede, se nos traba la lengua, y nos cuesta mucho hablar.

Daniel's empowering opportunity to control his own self-representation in this case[10] mirrors the film's emphasis on self-determination and autonomy. A key scene occurring later in the film illustrates how this sort of autonomy might be granted: Pedro and Luisa are sharing a table in the family bakery and even being served food by Luisa's mother, showing the latter has taken steps toward affording her daughter greater autonomy in making decisions in the realm of love, even if the precise dimensions of the couple's relationship are left unclear.[11] If people with developmental disabilities are to enjoy the autonomous life emphasized by both the organization DOWN ESPAÑA and the UN Convention,[12] this must also apply to the realm of love. As the film makes clear through the voice of Daniel, another limitation placed on people with developmental disabilities, regardless of circumstances, is the need for couples to receive approval from their parents or guardians before they can be married, as is the case with Luisa and Pedro. Shortly after being hired, Daniel also remarks that the only thing left for him is to get married: "Ya sólo falta casarme." Yet love, as the following section of the essay will address, is only one of the areas in which people with disabilities must be afforded equality. The film's significance lies also in the fact that it advocates for the full inclusion of disabled populations in the realm of work.

The Importance of Meaningful Work Opportunities

In order to understand the contribution of *Yo, también* to the struggle for equal employment rights, it is imperative to point to trends governing much recent work on employment and disability in general (Chima; Citron et al.; Contardi; Kiernan; McGuire and Chicoine; Migliori et al.; Morris; Moxley; Pardeck; Parmenter, "Living", "Quality of Life"; Vilà et al.; Wehman, "Supported Employment", "Integrated Employment"), as well as studies on employment for people with developmental disabilities in particular (Abbot and McConkey; Hartnett et al.; Lack; Morris; Ping-Ying Li et al.). Such recent research has acknowledged the importance of meaningful work for people with disabilities, and with Down syndrome in particular, asserting that this population "can be adversely affected by the limited number of jobs available to them and by the lack of independence and control they have over their own lives" (McGuire and Chicoine 227). The extent of the problem becomes clear when one reads that people with developmental disabilities struggle with unemployment figures that are "horrific . . . (hovering at a steady 80 percent even before the last recession)" (Riley 10). In Spain, an announcement by El Comité Español de Representantes de Personas con Discapacidad (CERMI) dated June 23, 2010, has proposed various reforms aiming to correct the "desigualdad que tienen las personas con discapacidad en el mercado de trabajo en relación a la población en general, con una menor tasa de empleo y una mayor tasa de desempleo."[13] These reforms become even more important in light of one study's findings suggesting that "having employment enables people with intellectual disabilities to develop more positive self-concepts" (Ping-Ying Li et al. 30). Suzanne Abbott and Roy McConkey's article "The Barriers to Social Inclusion as Perceived by People with Intellectual Disabilities" (2006) argues that previously applied purely social models of integration for people with developmental disabilities have been insufficient at best.[14] Full social integration requires allowing persons with disabilities the opportunity to engage in meaningful work.

For these reasons, the UN Convention speaks in Article 27 of "el derecho de las personas con discapacidad a trabajar, en igualdad de condiciones con las demás" ("Convención"). Putting Daniel's employment and working relationships at the center of this film is a clear call advocating for the inclusion of people with disabilities in the workforce—this much should

be clear. He is welcomed by his coworkers as part of the team, invited to participate in work-related functions and parties both in and outside of the workday. Although not a documentary, part of the success of *Yo, también* lies in its heavy reliance on the handheld camera to simulate real-world and naturally occurring social interactions on the way to achieving a certain degree of social realism. The intent is clearly to give the audience a sense that people with disabilities should not be forcefully excluded from public work environments nor mandatorily segregated in separate work facilities. This is an important visual legacy of the film, given Spain's response to Article 27 of the UN Convention:

> En 2009, el Gobierno de España aprobó por vez primera una cuota específica para personas con discapacidad intelectual en el acceso al empleo público proporcionado por la Administración General del Estado. Hasta ese momento, existía una cuota del 5% a favor de personas con discapacidad, sin distinción de tipo. Una vez aprobado el cambio normativo, la cuota se elevó al 7%, dedicándose el 2% de incremento a personas con discapacidad intelectual, dada su peor situación en cuanto a empleabilidad e inclusión laboral, y la inferioridad de condiciones de igualdad si tienen que competir en los procesos selectivos con otras personas con discapacidad. ("Derechos")

In light of this statistic, the film perhaps points to the Spanish hesitancy with regard to the implementation of this reform. Indeed, we are informed by Laura that Daniel's position is a temporary replacement for someone who has post-partum depression, and not a permanent position. Moreover, it is a bit difficult to avoid seeing Daniel as an exception of sorts. Along these lines, the film makes it clear in scene after scene that Daniel has had many advantages that have played no small role in his success: first and foremost loving and caring parents, a background of middle-class means (assuring the resources to push him on to high levels of education), a brother and father with whom he can easily stay active and engaged (going to basketball games and exercising in the pool), and so on. On a personal level, he is blessed with an enviable sense of humor (and timing), empathy, and patience. He also possesses a gift for language (he is working on English with his mother, and throws a few words into his conversations with Laura to impress her: "Your hair is beautiful," for example). All the same, these details may ultimately only suggest how much work there is to be done in the area of employment reform. The bottom line is that Daniel's work with the agency importantly provides him with the opportunity to form a positive self-concept just as it does for the cognitively-abled employees there. In a sense, the film is content to show Daniel as meaningfully employed—and perhaps it should be. Meaningful work is one of the best ways to achieve a sense of autonomy by being involved in situations with decision-making potential and participating in a shared social world.

In privileging Daniel's situation, however, the film perhaps leaves a more incisive criticism to be made and implemented more broadly. To wit: before her ephemeral escape with Pedro, we see Luisa at work in her mother's bakery, minding the counter while her mother is in the back, presumably having been given the autonomy to use the register if necessary. Nonetheless, the film leaves unanswered more than one question related to her remuneration: What, if anything, is she paid? Does she control her own finances? Does she have access to her own accounts? Can she make her own purchases? We can, perhaps, attribute a bit of the imprecision of the film regarding this volley of questions relating to employment and work to the prominence of the melodramatic theme of love in the film. So much of the action centers on Daniel's love for Laura and thusly to the question, "What kind of girl would fall for Daniel?", formulated by his mother in these words, "¿Qué chica medianamente normal se interesaría por un chico como Daniel?" While this manner of pitching the movie to a general audience is perhaps necessarily part and parcel of the need to package the film as a conventional love story, playing upon the predictable desire of some viewers to find out definitively whether Laura and Daniel will get together at the end or not (the movie resolves this issue leaving no room for doubt), it is *Yo, también*'s more fundamental preoccupation with the political project of equality for people with disabilities that holds all its disparate elements together.

That the film emphasizes the political project of providing work opportunities for people with developmental disabilities is far from surprising once one sees that one of the producers of *Yo, también* is none other than Julio Medem. Here, just as in the Medem-produced documentary *¿Qué tienes debajo del sombrero?* (2006, directed by Lola Barrera and Iñaki Peñafiel), the production company is listed as "Alicia Produce"—thus bearing the name of Barrera and Medem's daughter who is a person with Down syndrome. *¿Qué tienes debajo del sombrero?* notably introduces us to American Judith Scott (1943–2005), who was both deaf and a person with Down syndrome, precisely through her identity as a working fiber artist (see Fraser's essay "The Work of (Creating) Art," published in *Cultural Studies*). In both cases, the accomplishment is the creation of a multilayered film that, although touching on both disability and wider issues (in *¿Qué tienes debajo del sombrero?*, the enigmatic nature of artistic production; in *Yo, también*, the universality of love), puts the working identity of individuals with developmental disability first and foremost.

Conclusion

It is clear that disability studies seen as a political project necessarily requires the exploration of a number of strategies for improving the lives and socioeconomic conditions of people with developmental disability. Whether in love or work, this means granting independence and autonomy to a population that has, for too long, been constrained by the yoke of what scholar Harlan Lane has termed, albeit in different yet nonetheless relevant circumstances, "The Mask of Benevolence". To truly gain an appreciation of the challenges faced by people with disabilities in our society, we have to push not only for integration and equality in love and work, but also to unmask the myth of cognitive-ableism and recognize the universal dependence of humanity.

In this sense, the film's title conveys everything one might need to know about its position and content—the words "Yo, también" function simultaneously as a call for inclusion and as a declaration of self-determination. The figure of Daniel allows the viewer with little or no experience of (developmental) disability to see the numerous ways in which limitations are placed on disabled populations both in love and at work. The film's implicit resonance with aspects of the UN Convention serves as a reminder of how much more we must do if we are to realize Daniel's articulation of a society that no longer divides and separates minorities.

NOTES

[1]See, for example, Davis's *Enforcing Normalcy* (1995), McRuer's *Crip Theory* (2006), Sedgwick's *Touching Feeling* (2002) and Carlson's article in *Hypatia* (2001).

[2]This speech is complemented by a moment further on in the film in which Daniel's mother watches a black-and-white video of his graduation, including a speech presumably delivered on that occasion. As Daniel is noticeably younger in these images, the viewer is likely correct in concluding that these are the actual images of actor Pineda's own graduation.

[3]Among these further steps, Soto and Hetzroni cite the 1986 creation of the Centro Nacional de Recursos para la Educación Especial and the 1990 passage of the Ley Orgánica de Ordenación General del Sistema Educativo (LOGSE). In the 1980s, the integration was approached more openly than ever before, with Ministerio de Educación y Ciencia Álvaro Marchesi's statement communicating that "The major goal of the integration principle is to facilitate the maximum social, intellectual, and psychological development of children with disabilities through social contact and interaction with their peers" (paraphrased in Soto and Hetzroni 185). Marchesi is mentioned in passing also in a slightly different context still pertinent to disability legislation in Fraser's *Deaf History and Culture in Spain* (206–08).

[4]In the film, Laura asks Daniel to explain his success:

—¿Por qué eres así? ¿Por qué eres más listo?

—En mi caso es porque mi madre me hablaba mucho desde pequeño. Nos poníamos a hablar, de historia, de política, me preguntaba muchas cosas y yo, pues, le respondía y como mi madre veía que yo entendía lo que estaba diciendo, pues decidió que fuera a colegio, no veas, la que armó para que fuera a colegio, madre mía.

—Yo pensaba que eras mosaico o leve.

—No, no, para nada, yo soy síndrome de Down de los pies a la cabeza, no… entero, entero.

[5]For example, as Laura prepares herself to drive Daniel to the beach, her image is split between two mirrors, highlighting her fragmented self-image as well as pointing toward her two possible futures, perhaps one in which she pursues some kind of relationship with Daniel and one in which she does not.

[6]Reyes cautions the couple in this way: "A ver chicos, a mí me parece muy bien que tengáis vida privada. Que os beséis, que os toquéis y que hagáis lo que queráis. Incluso que tengáis secretos para vuestros padres. Pero para hacer eso hay que buscar intimidad. . . . Hay que buscar un sitio privado, y la escuela no es un sitio privado. Aquí se viene a bailar. . . . Por la mañana os podéis dar un besito pero la lengua en su sitio, ¿Eh? ¿Vosotros me veis con Santi revolcada por el suelo dándome besos?"

[7]A brief scene near the beginning of the film shows Daniel accessing explicit video he has stored on his computer, and he later has a sexual dream regarding his female coworkers, Rocío, Estrella, and Macarena, that causes him to break into laughter at work. During office sequences, point-of-view shots emphasize Daniel's developing desire for Laura. Later, in a conversation that Luisa milks for its humorous potential, Daniel attempts to instruct Luisa and Pedro in the proper use of a condom. A hit song performed by the group La Casa Azul (finalists in the Spanish Eurovision Song Contest), "La revolución sexual", also figures prominently in the film, highlighting this theme.

[8]As discussed in *Derechos humanos y discapacidad*, violations of Article 30 occur when "Las personas con discapacidad se sienten discriminadas cuando intentan acceder a discotecas y salas de fiesta" (43).

[9]The name for Down syndrome comes from papers written by John Langdon Down during the 1860s.

[10]This sort of self-representation is increasingly a way to wrest discursive control on disability from the colonizing tendency of "official" perspectives, as seen in the decision to encourage the participation of persons with disabilities as part of the publication "Convention Internacional de Naciones Unidas sobre los Derechos de las Personas con Discapacidad vista por sus protagonistas" (see Otón Hernández).

[11]First Luisa and then Pedro boisterously shout "Esa es mi madre", intimating that there has at least been some reconciliation and acknowledgment that Luisa is not "confusing a dancing partner with a partner in real life". Through a conversation between Reyes and Luisa's mother, the film hints that Luisa is unable to make many of her own decisions given that she is only twenty-four and not yet twenty-five years of age. As regards disability and reproduction, the 2009 Spanish report on "Derechos humanos y discapacidad" points out discriminatory language in "La Ley Orgánica 2/1010 (3 de marzo)" on reproductive health and voluntary termination of pregnancy that grants an extended time period for decision making when the fetus may have a disability (19). Similarly, "Los progenitores con discapacidad son juzgados públicamente, no solo por la administración de justicia, también por los servicios sociales e incluso por la sociedad en general, como personas que no tienen el mismo derecho a ser padres o madres porque se las prejuzga como no válidos (o menos válidos) para hacerlo. Es preciso combatir estos prejuicios y prevenir las vulneraciones de este derecho, evidenciando y respetando que las personas con discapacidad, si cuentan con los apoyos necesarios, pueden, pero sobre todo deben, ejercer su derecho a ser padres en igualdad de condiciones que cualquier hombre o mujer sin discapacidad" (30).

[12]The organization DOWN ESPAÑA, whose website boasts the slogan "Autonomía para la vida," has the following to say: "En DOWN España consideramos que la promoción de la vida autónoma debe ser uno de los pilares fundamentales en los que se asiente cualquier programa o legislación referida a las personas con Síndrome de Down" (www.sindromedown.net/index.php). Article 19 of the UN Coventión underscores the "Derecho a vivir de forma independiente y a ser incluido en la comunidad" (www.sindromedown.net/adjuntos/cPublicaciones/ 57L_guia.pdf).

[13]One study from 2009 reported that the unemployment rate for people with intellectual disabilities in Spain was at 60% (Hirtz).

[14]Abbott and McConkey (2006) note: "Social models of disability tend to emphasize the contribution of specialist services to this exclusion [of people with disabilities], which was particularly evident during the era of the long-stay hospitals. Even so, it has become apparent that physical presence within a community does not guarantee greater social inclusion. Taking part in activities, and using local facilities, does not necessarily lead to meaningful social contact with others, particularly the non-disabled population" (276).

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Los discursos del género en español como lengua extranjera: A propósito de Pedro Almodóvar

Juan R. Guijarro-Ojeda
Universidad de Granada, Spain

Raúl Ruiz-Cecilia
Universidad de Granada, Spain

Abstract: En este trabajo presentamos la explotación didáctica de dos películas del director de cine Pedro Almodóvar para ser utilizadas con estudiantes de Español como Lengua Extranjera (E/LE) de nivel avanzado. Con este corpus se pretende introducir y discutir la construcción cultural del género en la década de los 80 que este cineasta plasma en *¿Qué he hecho yo para merecer esto!!* y en *La ley del deseo*. Centramos nuestro trabajo en la importancia axiológica y lingüística que tienen los discursos del género para el aula de E/LE, así como en su potencial para el desarrollo de un conocimiento transcultural más profundo de la lengua estudiada.

Keywords: español como lengua extranjera, género, La ley del deseo, Pedro Almodóvar, ¿Qué he hecho yo para merecer esto!!, sexualidad

1. Introducción

El área académica de lengua extranjera se presta fácilmente al eclecticismo, a la fusión, a la multiculturalidad y, en consecuencia, a la alteridad. En efecto, podemos afirmar sin miedo a equivocarnos que aprender una lengua extranjera es un acto intercultural en sí mismo. Es precisamente esa falta de contenidos conceptuales determinados que guían otras materias, lo que hace del campo de la enseñanza de idiomas el *melting pot* idóneo para traer al aula la rica pluralidad cultural que nos rodea. Se dota de esta manera de una funcionalidad a la lengua extranjera que permite la superación de la mera instrucción lingüística como fin último del aprendizaje.

El tratamiento didáctico de los discursos del género en el aula de lengua extranjera es una ventana abierta al mundo, al "otro", a las diferencias y a formas diferentes de pensar, decir y hacer. Esta perspectiva nos ofrece conexiones entre el aula y la sociedad. En nuestro caso, a través del cine podemos explorar contextos culturales que pueden ser integrados en el currículum fácilmente y permiten una flexibilidad de materiales y de técnicas educativas. El cine, como recurso didáctico, guarda también estrechas conexiones con las experiencias personales de los estudiantes; es un foco para la interacción docente–discente y puede ser utilizado para promover la conciencia de la interrelación entre imagen, movimiento, lenguaje y sonido.

El acercamiento científico al cine de Almodóvar ofrece perspectivas de estudio donde se analizan, conceptualizan y discuten de forma teórica los aspectos más sobresalientes de sus temáticas, personajes o influencias. Este rico acervo de debate crítico rara vez aterriza en el plano pedagógico, ni ofrece herramientas didácticas para su análisis y discusión dentro del aula. El trabajo que aquí presentamos interrelaciona el cine de Almodóvar, los discursos del género y el área de E/LE ofreciendo al alumnado y al profesorado una nueva perspectiva de corte crítico-pedagógico para el entendimiento de la articulación del género que se erige dentro de unos parámetros culturales específicos de acuerdo con un espacio y tiempo determinados.

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Teniendo en cuenta estas premisas, con el presente estudio se persiguen los siguientes objetivos: 1) exponer el potencial que nos ofrecen el género y la sexualidad en el aula de E/LE dentro del ámbito universitario como medio valioso de educación pluricultural; 2) presentarle al alumnado herramientas didácticas para el estudio del género y la sexualidad en E/LE a través de dos de las obras cinematográficas de Almodóvar.

2. Género y lengua extranjera

Marta Lamas nos ofrece una buena definición de lo que entendemos por género al conceptualizarlo como "conjunto de ideas, representaciones, prácticas y prescripciones sociales que una cultura desarrolla desde la diferencia anatómica entre los sexos, para simbolizar y construir socialmente lo que es propio de los hombres 'lo masculino' y lo que es propio de las mujeres 'lo femenino'" (84). Chris Weedon les otorga esta asignación arbitraria de roles a los diferentes sexos biológicos, la razón por la cual lo masculino domina lo femenino en el sistema de organización social conocido como patriarcado. Al respecto, Cristina Pérez Valverde apunta que el patriarcado es el poder de lo masculino; es decir, un sistema familiar, social, ideológico y político en el que los hombres establecen y determinan el rol que las mujeres han de jugar o no. En el mismo sistema lo femenino se halla siempre supeditado a lo masculino a través de instrumentos como la fuerza, la presión directa, el ritual, la tradición, la ley, el lenguaje, las costumbres, la educación y la división del poder.

El patriarcado, a su vez, concibe la heterosexualidad como el mejor de los modelos afectivo-sexuales, enfrentándose la homosexualidad masculina a una situación compleja de alteridad, ya que fluctúa entre dos polos. Por un lado, pertenecen los homosexuales al grupo de poder por ser hombres; y por el otro, representan la parte femenina no deseada patriarcalmente. Un homosexual es altamente peligroso en este sistema de organización social por múltiples razones: pone en entredicho la hombría de los varones que le rodean; transgrede los preceptos religiosos y tambalea la "justicia" al agredir las "buenas costumbres" culturalmente establecidas. La diferencia sexual podemos entenderla como "estructurante, a partir de la cual se construyen no sólo los papeles y prescripciones sociales sino el imaginario de lo que significa ser mujer o ser hombre" (Lamas 88). Con esto, podremos referirnos al lenguaje, las prácticas y representaciones simbólicas y los procesos inconscientes de la diferencia sexual. Así, tomaremos conciencia del imaginario del significado de ser hombre o mujer.

Estas cuestiones relativas al género y las relaciones de poder, opresión y represión derivadas de la práctica de los mismos, han de estar presentes en el currículo educativo de E/LE como formas culturales específicas. Las situaciones discriminatorias tanto del género femenino como del masculino deben desaparecer de los discursos y prácticas del aula porque, de lo contrario y en forma de currículum oculto, estaremos transmitiendo una serie de contravalores patriarcales que van en detrimento de las prácticas democráticas.

Jane Sunderland, en su obra *Exploring Gender: Questions and Implications for English Language Education*, plantea la necesidad del sistema educativo en general y de los profesores en particular de examinar las cuestiones discriminatorias por razones de género en las prácticas educativas diarias. Llama la atención sobre la lengua inglesa, los materiales, los procesos y las tareas que se desarrollan fuera del aula. Intenta sobre todo que los profesores impidan los patrones de dominación masculina tanto dentro como fuera del aula. Al mismo tiempo, habla sobre la necesidad de educar a los estudiantes masculinos en destrezas que desarrollen la capacidad de comunicación.

Effie Papatzikou Cochran sugiere cuatro premisas a tener en cuenta por parte del profesorado en relación al tratamiento del género en el aula de lengua extranjera: debe ser consciente de que las clases ofrecen oportunidades explícitas para que el alumnado pueda discutir sus opiniones y sentimientos a través de actividades bien planificadas; debe ser consciente de que envía mensajes sobre género y sexualidad al alumnado en forma de lenguaje corporal, entonación

y otros tipos de comunicación no-verbal; debe evitar a toda costa el uso de lenguaje sexista, racista u homófobo y debe familiarizarse con literatura específica sobre cuestiones de género en el ámbito de la lengua extranjera.

Tanto Kuniko Soga como Barbara Summerhawk hablan en sus estudios de una serie de técnicas y medios para hacer de la clase de lengua extranjera un medio "gender-conscious", proponiendo iniciar debates y lecturas en torno a temas relacionados con el género como construcción social; incluir imágenes y textos de mujeres relevantes dentro de los materiales de aula; explorar las diferencias culturales relacionadas con el género y sus representaciones en los roles sociales y en el lenguaje o integrar esta temática en discusiones sobre derechos humanos; en definitiva, hacer del aula un foro de intercambio cultural en relación a la tolerancia hacia la otredad y el género.

Al respecto, Juan Ramón Guijarro-Ojeda y Raúl Ruiz-Cecilia han trabajado de forma extensa para fomentar el valor de la tolerancia ante las diferencias de orientación sexual a través del uso de canciones en el aula, el análisis de películas o la investigación etnográfica. Los autores proponen una serie de motivos culturales de género y lingüístico-sexuales para ser explorados en el aula de lengua extranjera. Estos aspectos ayudarán a adquirir cierto conocimiento sobre la otredad, la diferencia, las relaciones personales, sus causas, consecuencias y posibles soluciones desde la educación, la epistemología, la ética o la política.

Uno de los proyectos más ambiciosos de introducción del género y la sexualidad en el aula de lenguas viene de manos de Cynthia D. Nelson, que propone el uso de "pedagogies of inquiry" siguiendo una línea acorde con la teoría *queer*. Para esta autora, la exploración de la fluctuación identitaria según el tiempo y la cultura es esencial para la exploración del género y la sexualidad en relación con otros aspectos de la identidad. Así, los discursos del género posibilitan el estudio no sólo de las sexualidades subordinadas, sino también de las dominantes. La base de este planteamiento está en el posicionamiento crítico de Judith Butler, para quien la identidad sexual se corresponde más de cerca con lo que la gente hace que con lo que la gente es y, por ende, los discursos se hallan en el epicentro mismo del hacer, la performatividad. En este sentido, Anna Livia y Kira Hall apuntan que la relación de poder-dominación del binomio *straight/gay* forja los modos de pensar y vivir de los homosexuales teniendo en cuenta la variabilidad cultural.

En *Sexual Identities in English Language Teaching: Classroom Conversations*, Cynthia D. Nelson defiende que el tratamiento de la diversidad sexual en contextos formales de aprendizaje de lenguas potencia el aprendizaje lingüístico y cultural. En su estudio se demuestra cómo temas de esta índole se exploran en el aula de lenguas extranjeras (introducidos por los mismos estudiantes, el profesorado o por los materiales que se utilizan en el proceso de enseñanza–aprendizaje). Su punto de vista se desarrolla a partir de la siguiente premisa: "[T]he challenges can be understood as pedagogic opportunities—if they are framed as such" (205). En su trabajo resalta cinco estrategias que actúan de ejes estructurantes en la introducción de la diversidad sexual en el aula. Por un lado, parte de la necesidad de estar formado en cuestiones de sexualidad como muestra de fluidez lingüística y cultural (es necesario conocer cómo un mismo hecho se interpreta entre los hablantes de la lengua extranjera que enseñamos para ser culturalmente competentes y pragmáticamente correctos). Una segunda estrategia pretende facilitar el acceso a trabajos lingüísticos y culturales de temática *queer* de tal forma que se promueva el aprendizaje de lenguas al intentar establecer nexos entre lengua, cultura e identidad. Su tercer planteamiento se centra en el análisis de los discursos hetero-normativos y cómo la tendencia al silencio ante ciertos temas *queer* debe ser examinada críticamente en relación con el uso correcto del lenguaje y los elementos comunicativos. La cuarta estrategia que recoge Nelson explora la pluralidad de sexualidades tanto en el alumnado como en el profesorado. Es por ello que el sistema educativo debería actualizar las políticas educativas, el currículum y los programas de enseñanza que tradicionalmente han sido monosexuales. La quinta estrategia promueve el desarrollo de preguntas *queer* relacionadas con los recursos e investigaciones que se han llevado a cabo en la enseñanza de lenguas extranjeras.

Como último referente, en el plano normativo, el Consejo de Europa habla en el *Marco común europeo de referencia para las lenguas: Aprendizaje, enseñanza, evaluación* de la competencia existencial o saber ser para referirse a la perspectiva integrada que aúna, por un lado, la competencia comunicativa y, por otro, las competencias generales: saber, saber hacer y saber ser. Es en las competencias generales donde se enmarcan estas prácticas de aula que van más allá de la mera instrucción lingüística en E/LE. De esta forma, estamos dando un salto cualitativo muy necesario en la sociedad actual desde la instrucción a la educación social, la multiculturalidad y el reconocimiento de la alteridad.

3. La exploración del género en *¿Qué he hecho yo para merecer esto!!* y *La ley del deseo*: Propuestas para el aula

En el ámbito práctico de análisis y propuestas educativas para el aula de E/LE en el espacio universitario se hace especialmente relevante el trabajo del cineasta español Pedro Almodóvar que, desde la génesis de su andadura como director de cine, ha sabido plasmar en su trabajo aspectos definitorios de cómo la identidad de género y la sexualidad se han forjado culturalmente en España. Considerada su obra como textos lúdicos o de tesis, es innegable la plasmación artística y real de elementos muy relevantes del entendimiento del motor cultural que determina la teatralidad de la identidad de género y las formas de entender la sexualidad. Esta riqueza axiológica de la obra almodovariana, independientemente del posicionamiento ideológico del director, no podemos pasarla por alto a la hora de ofrecer su trabajo al alumnado de E/LE, ya que nos sitúa en un espacio y un tiempo histórico que ayudará al alumnado a aprehender con gran precisión aspectos culturales del ámbito español y que muy difícilmente podrían adquirirse mediante la explotación de otros recursos didácticos.

Como indica acertadamente John Hopewell, *¿Qué he hecho yo para merecer esto!!* y *La ley del deseo* giran en torno al deseo subversivo: sexualidad femenina y homosexualidad, exponiendo sin tapujos posturas psicosexuales que desafían radicalmente al patriarcado desde donde se pretende construir identidades "rectas" sin ningún tipo de tachaduras tanto para mujeres como para hombres (450). Mark Allison lo explica de la siguiente manera: "Though written and directed by a man, they problematize questions of masculinity and often subvert gender through ambiguity and sexual role-playing" (73).

El uso del cine almodovariano en E/LE radica tanto en su potencial dialéctico, dual y polimórfico, como en el receptor de la obra: el alumnado. Roland Barthes apuntó ya en esta dirección en su artículo *Le bruissement de la langue* y, aunque su estudio se centraba en el texto escrito, se puede extrapolar perfectamente al medio cinematográfico ya que el espectador proyecta todo su bagaje cultural en la interpretación del mensaje audiovisual. De este modo, el alumnado ha de aprehender las características culturales específicas que conforman la década de los 80 para reconstruir de forma crítica los discursos del género que presenta Almodóvar en las películas seleccionadas. El cine es transmisor de ideologías y nunca estaremos fuera de éstas puesto que la construcción de nuestros discursos se basa en una compleja amalgama de lenguajes impregnados axiológicamente. Siendo así, es el sujeto social, en este caso nuestro alumnado, quien produce un texto que es, justamente, el espacio de encuentro entre los sistemas ideológicos y el lingüístico: la polifonía discursiva, tal y como esbozaba Mikhail Bakhtin en *The Dialogic Imagination*.

3.1 *¿Qué he hecho yo para merecer esto!!*

Sinopsis

En *¿Qué he hecho yo para merecer esto!!*, Almodóvar nos presenta la desoladora historia de Gloria, su familia y vecinas en los complicados años 80 donde la principal ciudad española, Madrid, y su barrio de La Concepción, se debaten entre la ruralidad y la urbanidad, la tradi-

ción y la postmodernidad. Es una trama de mujeres, de madres y de cómo sus vidas se ven condicionadas por los hombres, bien por su machismo, por su ausencia o por su incapacidad de proporcionar satisfacción.

Aspectos de estudio: Propuestas para el aula

Gloria y su relación con el género masculino. El estudio del género en el aula es un recurso pedagógico relevante para la lengua extranjera (Nelson 205). Evidentemente, éste se forja a partir de unos parámetros culturales determinados que son el reflejo de unas condiciones ideológicas concretas en torno a lo que significa ser hombre o ser mujer (Lamas, Weedon). En este sentido, podemos afirmar que Antonio, marido de Gloria, es el típico macho español, un "loutish taxi-driver husband" (Smith 53).

Como tarea de desarrollo didáctico se puede pedir al alumnado que elabore una tipología de las diferentes acciones y actitudes de Antonio con respecto a Gloria. Al mismo tiempo se hace imprescindible reseñar las respuestas que Gloria manifiesta ante tales situaciones. Será en este dialogismo crítico donde el alumnado encuentre las características básicas que van a definir los roles asimétricos que Almodóvar asigna tanto a la masculinidad como a la feminidad, siendo estos reflejo de un espacio y tiempo determinados del devenir cultural en España.

Otro aspecto para trabajar en el aula se nos da en el desenlace de la película cuando, una vez asesinado Antonio, su hijo Toni y Blasa, madre de Antonio, deciden irse al pueblo. Tras despedirlos en el autobús, regresa a casa y encuentra a su hijo Miguel quien le dice en tono machista: "Mamá, vengo a quedarme, esta casa necesita un hombre." Al final, queda la soledad, la ansiedad, el vacío. Mercedes Maroto Camino lo expone de la siguiente manera: "[T]he film suggests, a new start cannot be easy for Gloria, as she is hindered by ignorance, poverty and, perhaps more importantly, by the constraints of being a woman in a sexist society" (339).

Una de las críticas sucintas más importantes al patriarcado en esta obra es la presentación del policía que padece impotencia sexual. Se aprecia claramente cuando al principio de la película es incapaz de proporcionar placer sexual a Gloria en las duchas del gimnasio y en la escena donde, acompañado de Cristal, visita al psicólogo y terapeuta sexual. Un policía representa el mantenimiento del poder y se erige al mismo tiempo en un símbolo de fuerte erotismo uniformado. Ambos pilares, a través de la impotencia sexual y de su incapacidad para resolver el crimen de Gloria, quedan fulminantemente destruidos. Las representaciones de la masculinidad que se atribuyen a los cuerpos de séguridad estatales, al menos en el contexto español, han de ponerse en comparativa con la concepción sobre la misma situación que se concibe culturalmente en otros ámbitos culturales. Una perspectiva antropológica al respecto aportará un rico debate en el aula sobre los elementos culturales que crean la hipermasculinización de una categoría profesional normalmente desarrollada por hombres.

Tipología de personajes femeninos. En aras de conseguir un estudio sistemático y pormenorizado del complejo universo femenino en el cine de Pedro Almodóvar, se hace necesaria la elaboración de una guía tipológica sobre las características de todos los personajes femeninos de la película y la comparación de unos con otros.

Con este fin, hay que analizar los siguientes personajes desde los más redondos hasta los más planos: Gloria, Cristal, Blasa, Juani, Vanesa, Ingrid Müller y la escritora. De esta forma, el alumnado podrá percatarse de que el rol que desempeña Gloria está profundamente acentuado por el resto de personajes femeninos de la película. Siendo así, quedará constancia de la multiplicidad de caracteres femeninos ayudando a crear conciencia en el alumnado de que no podemos hablar de feminidad en singular o compartimentos estancos, sino que los diferentes desempeños del ser mujer son un amplio espectro rico en matices y situaciones culturales. En esta película encontramos una prostituta con mucho gracejo, una señora mayor excéntrica, una costurera amargada que maltrata a su hija telekinésica o una gran diva de la música alemana.

Especial estudio en el aula merece Blasa, magistralmente interpretada por Chus Lampreave, una vieja excéntrica, viuda, que suele hacer lo que le apetece cuando le apetece. Si consideramos los personajes femeninos en conjunto, Blasa es la única mujer libre, aunque ella siente estar en una cárcel en el Madrid post-franquista. Una excentricidad directamente relacionada con el género se plasma en la escena en la que juega a las máquinas tragaperras, situación no aceptada para mujeres en el ámbito rural pues las que lo hacen son consideradas como libertinas que fuman, beben y son ligeras en el sexo. Esto se le puede permitir al personaje por las características descritas anteriormente pero nunca a una mujer joven o "decentemente" casada. La personalidad machista de Antonio también se consolida en la actitud permisiva de su propia madre. Es este el momento de introducir en el aula el tema de cómo el ámbito de la familia es una de las herramientas básicas de perpetuación de roles de género o, por el contrario, de avance igualitario entre los mismos. Así cuando Blasa no recrimina a Antonio la actitud machista que presenta ante Gloria, Almodóvar denuncia sucintamente que parte de la culpa del machismo de los hombres corresponde a las madres, que son las que tradicionalmente se han encargado de la educación de los hijos en España. Esta situación se hace absolutamente evidente cuando Antonio eructa y Blasa dice literalmente: "¡Olé mi niño!" celebrando una actuación considerada de mala educación en la cultura española. Igualmente sucede cuando Antonio dice que la letra es tan importante como el apellido, en definitiva, que es cosa de hombres, invitando a su hijo Toni a copiársela a él, hecho éste que enorgullece a Blasa como vivo ejemplo de la asimilación por parte de la mujer de la ideología dominante y opresiva.

Opresión y represión laboral de la mujer. Apunta acertadamente Paul Julian Smith que esta película "bears witness to the material conditions of working-class women's oppression in Spain" (54). Muy probablemente ningún otro aspecto de la identidad de una persona guarde más estrecha relación con la condición de opresión o represión que su condición laboral, al menos en el contexto occidental en el que nos ubicamos. Para el estudiante de E/LE, resulta fundamental desarrollar un conocimiento cultural del papel de la mujer en el mundo laboral de la España de los 80. Como prototipo de esta generación encontramos a Gloria que es el producto de la emigración desde las zonas rurales hasta la ciudad en busca de mejores condiciones de vida, con la paradoja de que no siempre los sueños de los "emigrantes" se convierten en realidad. Con este pretexto, se debe analizar como actividad complementaria la situación de las mujeres en los movimientos migratorios de nuestros días, por ejemplo, en la Unión Europea o en Estados Unidos.

Gloria representa la generación de mujeres españolas que fueron privadas de una educación formal al ser víctimas de la sociedad machista (con un acento especial en los ambientes rurales). Hace tan solo unas décadas, la sociedad facilitaba el acceso a la cultura en los círculos masculinos puesto que eran ellos los que tenían que cumplir un rol "destacado" en la actividad económica del país. Las mujeres, al contrario, necesitaban formación específica para el correcto desarrollo de las tareas domésticas (y sólo como pasatiempo, aprenderían a leer y escribir). Resulta desolador presenciar la escena cuando Toni, el hijo mayor, le pide ayuda para resolver tareas del colegio y ella le responde que no puede ayudarle porque es analfabeta. Su vida se resume en la metáfora con la que arranca la película: una mujer tirada en el suelo limpiando a mano el parquet de una sala de artes marciales, con la mirada absorta y alienada por las cargas familiares.

El franquismo y sus huellas patriarcales en los 80. Como elemento de reflexión para el aula, se proporcionarán al alumnado fotografías del barrio de La Concepción y de la M-30 en Madrid para que puedan establecer paralelismos entre la arquitectura de esa época y la opresión machista de los personajes femeninos. Considerando esta premisa psicoeducativa, es evidente que el mismo Franco está representado en la película en el personaje de Antonio, con todas las características patriarcales y represivas que hemos descrito con anterioridad. Sin embargo, no tenemos la sensación de que la arquitectura oprima a Antonio, porque se produce una simbiosis semiótica entre Antonio-La Concepción-Franco.

El género y la copla. La integración magistral de la copla "La bien pagá" en una escena en la que Antonio y Gloria hacen el amor "points ironically and without dialogue to a paralellism between prostitution and marriage" (Smith 54). Simultáneamente, Gloria continúa pensando en los gastos de la casa y Antonio se centra en su propio placer sexual. Al respecto, Mercedes Maroto escribe que "[T]he association of Gloria with the 'well-paid' woman of Miguel de Molina's copla clearly marks the marriage bed as the scene of prostitution and dissatisfaction. Ironically, however, Gloria is not even paid for her 'job'. . ." (337). La satisfacción sexual femenina, tal y como se plasma en la película, es totalmente secundaria dentro de la sociedad machista herencia de la dictadura franquista y la moral católica, derivando en una frustración vital de gran alcance.

Con el fin de crear una actividad didáctica, es fundamental que se dote al alumnado de las herramientas necesarias para la exploración del género musical de la copla como elemento fundamental de la educación sentimental de la mujer durante los años del franquismo. La copla se distingue por modos emocionales que Andy Medhurst apunta ser: "sexual obsession, infidelity, jealosy, revenge" (127), patrones estos que forjan la manera de concebir la afectividad suponiendo una asimetría entre los roles sentimentales asignados a mujeres y a hombres. Además de "La bien pagá", se pueden estudiar otras coplas de la época muy significativas para el género como "A ciegas" de Concha Piquer, "La loba" o "Señora vecina" de Marifé de Triana o "Los tientos del reloj" de Estrellita Castro.

3.2 *La ley del deseo*

Sinopsis

Pablo Quintero es un escritor gay que vive en Madrid enamorado de Juan, quien parece no tomarse la relación demasiado en serio. En medio de esta trama aparece Antonio Benítez y comienza una encrucijada amorosa entre ambos que acabará trágicamente con la muerte tanto de Antonio como de Juan a causa de los celos patológicos. La hermana de Pablo, Tina, nacida niño, se operó para poder hacer una vida normal junto a su padre. Después del fracaso de esta relación, adopta a la niña de su amante lesbiana e intenta dar sentido a su vida en Madrid junto a su hermano Pablo. *La ley del deseo* es un viaje al deseo, alma y cuerpo masculinos, a sus miedos, contradicciones, grandezas y miserias.

Aspectos de estudio: Propuestas para el aula

Los prejuicios y los estereotipos. La Real Academia Española define prejuicio como "opinión previa y tenaz, por lo general desfavorable, acerca de algo que se conoce mal" y estereotipo como "imagen o idea aceptada comúnmente por un grupo o sociedad con carácter inmutable." Pues bien, teniendo en cuenta estas dos actitudes hacia la homosexualidad y adoptando una perspectiva transcultural o transnacional, se puede analizar en la película cómo el director ayuda a perpetuar o a superar los estereotipos o los prejuicios sobre la homosexualidad tanto en el contexto español como en relación con otros bagajes culturales dependiendo de la procedencia del alumnado. El posicionamiento crítico de éste ante preguntas como ¿qué estereotipos sobre gays o lesbianas se comparten en tu contexto social, en televisión o en el cine? ¿Es fácil identificar a alguien como gay, lesbiana o heterosexual? ¿Por qué / por qué no? ¿Es diferente si la persona es vieja o joven, o si la conoces o no? ¿Por qué, en tu opinión, crees que estos estereotipos son aceptados generalmente? Nos llevarán a la indagación discursiva sobre la sexualidad en lengua extranjera que propugna Cynthia D. Nelson.

La realización de una tabla donde se puedan insertar todos los datos relativos a los diferentes personajes o situaciones es un recurso altamente valioso desde el punto de vista pedagógico. Por ejemplo, se pondría el nombre del personaje o de la situación determinada en una columna; en otra, el hecho que se considera como prejuicio o estereotipo desde la perspectiva del alumnado;

en una tercera, el comentario o análisis de cómo ese rasgo del personaje o situación se ha convertido en un prejuicio o estereotipo y, en una última, cómo se debería haber presentado esa situación o característica para no considerarse un cliché cerrado sobre la identidad sexual.

Explorar las formas hipersexualizadas en que se concibe la homosexualidad en el contexto occidental se convierte en un foco de estudio altamente beneficioso en el aula. La respuesta a preguntas basadas en la trama de la película como el nivel de escenas de sexo en contraposición a las escenas de afectividad en la relación entre Antonio y Pablo nos dará las claves para recomponer el peso específico de ambos ámbitos en una relación personal y nos ayuda al análisis discursivo de los diferentes estereotipos.

El contexto histórico-cultural. Tal y como argumentamos en la justificación teórica de este artículo, es necesario enmarcar la variable género en un contexto histórico y cultural determinado. La temporalidad del género como construcción cultural estará determinada por un tiempo y espacio muy concretos y delimitados. En el estudio de *La ley del deseo* es especialmente relevante la contextualización sobre la Movida madrileña de los años 80, considerada por numerosos críticos como un auténtico renacimiento cultural.

En este contexto, aún perviven reminiscencias de cuarenta años de franquismo y la promulgación de leyes orgánicas como la *Ley de Vagos y Maleantes* (15 de julio de 1954) y la *Ley de Peligrosidad y Rehabilitación Social* (4 de agosto de 1970) donde los homosexuales eran considerados como sujetos peligrosos, perseguidos y enviados a prisión o internados en psiquiátricos equiparándolos literalmente con vagos habituales, rufianes y proxenetas, ebrios reincidentes y toxicómanos, traficantes de drogas o material pornográfico y pervertidos morales. No será hasta el 26 de diciembre de 1978 cuando se excluya a los homosexuales de esta última ley, tres años después de haber muerto Franco. El estudio de fragmentos de estas leyes será muy beneficioso para crear conciencia entre el alumnado de cómo aspectos como el género y la sexualidad son producto, igualmente, de la regulación política—una regulación política ésta que obedece a unos intereses ideológicos que guiarán la performatividad del género hacia un lugar u otro.

La sexualidad como performatividad: Antonio vs. Pablo. El concepto de performatividad trabajado por Judith Butler es un elemento clave para la introducción en el aula de E/LE de los discursos de la sexualidad tal y como los interpreta Almodóvar en *La ley del deseo*. El posicionamiento crítico de la teoría *queer* nos ofrece la posibilidad de explorar los discursos, lo que se hace o lo que se dice en torno a la sexualidad y no tanto lo que se es en un sentido más biológico.

Los personajes de Pablo y Antonio son dos buenos ejemplos para trabajar el concepto: Pablo Quintero, gay, director de cine; y Antonio Benítez, gay, estudiante jerezano en Madrid. Ambos viven en la misma época, pero cada uno tiene una visión diferente de actuar en relación a su orientación sexual. Pablo es urbano y representa la nueva España al contrario de Antonio que viene de provincias y pertenece a una clase social alta y represiva, evocadora de lo que implica el régimen franquista. Ambos son gays, pero realmente no parecen tener nada en común salvo el deseo afectivo o erótico hacia los hombres. Este es un aspecto clave de estudio en el aula, pues la sexualidad ha de analizarse en relación a otros aspectos de la identidad de la persona como son el género, la edad, la clase social, la etnia, los niveles educativos y socioeconómicos, la religión o la procedencia geográfica, entre otros.

Una tarea de alto valor pedagógico será la del análisis de la teatralidad genérico-sexual que Almodóvar otorga al personaje de Antonio que es "instantaneously converted into a homosexual after watching a hot scene of narcissistic sex in a melodrama directed by a gay filmmaker" (Kinder 14). Teniendo en cuenta esta situación habría que responder a la cuestión central sobre cómo se desafían los parámetros patriarcales y heterocéntricos del franquismo cuando Antonio pasa de ser heterosexual a homosexual de forma casi instantánea después de ver una película y sus consecuencias en la construcción social y discursiva de la sexualidad.

La teatralidad de Pablo queda claramente reflejada en la entrevista que concede en televisión. Este diálogo, del que presentamos aquí un fragmento, se estudiará en clase para extraer los elementos clave de la afectividad según Pablo Quintero:

> *Entrevistadora*: ¿Qué le pedirías a la persona amada?
>
> *Pablo Quintero*: Pues que no intente acompañarme a las fiestas, pero que se quede en casa para que le cuente los chismes, que no me interrumpa cuando escribo a máquina, que lea los mismos libros que yo, que tenga conocimientos de medicina, leyes, fontanería, electricidad, en definitiva, que me adore, que no me agobie y que acepte que soy un inútil.

Entre otros aspectos, hay que hacer hincapié en la forma en que esta concepción puede ser diferente, atendiendo a parámetros de otras orientaciones sexuales; en qué otros contextos culturales podría obtenerse una respuesta similar, o en cuáles no. Se hace pertinente en esta actividad analizar en qué grado la actuación de Antonio y su relación con Pablo cumplen las expectativas de éste último. Se analizarán elementos en las relaciones afectivo-sexuales como la libertad, el *laissez-faire*, la excentricidad, la locura, la pasión y cualquier otra forma disidente de entender las relaciones personales. En este ámbito, merece especial atención el personaje de Pablo Quintero cuando al final de la película acepta hacer el amor con Antonio y luego lo recoge en sus brazos, cual Pietà, frente a un altar de la cruz de mayo ardiendo en llamas, símbolo de la capacidad infinita de amar, de la entrega absoluta de una madre.

La migración sexual. El estudio de las narrativas de la identidad para el análisis de la sexualidad es una técnica didáctica tan compleja como valiosa. Analizar el monólogo de Tina Quintero en el hospital nos ayuda a la reconstrucción de la historia de vida de una persona: transexual, actriz y madre adoptiva de una niña. Los elementos claves de estudio serían: qué personajes son relevantes en su vida; qué elementos motivan las acciones; qué papel juega el deseo en las actuaciones de los personajes; por qué viajan a Marruecos; qué función cumple la migración sexual de hombre a mujer; qué grado de satisfacción existe en la persona ante el nivel de consecución de sus expectativas iniciales.

En este sentido, se trata de una historia de la teatralidad y afectividad del género y la sexualidad que "shows the power of desire to 'redetermine' biology" (Ballesteros 84). En la figura de ella se concentran muchos de los elementos que transgreden la postura del patriarcado donde la heterosexualidad surge como la mejor de las formas para organizar el deseo y cuyos pilares genérico-sexuales son el adultismo, el sexismo, la misoginia, la homofobia, la pareja o el matrimonio estable, el coitocentrismo y la reproducción, lo femenino como subalterno e interpretado en perspectiva masculina y la condena, persecución y ocultación de aquellas personas que se apartan de este modelo, a las sexualidades no ortodoxas (Guasch 115–16). La postura de Almodóvar entronca directamente con los postulados teóricos de Butler en torno a la teatralidad o performatividad de las identidades como lo recoge Brígida Pastor: "If there is something right in Beauvoir's claim that one is not born, but rather becomes a woman, it follows that woman is itself . . . a becoming, a constructing that cannot rightfully be said to originate or to end" (444).

La familia como unidad de organización social. Dar respuesta a la pregunta inicial de qué es una familia es el punto de partida necesario para dilucidar qué argumentos esgrime el alumnado en torno a uno de los pilares clave en el estudio de la sociedad y que hace referencia directa a cuestiones de género y sexualidad. Nuestras aulas multiculturales pueden ser el caldo de cultivo idóneo para que salgan a debate las diferentes maneras de organizar la familia en distintas culturas. Qué elementos componen la arquitectura familiar, qué funciones tienen sus miembros o qué papel juega el género y la sexualidad en la familia son preguntas fundamentales para el inicio de debates y obtención de conclusiones.

Analizar didácticamente el posicionamiento de Almodóvar ante la familia es determinante para el estudio genérico-sexual de *La ley del deseo* en tanto que refleja un nuevo modelo de familia

que rompe con los cánones del perfecto canon heterocatólico ideado durante el franquismo. La niña, Ada, abandonada por su madre, amante de Tina, crece totalmente feliz y muestra durante toda la película grandes dosis de madurez e inteligencia. Tina ejerce perfectamente de madre y Pablo de padre cariñoso y cuidadoso. Transmiten una imagen de gran unidad, amor y fantasía. Como declara el propio Almodóvar: "[E]stoy absolutamente en contra de la familia. Me parece el mayor invento de la sociedad . . . para controlar al individuo. No hay chantaje más cruel y más eficaz que el que te hace la familia. Es la que controla tus entrañas" (citado en Vidal 220). Queda patente la posición de Almodóvar respecto a la familia si comparamos la que presenta en *¿Qué he hecho yo para merecer esto!!* y la de *La ley del deseo*. En la primera, que a priori es la ideal ideada por el patriarcado: padre, madre e hijos, parece que nada funciona porque está basada en estructuras económicas y de contrato social. En la segunda, la imagen es de perfecta armonía donde dos hermanos ejercen de padres de una niña adoptada. La contraposición en que se erigen ambas posturas supone un posicionamiento crítico feroz al sistema patriarcal de organización social de la sexualidad, de la afectividad y del deseo.

Homofobia: Un contravalor para el análisis. Explorar los modos y discursos a través de los cuales se forja la homofobia como aversión obsesiva hacia las personas homosexuales es clave para el estudio didáctico de *La ley del deseo*. Por ejemplo, cuando un policía pega un puñetazo a Tina y ella se lo devuelve al sentirse ofendida por negarse su feminidad, se evidencia la gran homofobia que hay por parte de algunos cuerpos de seguridad del estado, representantes del poder y la represión, hacia los disidentes sexuales, como la escena en que este policía afirma estar harto de "maricones". Otro ejemplo lo evidencia Antonio que, al acceder ser penetrado por Pablo, se obsesiona rápidamente con la idea de que éste pueda tener alguna enfermedad venérea. La asociación que se hace entre VIH-SIDA y homosexualidad queda patente en esta escena, reflejando un duro e injusto prejuicio homófobo. Es importante estudiar con el alumnado la relación discursiva en diferentes contextos culturales entre VIH-SIDA y homosexualidad y cómo se forja esta asociación, que en España corre igualmente paralela a la drogadicción.

Antonio está obsesionado con la limpieza, constatado cuando él mismo se encarga de organizar la vida de Pablo e incluso de ducharlo por la mañana. Nuria Vidal expresa al respecto que: "[L]a escena de la ducha habla de la preocupación enfermiza por la higiene, la obsesión neurótica por la limpieza del cuerpo. La necesidad de borrar el pecado y cualquier rastro de sexo" (217), lo que es claramente una metáfora de la actitud homófoba de Antonio. A este asunto se refiere Pastor al afirmar que: "[L]a actitud de Antonio demuestra la sedimentación de prejuicios reguladores y punitivos en la nueva y joven generación española y los conflictos que existen todavía en la autoconsciencia homosexual, y confirma cómo el imperativo heterosexual simbólico puede excluir la 'otredad identitaria'" (447).

Otro ejemplo sutil de homofobia viene de la mano de la madre de Antonio que presenta una actitud bastante homófoba al referirse a Pablo como "ese corrompío". Por estas razones, Antonio se encuentra aún "en el armario" ('the closet'). Como afirma Paul Julian Smith: "Antonio . . . illustrates the fact that there is no necessary connection between homosexuality and political radicalism" (85).

4. Conclusiones

A través del desarrollo de este trabajo hemos tenido la oportunidad de traer al centro del debate los tres pilares epicéntricos de nuestra propuesta: el género, la lengua extranjera y la obra cinematográfica de Almodóvar. Los autores analizados nos dan evidencia teórica y práctica de la conveniencia pedagógica de trabajar aspectos relacionados con el género-sexualidad en el aula.

Los análisis didácticos desde la perspectiva de género de *¿Qué he hecho yo para merecer esto!!* y *La ley del deseo* son buenos ejemplos de cómo estas dos obras del cineasta español evi-

dencian un potencial genérico-sexual y cultural para ser utilizadas como textos axiológicamente valiosos en la formación del alumnado de E/LE a nivel universitario y con un conocimiento lingüístico y cultural avanzado del español.

La evolución discursiva de lo que culturalmente se ha entendido en España como mujer, hombre, homosexual, heterosexual o transexual/transgénero puede ser bien aprehendido a través del estudio de estas obras, entre otras, del manchego universal. Tal y como ha sido afirmado por Cynthia D. Nelson, la profundización en el conocimiento de los discursos del género y la sexualidad en el aula de lengua extranjera es un recurso muy valioso para un mayor conocimiento cultural y lingüístico de la lengua meta de estudio.

En conclusión, hemos expuesto en este trabajo el potencial que nos ofrece el género y la sexualidad en el aula de E/LE en el ámbito universitario como medio valioso de educación pluricultural a través de la revisión bibliográfica de diferentes autores que han trabajado esta temática en lengua extranjera, tanto desde la perspectiva de género más clásica hasta los postulados pedagógicos de investigación más actuales de la teoría *queer*. Igualmente, hemos presentado al alumnado técnicas didácticas para el estudio del género y la sexualidad en E/LE a través de dos películas bien conocidas de Pedro Almodóvar. Metodologías de trabajo como el análisis cultural, el debate, las historias de vida, la (auto)reflexión y la categorización crítica de elementos culturales dotan al alumnado de herramientas críticas con las que poder afrontar de forma analítica los saberes culturales sobre el género y la sexualidad en la sociedad reflejada en el corpus de estudio.

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Gabriella infinita: Un hipermedia narrativo metamórfico y multiforme

Eduardo Acuna-Zumbado
Missouri State University, USA

Abstract: *Gabriella infinita* (1995, 1998–99 y 2005), de Jaime Alejandro Rodríguez y Carlos Roberto Torres Parra, es un hipermedia narrativo que en su última representación le ofrece a su lector-usuario la posibilidad de secuencias narrativas heterogéneas y la oportunidad de poder escoger entre ellas al activar los vacíos-hiperenlaces que producen las potenciales continuidades narrativas de lexia a lexia. En esta hipernovela, el acto de lectura no sólo es multilineal, sino que está caracterizado por la inestabilidad física del texto que se hace un elemento constitutivo y diferenciador del proceso de interacción entre lector y texto. En tal inestabilidad, el hiperenlace designa un vacío que al intentar ser llenado por el lector-usuario, pone en movimiento diferentes elementos textuales (i.e., aparentes discontinuidades cronológicas, cambios de focalizaciones, a veces indiscernibles, entre narrador y personajes, y elipsis en tiempo narrativo) que proyectan en el lector-usuario, no la necesidad de completarlos, sino de combinarlos para tratar de dar coherencia a su acto de lectura de la novela. Esta necesidad de conexión, que proyectan los hiperenlaces, produce la indeterminación en *Gabriella infinita* y su efecto para el sujeto-lector es confusión y mayor complejidad textual.

Keywords: hypertext, Latin American narrative, narrative, reader response, twentieth century

En su discusión sobre las narrativas modernas escritas, Wallace Martin plantea que tanto las novelas como los cuentos han tendido por un siglo no sólo a desviarse de las fórmulas tradicionales sino también hasta cierto grado a ridiculizarlas. De tal forma, dichas estructuras narrativas resisten cierta regularidad en su representación y así configuran narrativas abiertas. Este tipo de narrativa abierta disloca las concepciones tradicionales de trama en pos de una "apertura permanente" y "falta de resolución" que tienden a caracterizar su falta de unidad interpretativa. *Gabriella infinita: Mémoria de una experiencia de escritura* (1995, 1998–99 y 2005), de Jaime Alejandro Rodríguez y Carlos Roberto Torres Parra, se ubica dentro de este tipo de narrativa porque la misma hace imposible lo que Martin describe como "narrative closure" (83). Su apertura se puede ver como una innovación técnica producida "by the continuing literary impetus to secure new effects by breaking with conventions" (83). Tales nuevos efectos se ven materializados en esta hipernovela en las relaciones indeterminantes entre la historia y la trama, y en la función que en la indeterminación cumplen los hiperenlaces como vacíos que afectan las posibles conexiones que puede establecer el lector-usuario entre los segmentos textuales de esta obra.[1] La idea de Martin sobre la apertura textual se explora aquí en conjunción con el concepto de indeterminación textual ('indeterminacy'), para ahondar más en los efectos de la estructura hipertextual de *Gabriella infinita* en el sujeto-lector y en sus procesos de lectura.[2]

En *The Act of Reading* y en *The Implied Reader*, Wolfgang Iser presenta su teoría de recepción anclada inicialmente en el concepto del *implied reader*, ilustrando algunas de las implicaciones de dicha noción al identificar cambios en la indeterminación en la ficción. La indeterminación en el modelo iserano da lugar a la generación de múltiples significados por lo que el teórico establece su presencia como algo que debe de ser "llenado" ('filled in') en las diferentes fases del proceso de interpretación en tres áreas: entre el texto y los varios sistemas extratextuales, entre el texto y sus lectores-usuarios potenciales, y dentro del texto mismo (Riquelme 82).

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En las áreas anteriores, la indeterminación se manifiesta por medio de la presencia de vacíos ('gaps', 'blanks' o 'vacancies') en los segmentos textuales de la obra literaria.[3] Estos vacíos son los espacios en el texto por los cuales el lector-usuario reconstituye significados y establece su coherencia textual (Iser, *Act* 169). De tal forma, ellos son el punto donde el texto y su sujeto-lector convergen en el proceso comunicativo, ya que son los que abren las conexiones entre las diferentes posibles perspectivas en el texto (i.e., la del narrador(es), de los personajes, de la trama y del sujeto-lector mismo) e impulsan al sujeto-lector a definir y establecer los vínculos.

De la naturaleza de los vacíos es de donde surge la interacción entre el texto y su lector-usuario por lo que se les puede atribuir varias funciones. Primero, en la experiencia del lector-usuario de los segmentos textuales, el vacío alude a la conexión suspendida o potencial codificada en el texto mismo, o sea al posible enlace entre los diferentes segmentos textuales. Segundo, el vacío también puede referirse a la perspectiva divagante del sujeto-lector ("the reader's wandering viewpoint", para Iser). Esta perspectiva sugiere que la totalidad del texto no se percibe de una sola vez, sino que surge de diferentes y consecutivas fases de lectura. La tercera función surge al establecerse una conexión entre el primer vacío con el segundo. Este último tipo de vacío es el que le permite al lector-usuario instaurar conexiones entre los diferentes segmentos textuales. Los vacíos se convierten en guías en la producción del texto porque el sistema (el texto) no los llena, sino que sólo pueden ser "completados" por otro sistema (el lector-usuario) (Iser, *Act* 169). En un hipertexto, sin embargo, el texto no llena los vacíos porque éste se encuentra fragmentado y todos sus segmentos textuales están flotando, ocupando puntos espaciotemporales simultáneos en el hiperespacio. Es al lector-usuario a quien le corresponde establecer las relaciones entre las lexias textuales utilizando los hiperenlaces como guías y así establecer secuencias narrativas posibles en su proceso de interpretación de la obra.[4]

Aunque Martin e Iser se refieren a textos impresos y no virtuales, sus propuestas sobre las narrativas abiertas e indeterminadas tienen resonancia en *Gabriella infinita* que, como hipermedia narrativo en su última manifestación, no sólo le ofrece a su lector-usuario la posibilidad de secuencias narrativas heterogéneas, sino también la oportunidad de poder escoger entre ellas activando los vacíos-hiperenlaces que producen las potenciales continuidades narrativas de lexia a lexia. En esta hipernovela, la indeterminación es una función que se desliga de las determinaciones estructuradas en su texto fluido y fragmentado que ponen en movimiento la interacción que toma lugar entre el lector-usuario y el texto y, hasta cierto grado, la regulan, al requerir que el primero tome control de la(s) secuencia(s) de su lectura. En la inestabilidad de *Gabriella infinita*, el hiperenlace designa un vacío que cuando el lector-usuario intenta llenarlo, pone en movimiento diferentes elementos textuales (i.e., aparentes discontinuidades cronológicas, cambios de focalizaciones, a veces indiscernibles, entre narrador y personajes, y elipsis en tiempo narrativo). Dichos elementos proyectan en este lector-usuario, no la necesidad de completarlos, sino de combinarlos para tratar de dar coherencia al acto de lectura de la novela. La necesidad de conexión, que proyectan los hiperenlaces, produce la indeterminación en *Gabriella infinita*. Su efecto para el sujeto-lector es confusión y mayor complejidad textual. Dentro de todas las posibles alternativas combinatorias que estos hiperenlaces ofrecen (i.e., la posible intertextualidad entre las lexias), el sujeto-lector no sólo debe de descubrir y distinguir las diferentes historias, los personajes, sus identidades y situaciones, los narradores y focalizadores en las posibles (meta)narrativas que se articulan, sino que también debe, en la permisible simultánea convergencia de las diferentes historias, discernir las continuidades narrativas, ya en una misma historia y/o entre ellas, al activar los diferentes enlaces en las variadas lexias sin saber con precisión cuáles de los vacíos-enlaces preservan continuidades narrativas en tiempo y espacio.

Los vacíos-enlaces hipertextuales en *Gabriella infinita* son los que promueven la acción del lector-usuario. Éstos le sugieren que los diferentes segmentos textuales deben de ser conectados de alguna manera, aun cuando el texto mismo no establezca directamente la(s) conexión(es), porque ella(s) depende(n) de las decisiones personales de cada lector-usuario. En este proceso de conexión textual, si la constitución de significado(s) entre texto y lector-usuario ha de

surgir y ser exitosa en el espacio virtual, el texto debe de guiar o "controlar" la actividad del lector-usuario de alguna manera. Esta guía o "control" lo ofrecen los vacíos-hiperenlaces en el espacio virtual. Los enlaces son los que proporcionan la apertura de la obra permitiendo la multiplicidad de posibles significaciones textuales porque sus conexiones y/o combinaciones (i.e., sus secuencias) no están pre-condicionadas en la mente del lector-usuario ni tampoco en la estructura hipertextual. Por lo tanto, las conexiones que los diferentes vacíos-enlaces promueven son fundamentales para la construcción de la(s) narrativa(s) de la hipernovela, así como lo son para su coherencia textual. Cuando el lector-usuario activa los vacíos-enlaces, ellos le permiten hacer proyecciones sobre las posibles continuidades narrativas ayudándole constantemente a delimitar la multiplicidad de significaciones al observar conexiones viables entre los segmentos textuales. Considerando lo anterior, el hiperenlace representa, de cierta manera, lo "implícito" en la lexia que en determinado momento ocupa al sujeto-lector, o sea, lo que no está revelado en el segmento textual y como tal, lo motiva a formular posibles vínculos entre lexias relacionando lo explícito en ellas, lo que se revela con lo implícito: lo que puede revelar el hiperenlace. A través de esta relación, el sujeto-lector va constituyendo la coherencia textual y las significaciones de la novela.

Gabriella infinita se presenta como una metanarrativa metamórfica y multiforme que trata sobre los años sesenta y setenta en Colombia. Su escritura ha sufrido estructuralmente varias modificaciones. Cada una de sus trasmutaciones es un intento por abandonar las limitaciones estructurales y de representación de la página impresa, y por articular un texto narrativo en un medio cada vez más fluido. Primero fue un libro (1995), luego un hipertexto (1998–99) y, como fase más reciente, un hipermedia narrativo (2005).[5] Se trata de una metanarrativa metamórfica y multiforme porque su estructura laberíntica, al estilo de "La Biblioteca de Babel" (1941) de Borges, presenta diferentes realidades narrativas a modo de galerías interconectadas. Para seguir la analogía, estos espacios se desarrollan paralelamente y se conectan en varios puntos espacio-temporales porque son parte del proceso creativo de escritura de un mismo autor en la narrativa. Los múltiples hilos argumentativos de las historias propuestas como "predominantes" y de las insertadas en ellas se entrelazan en una narrativa que disloca el modelo tradicional de la narración lineal proponiendo una novela que se plantea, en principio, como careciente de una historia central porque todas las historias en ella tienden a imponerse. La interacción entre historias es un aspecto de la indeterminación en esta novela, entre la historia y la trama, que es intensificada para el sujeto-lector por la presencia de los vacíos-hiperenlaces, y que se explicará más adelante.

Una posible trama de la novela, según concebida por sus autores,[6] se presenta en la sección "historia" del hipermedia y también se puede extraer del archivo en PDF que se da bajo la sección "formato libro",[7] igualmente ubicado bajo "historia". Es importante aclarar que la posible trama en las dos secciones constituye una simplificación del proceso de lectura del hipermedia. La misma se presenta como un esfuerzo por dotar de linealidad a este hipertexto, ofreciéndole al lector-usuario potencial una secuencia cronológica y causal, obviando las manipulaciones temporales de secuencia, duración y frecuencia que se pueden dar en esa trama como resultado de la estructura hipertextual fluida y fragmentada y de las posibilidades combinatorias múltiples que ofrecen los vacíos-enlaces.[8] Además, la posible trama no toma en cuenta, o advierte al lector-usuario, de las modificaciones hechas a nivel de estructura y narrativa en las versiones hipertextuales posteriores. Ésta sirve como un mecanismo de control para guiar el proceso de lectura del lector-usuario y evitar su completa dispersión. Como tal, puede interpretarse como una forma de control de lectura ofrecida por el autor de la obra que, si el lector-usuario potencial acepta, le servirá como marco de referencia para guiar y modificar la activación de los vacíos-hiperenlaces en su(s) proceso(s) de lectura hipertextual.

El argumento general propuesto que entreteje tres historias "predominantes", así como otras tantas intercaladas y paralelas a ellas, trata de dos jóvenes amantes bogotanos en la década de los setenta, Gabriella Ángel y Federico Soler, que se encuentran separados.[9] Ella es una mujer

de veintidós años, embarazada y abandonada por él, que se moviliza por el espacio geográfico caótico de una ciudad destruida por los bombardeos de una guerra. Después de divagar por la ciudad, Gabriella llega a un hospedaje y entra en la habitación desordenada de Federico para recoger las pertenencias de su novio, del cual no ha sabido nada por seis meses. Además del misterio de la desaparición de su amante, Gabriella descubre que en realidad ella es un personaje ficticio creado por él como parte de su proyecto de escritura. Algunos días después, un grupo de sobrevivientes (una segunda historia) que se encuentran en un edificio adyacente a la hospedería buscando una salida y que también se encuentran atrapados por los bombardeos en la ciudad halla a Gabriella. La historia de estos que se presenta en la secuencia "Atrapados" se desarrolla desde el inicio paralela a la que construye Gabriella con sus hallazgos en catorce segmentos o pantallas, que a su vez incluyen un igual número potencial de historias intercaladas paralelas correspondientes a cada uno de los sobrevivientes. En el segmento decimotercero, los "atrapados" llegan en su búsqueda al cuarto de Federico, donde, al encontrar un escrito en la impresora de su computadora, se dan cuenta, como lo hizo Gabriella, que ellos mismos no son más que personajes de su ficción. Sin embargo, a diferencia de la historia de ella, éstos son parte de una narrativa escrita por Federico para una obra dramática. Cada uno de los catorce segmentos textuales contiene uno o varios párrafos similares a acotaciones teatrales que describen el estado físico y mental de cada uno de los sobrevivientes, así como el espacio físico por y en el que "actúa" cada uno. Al sujeto-lector las acotaciones le ofrecen una posible entrada a la psicología de cada personaje, así como a sus circunstancias específicas que le pueden ayudar a ir componiendo las conexiones entre las historias o continuidades narrativas que se desarrollan simultáneamente. Las acotaciones también le ayudan al sujeto-lector de esta narrativa a ubicar su posición dentro de estas historias proporcionándole información sobre las situaciones de cada personaje y así diferenciar sus perspectivas y focalizaciones. Los "atrapados" metaficticios constituyen una segunda historia y la otra narrativa está formada por los escritos de Federico que circunscriben la de Gabriella y la de estos "atrapados". Ésta lleva como título "Catástrofe" y contiene doce segmentos en los que Federico presenta su proyecto político de escritura por medio del que intenta reavivar los ideales y las figuras importantes de los años sesenta y a través del cual crea los personajes de las otras historias que se desarrollan análogas a la que él construye. La intertextualidad entre las tres historias se concretiza en los diferentes enlaces que se establecen en la narrativa a través de tres focalizaciones que tienden a predominar: la de Gabriella, la de los diferentes sobrevivientes y la de Federico. Asimismo, esa intertextualidad se manifiesta en el movimiento del narrador en primera persona en "Catástrofe" al omnisciente tanto en la historia construida por los descubrimientos de Gabriella como en "Atrapados". Las otras historias posibles que se presentan intercaladas en las anteriores son: "Mujeres" (historia de la educación sentimental de Federico), "Guerrero" (historia de un esquizofrénico), "Dominoes" (historias de los años sesenta), "Voces" (historias de personajes de los sesenta) y "Semblanza" (autobiografía paródica de Federico).[10]

En su recorrido de lectura de la primera versión hipertextual, el sujeto-lector encuentra que todas las historias tienen el mismo peso narrativo porque se desarrollan simultáneamente por lo que, en el proceso de combinación de los enlaces, le es más complejo distinguirlas. Esto requiere que el acto interpretativo demande mayor tiempo de procesamiento para determinar posibles continuidades narrativas entre los segmentos textuales escogidos. Los lectores-usuarios de narrativas impresas pueden, por lo general, guiar sus procesos de lectura al viajar por una ruta física fija de navegación de la representación narrativa (i.e., la secuencia numérica de páginas, usualmente). Cuando sucede lo anterior, dichos lectores-usuarios reciben información secuencial dada por pistas o enlaces inscritos en el texto (i.e., referencias anafóricas, temporales, espaciales, número de capítulos, subtítulos, etc.) que instauran secuencias espacio-temporales que les ayudan a establecer la coherencia textual. En *Gabriella infinita*, en las versiones hipertextuales, aunque el sujeto-lector recibe también información secuencial narrativa en cada lexia, el paralelismo de todas las posibles historias hace más compleja su tarea de tratar de hallar la coherencia textual

de los diferentes segmentos a los que viaja cuando activa los vacíos-hiperenlaces. Lo anterior debido a que toda la información narrativa se puede producir simultáneamente. En otras palabras, las relaciones causales entre segmentos textuales son más difíciles de determinar para el sujeto-lector hipertextual de *Gabriella infinita* no sólo porque las posibles secuencias narrativas dependen de cuáles eventos o situaciones él considera relacionados (indeterminación interpretativa), sino también por la cronología de cada segmento narrativo en el espacio virtual—todas las posibles lexias están flotando en puntos espacio-temporales simultáneos.

En el paralelismo de historias, las diferentes perspectivas textuales aparecen entremezcladas en el espacio virtual de tal manera que las conexiones entre ellas se deben de establecer no sólo entre segmentos textuales de diferentes perspectivas (diferentes historias), sino también entre segmentos que comparten la misma perspectiva (la misma historia y sus historias insertadas). En el transcurso de dar coherencia al texto, la imaginación del sujeto-lector se ve intensificada cuando se presentan, a través de las diversas lexias, nuevos personajes, diferentes vertientes de la trama y focalizaciones que interactúan en el mismo punto espaciotemporal de lectura y que mueven al lector-usuario a tratar de hallar conexiones entre el segmento de la historia que le ocupa en un determinado momento y las que puedan surgir con la activación de los enlaces en ese determinado punto de lectura. De tal forma, como apunta Iser, el lector-usuario "is faced with a whole network of possibilities, and thus begins himself to formulate missing links" (*Act* 192). Al poder formular "missing links", el lector-usuario tiene la posibilidad de nuevas secuencias narrativas. Tal interacción de narrativas, como se mencionó anteriormente, constituye la indeterminación entre la historia y la trama en *Gabriella infinita*. Si la cronología de la historia se considera un requisito de la narrativa, entonces la indeterminación en esta hipernovela surge en la trama de la cual depende la revelación de la historia.[11] Emma Kafalenos plantea en "Toward a Typology of Indeterminacy in Postmodern Narrative" un enfoque en términos de indeterminación secuencia que es útil para la discusión de la trama en *Gabriella infinita*.[12] La indeterminación en la trama secuencia de una narrativa está creada por las características físicas del texto como objeto, incluyendo su tipografía, las cuales "require their readers to assume control of the sequence of their reading" (Kafalenos 384). Por lo tanto, y como se ha argumentado antes, en el hipertexto, la estructura fragmentada y fluida de la obra unida a su tipografía, segmentos textuales con múltiples enlaces, promueve la selección del lector-usuario de las continuidades narrativas aunque no las determina. Kafalenos argumenta que en la trama secuencia, el control del lector-usuario, aun cuando es absoluto, es una casualidad debido a que requiere que los lectores-usuarios, página a página, escojan "the next page to be read, but are given no indication of the content of the pages from among which they must choose, until they read the one they have chosen" (385). Si bien tal afirmación es cierta, en general, para *Gabriella infinita* en términos del contenido de las posibles narrativas que el lector-usuario puede articular, el mismo no se desplaza de página a página, sino de lexia en lexia. Además, los vacíos-hiperenlaces también ofrecen al lector-usuario cierta(s) guía(s) que le permite(n) determinar ciertas secuencias particulares en las cuales explorar diferentes continuidades narrativas de acuerdo a sus preferencias o experiencias personales de lectura. En algunas secuencias narrativas, los elementos tipográficos y narratológicos (especialmente, el uso de epígrafes y el epílogo) son un intento de otorgar cierta linealidad convencional a la hipernovela.

Para ofrecer una solución a las dificultades organizativas y estructurales del primer hipertexto, la novela se reorganiza en un hipermedia, su tercera versión. Un hipermedia, como un hipertexto, designa un espacio multidimensional de representación que puede incluir texto, audio, video u otros medios de expresión. Técnicamente, éste es una extensión de las posibilidades estructurales que ofrece el hipertexto. *Gabriella infinita*, como hipermedia narrativo, requirió varias modificaciones: una reorganización de sus fragmentos narrativos y del texto, la configuración de un nuevo recorrido narrativo que fuese "más ágil y verosímil", la mejor incorporación de los aspectos audiovisuales (i.e., la digitalización de imágenes, sonido, voces y movimiento), y la posibilidad de una mayor interactividad de tal forma que mejoraran los

problemas de configuración y estructuración de las versiones anteriores (*Gabriella infinita*, "Hipermedia").[13] Con la nueva estructura también se reconfigura el papel del autor de la obra y con ello se añade una dimensión más de indeterminación a la novela. Lo anterior por cuanto el proceso técnico en su re-construcción en el hipermedia, especialmente del aspecto audiovisual, requirió que la persona que coordinó y desarrolló todo lo relativo a la estructura y las soluciones audiovisuales se convirtiera en un auténtico lector-coautor-productor de la obra (*Gabriella infinita*, "Hipermedia"). En este hipermedia, dicho rol le correspondió igualmente a un elemento externo al autor textual, aunque no electrónico o creación suya, pero de igual forma y, hasta cierto punto, controlado por él, ya que el coautor-productor trabajó sobre el texto existente de otro autor interpretándolo y ofreciendo su perspectiva en la configuración de la estructura hipertextual y en la organización de los audiovisuales. Lo anterior sugiere que el lector-usuario de *Gabriella infinita* no sólo se enfrenta a un texto narrativo sobre el proceso de (re)escritura de un sujeto-autor, una subjetividad en variación construida durante y por la escritura, sino que, a la misma vez a una reinterpretación (la del coautor técnico) de otro proceso de escritura (la de su autor original) y ambos funcionan de forma simultánea en el hipermedia. La escritura sobre escritura acerca de una escritura no sólo le otorga el carácter metanarrativo y multiforme a esta hipernovela, sino que también evidencia su característica indeterminante por la multiplicidad de interpretaciones posibles no únicamente en su estructura hipertextual, pero además en su proceso de creación.[14]

En la última versión, cuando se hicieron las modificaciones estructurales para el hipermedia, además se realizaron cambios al nivel de la *fábula* que distinguen a esta traslación del hipertexto anterior:

> Por un lado, hubo, por razones técnicas, que sintetizar aquellos textos que se convirtieron en voz. Esto implica una "pérdida" de información en relación con el texto original. De otro lado, la organización del texto escrito, obligó a la redacción nueva de algunos fragmentos, de modo que pudieran leerse sin conectores narrativos. Esto ocurre en función de la consolidación de una estructura no-lineal. El recorrido narrativo se redujo a la historia de Gabriella y esto asimismo obligó a estructurar la narrativa de una manera específica. Quizá se pierda por eso en esta versión el carácter descentrado de las tres historias originales. (*Gabriella infinita*, "Hipermedia")

Las modificaciones en cuanto a la síntesis de textos, la nueva representación de algunos segmentos textuales y la predominancia de la focalización de Gabriella en la narrativa de la nueva organización textual y estructural establecen para su lector-usuario varios ajustes en el proceso de lectura con respecto al de las versiones previas. En primer lugar, para consolidar la no-linealidad, las continuidades narrativas de las historias están presentes en términos de la historia, pero ellas no son condicionantes en cuanto a las posibilidades combinatorias de los segmentos para la trama secuencia. En segundo lugar, la nueva estructura textual obliga al lector-usuario a usar las imágenes-enlaces que se incluyen en los espacios textuales para establecer los vínculos entre éstos ya que ellos son las únicas posibilidades de establecer lazos entre las lexias. En tercer lugar, se le permite al lector-usuario registrar sus recorridos textuales en la construcción de la(s) trama(s) de las historias para luego revisitarlos o utilizarlos como punto(s) de entrada potencial(es) al texto. Además, el lector-usuario puede imprimir los espacios narrativos y ensamblarlos según sus deseos. Por último, ahora el lector-usuario tiene la oportunidad de escribir "ampliando, corrigiendo o simplemente colaborando con la escritura de la historia misma" (*Gabriella infinita*, "Hipermedia").

Esta posibilidad para el lector-usuario añade otra dimensión al proceso de creación de la hipernovela y a su indeterminación porque convierte al sujeto-lector en su tercer autor textual. Se sugiere de esta manera que así como el autor original de la novela en su(s) proceso(s) de escritura tomó decisiones sobre qué incluir en el texto de esta versión filtrando y/o seleccionando elementos dentro de las múltiples posibilidades narrativas (un proceso seguido también por el coautor técnico), el lector-usuario/autor también realiza re-selecciones o "actualizaciones" de

las múltiples posibilidades combinatorias estructurales, creando así un texto del cual es a la vez lector y autor. El proceso interpretativo de la obra se ve así ampliado en la interacción entre el texto y el lector-usuario y en tal proceso la subjetividad de este último se ve escindida en dos roles en el que el lector-usuario/autor recodifica para el lector-usuario (para sí mismo) el texto narrativo. Técnicamente el lector-usuario/autor experimenta una nueva narrativa que ha escrito.

La posibilidad anterior tiene implicaciones para la historia de la novela porque cada lector-usuario al configurarse como autor puede agregar eventos a la narrativa original de la hipernovela modificando potencialmente su(s) secuencia(s) cronológica(s) y causal(es) de forma infinita. Por consiguiente, la indeterminación en este texto literario potencialmente puede surgir no sólo en la trama secuencia de la cual depende la revelación de la historia, sino de la multiplicación de la misma. En resumen, en el formato impreso de esta novela, la interacción del sujeto-lector con las posibilidades narrativas se ve enmarcada por la presencia física de un texto en el que el lector-usuario puede encontrar un principio y final definidos (la primera y última página del texto). En la primera versión de *Gabriella infinita,* la indeterminación entre la historia y la trama secuencia se establece sólo dentro del proceso interpretativo y no en la estructura fluida del texto porque el mismo sólo existe dentro de los límites físicos de la página impresa. Sin embargo, en las versiones virtuales, especialmente en el hipermedia, la interacción del sujeto-lector con las diferentes realidades narrativas inscritas en la obra se insinúa, pero "en ningún caso se condiciona" en la estructura del texto, lo que permite su apertura enfatizando la indeterminación en su representación estructural fragmentada en el hiperespacio (*Gabriella infinita*, "Hipermedia").

En la explicación anterior de la configuración narrativa y estructural de las diferentes versiones de la novela es evidente que la versión hipermedia incluye los mayores retos interpretativos para el sujeto-lector no sólo porque en ella se han incorporado elementos audiovisuales que expanden las narrativas de las historias propuestas, sino también porque en la estructura de los enlaces entre estas historias y las intercaladas en ellas las conexiones narrativas entre las mismas pueden ser menos claras para el sujeto-lector por la diversidad en las posibilidades de la trama secuencia que puede controlar. La tarea interpretativa para el sujeto-lector dentro de la indeterminación de la novela es conectar las diferentes narrativas en por lo menos una posible cadena coherente de significación. Sin embargo, debido a la propuesta multilineal que estructura la manifestación de los diferentes segmentos textuales y la organización laberíntica de la narrativa con una representación de historias de historias, es posible que la hipernovela sea demasiado abierta para lograr una determinada significación para alguna de las rutas de navegación seleccionadas por el sujeto-lector. Probablemente por dicha razón es que en la página principal del hipermedia narrativo se da a modo de elemento orientador de la experiencia de lectura un mapa que indica los enlaces y la organización textual de la novela, o que el hipermedia, asimismo, permite que el lector-usuario pueda participar en la narrativa de dos maneras específicas. Primero, puede salvar cualquiera de las rutas de navegación textual que haya seguido en su lectura lo que implica que técnicamente puede "escribir" su versión personal de la novela. Segundo, puede "completar" la(s) historia(s) que ha decodificado enviando relatos o crónicas personales con el tema de la narración. Sus relatos pueden incluir datos o ensayos sobre el ambiente que se describe en la novela: los años sesenta y setenta en Colombia. Las contribuciones personales se registran en el "Libro de visitantes", un foro en la red en el que el lector-usuario escribe sus aportaciones o lee las de otros lectores (*Gabriella infinita*, "Características hipermedia").

La versión hipermedia de *Gabriella infinita* es un ejemplo de lo que Fredric Jameson denomina como "postmodern hyperspace", en el sentido que su narrativa total en el medio virtual se convierte en "a disjointed and incoherent space in which the individual [el sujeto-lector] becomes disoriented and loses his or her sense of clear physical placement in a whole that [seems] incomprehensible" (Gaggi 98). La estructuración de los enlaces en las diferentes historias quiere decir que las historias intercaladas se presentan al mismo nivel que las "principales" en las que se articulan lo que causa que el sujeto-lector no pueda orientarse en los espacios narrativos de esta ficción ya que las coordenadas de su recorrido por las historias no son claras o las mismas

son ambiguas. El sujeto-lector no tiene una visión clara de hacia dónde quiere ir o dónde debe ir en su movimiento de enlace a enlace entre la plétora de posibilidades que se le ofrecen. Así, tanto las propuestas historias "principales" como las intercaladas funcionan como las galerías de "La Biblioteca de Babel" de Borges, en cuanto ninguna forma un centro definido porque cualquiera de ellas puede ocupar el centro provisional según la perspectiva de lectura. En *Gabriella infinita* hipermedia, la posibilidad que tiene el sujeto-lector de contribuir al contenido de las historias porque puede "salvar" sus rutas de navegación y aportar a la narrativa por medio del "Libro de visitantes" transforma a esta ficción de un sistema unidireccional de comunicación en el que la información y las ideas sólo provienen de los autores al lector-usuario, en un proceso de comunicación en el que los diferentes participantes pueden contribuir y afectar el contenido y dirección de las narrativas en la novela.

En *Gabriella infinita*, el lector-usuario es insertado no sólo en un laberinto narrativo sino físico-virtual de navegación. La inclusión de las historias intercaladas dentro de las tres predominantes sirve para crear una narrativa interrumpida, fragmentada o discontinua, y presentar nuevas estrategias textuales. Por ejemplo, los personajes "primarios" de las tres historias principales pasan a convertirse en diferentes instancias narrativas en "secundarios", mientras que algunos de los personajes "secundarios" o "triviales" de las historias intercaladas asumen preponderancia debido a la manera en que se estructura la novela en el espacio virtual. El reto para el sujeto-lector es multidimensional. Por un lado, dependiendo de la historia que escoja como eje de la narrativa, debe de ser consciente y tener la habilidad de diferenciar la mutación entre personaje principal y secundario, y viceversa entre las historias. Por otro lado, no hay seguridad completa de que el sujeto-lector no se confunda y no siempre perciba los límites narrativos entre una y otra historia, principal o intercalada, o distinga adecuadamente las identidades y situaciones de los diferentes personajes. La complejidad narrativa evidencia para el sujeto-lector cómo las tres historias predominantes crean múltiples realidades narrativas con surtidos narradores y con múltiples posibilidades de movimiento para los personajes, los cuales pueden (parecer) ocupar en diferentes puntos espacio-temporales más de una de estas realidades.

NOTAS

[1]En este artículo se entienden los dos términos, historia y trama, según los lineamientos fijados por la teoría estructuralista, de acuerdo con la cual cada narrativa está compuesta de dos elementos: la historia (*histoire*) que alude al contenido o "chain of events (actions, happenings), plus what may be called the existents (characters, items of setting) . . . the *what* in the narrative", y la trama o discurso (*discours*), que se refiere a "the means by which the content is communicated . . . the *how*" (Chatman 19). En los planteamientos de los Formalistas rusos, a los términos estructuralistas, les equivalen *fabula* (historia), correspondiente a "the sum total of events to be related in the narrative" y *sjužet* (trama), como "the story as actually told by linking the events together" (19–20).

[2]Los conceptos de lector-usuario y sujeto-lector se sistematizan de la siguiente manera: el lector-usuario representa al elemento de lectura que supone que hay un sujeto preexistente que, como agente, decide leer y usar un hipertexto. El lector-usuario tiene preferencias que determinan su uso del hipertexto. Esto presupone que la tecnología hipertextual le es subordinada. En contraste, el sujeto-lector constituye la entidad creada por la misma tecnología y dada al lector-usuario. En la medida de lo posible, trato de seguir esta sistematización conceptual; sin embargo, no siempre dicha separación de entidades es posible debido precisamente a la maleabilidad del hipertexto cuya representación inestable obliga al lector-usuario a moverse constantemente de una posición a otra, no siempre distinguiéndose completamente el cambio o las fronteras entre una y otra.

[3]En *The Act of Reading*, Iser utiliza los tres términos para explicar su planteamiento de que la totalidad de la interacción del lector con el texto surge, en gran medida, de la naturaleza de los vacíos. En este análisis, los tres vocablos serán entendidos como uno sólo: vacío.

[4]Lexias son las unidades de lectura, los bloques de texto que, según George Landow, "take on life of their own as they become more self-contained, because they become less dependent on what comes before or after in a linear succession" (64).

[5]Según Juan Antonio Pastor y Tomás Saorín, el término "hipermedia" es el producto de ambos conceptos: el hipertexto y la multimedia. Los hipermedia pueden entenderse como la "organización de información textual, visual gráfica y sonora a través de vínculos que crean asociaciones entre información relacionada dentro del sistema" (2).

[6]Utilizaré la palabra "autores" para referirme de aquí en adelante a ambos, el autor del texto original escrito de *Gabriella infinita*, Jaime Alejandro Rodríguez, como al encargado de traducir ese texto al espacio virtual y su otro autor, el diseñador visual y de interactividad, Carlos Roberto Torres Parra.

[7]PDF (Formato de Documento Portátil) es una forma electrónica muy utilizada de almacenar documentos, desarrollado por la empresa Adobe Systems Inc. Este formato es por lo general usado cuando los documentos son susceptibles a ser impresos, ya que especifica la presentación final del documento sin necesidad de hacer otros ajustes antes de imprimir.

[8]Para un análisis más detallado de los tres elementos en el discurso narrativo, véase a Genette en *Narrative Discourse.*

[9]El propuesto argumento se incluye siguiendo las pautas generalmente usadas en un análisis de una obra literaria en la que primero se ofrece un pequeño resumen del texto en cuestión para proceder a su análisis consiguiente. Sin embargo, en el marco teórico de este artículo el proponer un resumen argumental representa simplemente eso, una posibilidad interpretativa de las secuencias narrativas que se pueden derivar de su estructura, pero, de ninguna manera, debe verse como "el" resumen de la obra o la única posibilidad de concretización de su trama.

[10]Inexplicablemente, "Dominoes" aparece en inglés, en lugar de "dominós" en español. Una posible hipótesis al respecto es que en la sección se alude a la época de los sesenta en los Estados Unidos y, por consiguiente, la conexión no sólo se da a nivel temático sino lingüístico.

[11]Para los propósitos de este análisis, la definición de narrativa que ofrece Lawrence Stone es útil. Stone propone que la narrativa se refiere a "the organization of material into a chronological sequential order and the focusing of content into a single coherent story, albeit with subplots" (citado en Berkhofer 27).

[12]Emma Kafalenos utiliza los términos *fábula* y *sjužet* en su enfoque, considerando el primer elemento como una "abstraction of the events in a narrative, ordered in chronological and causal sequence, and conceived ontologically as unexpressed in any medium"; mientras que *sjužet* es una "manifestation of *fabula* (in words—or images or gestures), incorporating perspective (focalization and voice) as well as temporal manipulations of sequence, duration and frequency" (380). Tomando en cuenta la diferenciación, Kafalenos utiliza el término "*sjužet* sequence" para referirse a la indeterminación en la trama. En este artículo, se utiliza el mismo término, pero traducido como "trama secuencia".

[13]Incluidas en las citas bibliográficas a la novela, se encuentran entre comillas las referencias a los títulos de los apartados del texto electrónico de la misma.

[14]La posibilidad de tener múltiples sujetos-autores (las diferentes versiones de Federico) como subjetividades en variación construidas durante y por la escritura, habitando puntos temporales paralelos en las historias, y el paralelismo de escrituras (la del autor original y el coautor técnico, entre otras posibles), funcionando simultáneamente, ofrece otra dimensión compleja en la construcción de subjetividades en el espacio hipertextual.

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El poder subversivo de *La casa de la laguna* y *La niña blanca y los pájaros sin pies*: La centralización de la periferia

Giada Biasetti
Iowa State University, USA

Abstract: El propósito de este estudio es poner en evidencia cómo la novela de Rosario Ferré, *La casa de la laguna* (1995), y la novela de Rosario Aguilar, *La niña blanca y los pájaros sin pies* (1992), reescriben el pasado desde un punto de vista marginal y deconstruyen la idea de la historiografía como centro y única verdad. Los textos incorporan ciertas técnicas narrativas cuyo resultado es precisamente desestabilizar esa idea central poniendo énfasis en las inconsistencias del sistema de oposiciones binarias. Tras la incorporación de un diálogo entre una voz femenina y una masculina, al igual que perspectivas de diferentes seres marginales y de distintos discursos teóricos, las novelas plantean una interdiscursividad y una polifonía que son elementos característicos de las nuevas novelas históricas. Esta particularidad contribuye a la subversión del discurso tradicional historiográfico e, inevitablemente, de la pareja opuesta hombre/mujer que representa el discurso androcéntrico dominante y el discurso femenino marginal.

Keywords: discurso historiográfico, feminine subjectivity, literatura hispanoamericana, marginación, metaficción, nueva novela histórica, polifonía, siglo XX, subversion, women writers

El pensar que existe una transparencia en cuanto a la realidad histórica ha sido un tema discutido exhaustivamente por la crítica. El problema surge cuando se intenta determinar si el proceso de creación de la historia tiene cierta finalidad. Para muchos, la historia sirve para legitimar el propio punto de vista, crear mitos, justificar un comportamiento, perseguir grupos étnicos o religiosos, dar visiones parcializadas de acontecimientos o intentar crear a una nación. Cualquiera de estos objetivos lleva a una inevitable manipulación o alteración de los hechos. Como consecuencia, es necesario tener en cuenta que muchos documentos históricos han pasado por un proceso de construcción influido por factores externos que rodeaban al historiador en el momento de la escritura. Muchos de estos factores pueden incluir intereses personales, consideraciones políticas, la ideología del momento o una variedad de opiniones influidas y mediadas por prejuicios étnicos y culturales (Schwartz v–vi).

Debido a esta posible manipulación de los hechos por parte de los historiadores mismos, críticos como Hayden White insisten en mostrar la inexistencia de una diferencia entre un relato histórico y un relato de ficción. Según White, durante la elaboración de una historia se crean los hechos por medio de la supresión de ciertos acontecimientos y el énfasis que se pone en otros (84). Las representaciones de acontecimientos que ocurren en el mundo son provisionales y susceptibles a nuevas y continuas revisiones que dependen de la ideología del momento. Además, la secuencia de hechos históricos se puede organizar en formas diferentes para poder dar varias interpretaciones y diferentes significados (85). Todas estas características permiten relacionar las estrategias utilizadas para escribir documentos históricos con las que se utilizan para escribir novelas que incluyen datos o acontecimientos pertenecientes a la "historia oficial". En el campo literario, la aplicación de elementos históricos a una obra de ficción ha impulsado la elaboración de lo que se llama novela histórica.[1]

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Con el pasar del tiempo, a este tipo de género literario se le añadieron otras características que lo llevaron a ser redefinido como nueva novela histórica. Ésta tiene características que la distinguen de la novela histórica tradicional debido a lo que Viviana Plotnik identifica como un cambio de perspectiva al igual que una falta de fe en las grandes narrativas, característica típica de la sensibilidad postmoderna (citado en López 36). Efectivamente, se ha establecido una ruptura estilística y epistemológica en el género de novela histórica en la que se puede verificar un subgénero que difiere de los textos ajustados al modelo de Walter Scott del siglo XIX y la primera mitad del veinte (Menton 65).

La novela histórica del siglo XIX, llena de héroes al igual que villanos, describía un pasado precolonial y colonial para poder exaltar las raíces culturales de una nueva nación hispanoamericana independiente y ayudar a consolidar una conciencia nacional (Menton 36). Georg Lukács, considerado el teórico más reconocido de la novela histórica tradicional, afirmó que las obras pertenecientes a este género debían representar la realidad de la manera más fiel y transparente (citado en Álvarez 64). Por lo tanto, en estas novelas no se incorporaba una crítica de la realidad, sino que simplemente se reflejaba esa realidad. Dicha característica se difiere a la de la nueva novela histórica donde se incorpora el cuestionamiento de una única verdad y se exalta la opacidad de lo real (64).

Mientras las novelas históricas tradicionales eran demasiado fieles a la historiografía y tenían como objetivo principal la construcción de una conciencia nacional, la nueva novela histórica se destaca justamente por ser lo contrario a la edificación positiva de proyectos nacionales. Su verdadero objetivo es cuestionar y desautorizar el discurso histórico oficial rompiendo con la idea de una total fidelidad al evento, documento o texto histórico. Estas nociones críticas de la historiografía se han desarrollado no sólo como discursos de la posmodernidad sino que también han sido constitutivas de la conciencia moderna (Álvarez 65).

Con la publicación de *El arpa y la sombra* de Alejo Carpentier en 1979, Seymour Menton establece este año como punto de partida de la nueva novela histórica en Latinoamérica.[2] Muchas de las obras de este género utilizan como protagonistas personajes históricos conocidos, mientras que otras inventan figuras ficticias cuyas vidas se entremezclan con personajes históricos. En la opinión de Menton, este nuevo tipo de género literario nació en anticipación a la celebración del quinto centenario del primer contacto con la civilización occidental (citado en López 3). Este fenómeno se manifiesta principalmente en una subcategoría (subcorpus) de novelas que rescriben las crónicas del descubrimiento, la conquista y la colonización de las Américas (3). Como consecuencia, se genera un cuestionamiento de la historia oficial, un aumento de la conciencia latinoamericana de descolonización y un cuestionamiento del papel de Latinoamérica en el mundo después de quinientos años de contacto con la cultura occidental (Menton 49–51).

En cuanto a la definición de este género y cuáles novelas se deberían incluir bajo esta categoría, existen opiniones divergentes que han cambiado a lo largo del tiempo según el crítico especializado en dicho campo. El estudio de Menton, *La nueva novela histórica de la América Latina, 1979–1992*, limita la clasificación de "nueva novela histórica" a obras "cuya acción se ubica total o por lo menos predominantemente en el pasado, es decir, un pasado no experimentado directamente por el autor" (32). Bajo esta definición, se excluyen también algunas novelas que tienen narradores o protagonistas "anclados en el presente o en el pasado reciente pero cuyo tema principal es la re-creación de la vida y los tiempos de un personaje histórico lejano" (34).

Si se tomara en cuenta la perspectiva de Menton, su definición excluiría a las novelas que se analizarán a continuación precisamente porque ambas tienen protagonistas ancladas en el presente que escriben sobre una época pasada. Es por esta razón que se tomará como base para esta investigación la definición de Alexis Márquez Rodríguez que postula que "los hechos que el novelista narra, aunque acaben de ocurrir y hayan sido vividos o presenciados por él, siempre serán pasado, y que lo sea reciente o remoto es irrelevante" (40). De esta manera, el análisis pondrá en evidencia un aspecto de la nueva novela histórica que no se incluye en el estudio de Seymour Menton.

Tomando en cuenta la definición de Márquez Rodríguez, *La casa de la laguna* (1995) de Rosario Ferré y *La niña blanca y los pájaros sin pies* (1992) de Rosario Aguilar, se pueden considerar ejemplos de la llamada nueva novela histórica. Las técnicas que utilizan Ferré y Aguilar sirven para subvertir y deconstruir no solamente el discurso oficial histórico sino también el discurso patriarcal en sus respectivos contextos histórico-sociales. Estas novelas coinciden en hacerlo por medio de la desestabilización de un tipo de oposición binaria que sirve como principio de generalización[3] para el análisis: centro y periferia.[4] Esta pareja de opuestos se deconstruye por medio del uso de varias técnicas narrativas como por ejemplo la polifonía y el enfoque en perspectivas y personajes marginales. Por medio de múltiples voces, ambas obras plantean una interdiscursividad que provee la posibilidad de variadas interpretaciones. Por lo tanto, en el análisis se prestará particular atención a las técnicas narrativas utilizadas que llevan a la inclusión de varios puntos de vista de personajes de razas diferentes: mestiza, indígena y blanca. Además, se pondrá en evidencia cómo se textualiza el debate entre la escritura ficticia y la histórica y se destacará la importancia de la interferencia, en la elaboración de la escritura, de un personaje masculino representante del discurso hegemónico.

Además de ser ejemplos de la nueva novela histórica, las obras de Ferré y Aguilar se pueden considerar novelas intrahistóricas, entendidas éstas como relatos que aluden "a hechos históricos que no son objeto directo del relato, pero que repercuten en la vida de los personajes ficcionales" (Bobes Naves 45). Ambas novelas caen bajo una de las definiciones de Luz Marina Rivas, quien afirma que las novelas intrahistóricas son una "construcción de personajes ficcionales subalternos (frecuente la narración en primera persona) a través de los cuales se ficcionaliza la historia de lo cotidiano" (68). Desde luego, es importante mencionar que en estas obras también aparecen varios personajes históricos entrelazados con los ficticios para proporcionar diferentes perspectivas y para nivelizar la novela y la historia. No obstante, estos personajes, con referentes históricos concretos, no son el enfoque principal de la narración.

También es importante destacar que las dos novelas en cuestión se estructuran sobre dos modelos ficticios principales: la heteroglosia, que implica un diálogo con las diversas versiones de la historia oficial, y la metaficción, que contribuye a la posibilidad de mostrar y comentar sobre las diferentes interpretaciones de la historia.[5] Ambos modelos se juntan para dar una visión polifónica de la conquista y la colonización. Por lo tanto, estas obras se pueden colocar bajo lo que Carlos Pacheco llama una opción discursiva particular que logra ir en contra de los paradigmas tradicionales de representación del pasado: el empleo de la metaficción y la metahistoria ficcional (9–10). De hecho, dichas novelas:

> Pueden ser así consideradas, . . . porque su trama, a través de una práctica muy consciente de la autorreferencialidad, al narrar el narrar, al colocar en el centro de la acción narrativa la producción misma del discurso novelístico o historiográfico, se convierten en propuestas problematizadoras de las modalidades tradicionales de acceso al conocimiento y a la representación del pasado. (10)

Las narradoras/protagonistas de *La casa de la laguna* y *La niña blanca y los pájaros sin pies* emprenden la tarea de escribir una novela del pasado desde el punto de vista del presente. La producción del discurso literario/historiográfico se pone al centro de la narración, deconstruyendo, de esta manera, la forma tradicional de escribir la historia oficial. Ambas obras muestran la importancia de la novela histórica escrita por mujeres (sobre mujeres) y cómo ésta incluye una tendencia feminista contribuyendo a la elaboración de una nueva subjetividad de mujer.

Mientras la novela de Aguilar, *La niña blanca y los pájaros sin pies*, es una descripción directa de la época de la conquista, la de Ferré, *La casa de la laguna*, presenta este tema de manera simbólica y, por lo tanto, es representativa de los acontecimientos y las consecuencias que caracterizaron la conquista. Esta última no se desarrolla en la época del choque entre dos mundos, sino en una época contemporánea a la de la verdadera autora. No obstante, la casa de

los Mendizábal se presenta como entidad a la que se le puede asignar un determinado significado; en este caso, la historia nacional de Puerto Rico que incluye los efectos de la colonización. De hecho, esta casa, en la que se desarrolla la mayoría del relato, se ha visto muchas veces como un microcosmo de Puerto Rico. En la elaboración de esta saga familiar se muestra la situación política y social de este país. Los datos que forman parte de la memoria nacional son presentados por medio de una representación simbólica empezando por los orígenes españoles de Puerto Rico hasta la compleja realidad actual isleña a la fecha de la redacción del texto. Ciertos sucesos de la historia del país y ciertos rasgos socioculturales de la época se presentan en el relato por medio de situaciones y acontecimientos familiares.

El 15 de junio de 1982, Isabel Monfort, la protagonista y personaje de *La casa de la laguna*, empieza a escribir una novela de su familia, la familia de su esposo Quintín Mendizábal y la familia de la criada de los Mendizábal, Petra Avilés. La novela abarca cinco generaciones de los Mendizábal y los Avilés al igual que cuatro generaciones de los Monfort. Empieza con la llegada de Buenaventura Mendizábal a San Juan, el 4 de julio de 1917. Mientras Isabel escribe su novela, Quintín interrumpe y reclama el derecho de dar su propia versión de los acontecimientos. Se establecen, de esta manera, dos versiones de la historia y por lo tanto queda fuertemente sugerida la imposibilidad de una verdad única.

Isabel representa la literatura mientras que Quintín representa la historia. Esta oposición binaria entre los dos personajes y lo que narran refleja el principio de generalización "centro y periferia" y comporta una serie de otras dicotomías que se relacionan con lo que cada uno representa; por ejemplo, historia/intrahistoria, realidad/ficción, yo/el otro y hombre/mujer. Las parejas antitéticas corresponden al tipo de construcción presente en un sistema colonial y un patriarcado donde lo "femenino" siempre se relaciona con el término "débil" de oposiciones como: normal/anormal, serio/no serio, literal/no literal, lo central/lo marginado (Franco 33). Pero, en la construcción del referido[6] en *La casa de la laguna*, este principio se invierte y se borra la delimitación entre los dos hemisferios. En vez de seguir el sistema de jerarquización, el mundo descrito en la novela es una subversión de este sistema donde la mujer toma la palabra y escribe o cuenta su versión de la historia. De hecho, el centro se convierte en la periferia y la periferia se convierte en el centro. Utilizando esta técnica, la obra elimina el concepto de discriminación por medio de la deconstrucción e intercambia las oposiciones binarias, historia/intrahistoria, hombre/mujer, yo/el otro, para poder desplazar el sistema.[7]

Por medio de las dicotomías establecidas por la narración de Isabel y Quintín, al igual que las diferencias en su percepción de la historia de Puerto Rico y las familias Mendizábal y Monfort, Ferré pone en evidencia la teoría de Hayden White que postula una manipulación de los hechos durante la elaboración de una narración, sea ella histórica o ficticia. Como afirma White, "the encodation of events in terms of such plot structures is one of the ways that a culture has of making sense of both personal and public pasts" (85). Ambos personajes están creando ficción desde puntos de vista diferentes. Quintín, siendo historiador, está al corriente de hechos pertenecientes a la historia oficial, pero esto no significa que su visión de la vida, sea pública o privada, no esté influida por su subjetividad.

Como consecuencia de la diferencia y división entre Isabel y Quintín, las opiniones de ambos personajes acerca de ciertos discursos teóricos llevan a un debate. Las ideas de Isabel y lo que este personaje representa, reflejan las ideas teóricas de Hayden White, donde las fronteras entre historia y ficción se derrumban para dejar paso a un género híbrido. Las opiniones de Isabel en cuanto a la escritura apoyan las de críticos como Alexis Márquez Rodríguez, Seymour Menton y Murray Krieger. Según Márquez Rodríguez, "lo que diferencia la *novela histórica* de la historia es, precisamente, que los hechos no son vistos con ojos de historiador sino de novelista" (41). Conformemente a lo que dice Krieger, "el historiador siempre es un intérprete y por lo tanto está más cerca de la ficción que de la ciencia" (339). Estas opiniones reflejan la de Isabel en una conversación con Quintín:

> La historia no tiene que ver más con la verdad que la literatura. Desde el momento que el historiador escoge un tema en lugar de otro, ya está ejerciendo un criterio subjetivo, está manipulando los hechos. El historiador, como el novelista, observa el mundo a través de sus propios lentes y cuenta lo que le da la gana. Pero es sólo una parte de la verdad. La imaginación, lo que tú llamas la mentira, no es menos real porque no puede verse. (333)

Por lo tanto, Isabel coloca al historiador y al novelista en el mismo plano, haciendo del historiador un intérprete de la vida.

A lo largo de la narrativa, hay otras instancias en las cuales Isabel expresa las mismas ideas teóricas que los ya mencionados críticos de la nueva novela histórica. Por ejemplo, Isabel menciona la importancia del destinatario al afirmar que "cada pliego es una carta dirigida al lector; su significado no estará completo hasta que alguien lo lea" (332). Para Márquez Rodríguez, "[el] lector . . . es en última instancia el que ha de percibir el carácter *histórico* de la novela" (41). Ambos ponen hincapié en la importancia del destinatario para subrayar el hecho de que la verdad siempre es subjetiva.

La intertextualidad que se presenta por medio de la inclusión de todos estos discursos teóricos, pone en evidencia cómo la escritora cuestiona el discurso patriarcal representado por las opiniones tradicionalistas de Quintín. De acuerdo con lo que dice el narrador en tercera persona:

> [Quintín] creía que la verdad y la mentira, el bien y el mal, existían de veras en el mundo. Isabel no pensaba igual que él. «Nada es verdad, nada es mentira, todo es según el color del cristal con que se mira», era uno de sus refranes favoritos, que había leído en un libro de un famoso escritor español. Ésa era la diferencia fundamental entre ellos, entre el historiador y el escritor. (121)

Inevitablemente, Quintín representa lo tradicional de una estructura patriarcal y va en contra de la libertad que expresa su mujer en la manipulación de la historia. Quintín la contradice y trata de silenciar el poder y la fuerza que ha encontrado por medio de la escritura.

La violencia, la crítica y el abuso verbal que Isabel recibe por parte de Quintín, se manifiestan por el hecho de haber ella cuestionado, alterado, borrado o reescrito las "historias oficiales" (Erro-Peralta 179). Este abuso verbal que ejerce Quintín se presenta en diferentes formas. Según Quintín, "Isabel lo había trastocado todo. Estaba manipulando la historia para darle más efectividad a su manuscrito, y lo que era peor, hasta le adjudicaba (a él, Quintín) palabras que jamás había pronunciado" (87). Además, cómo afirma el narrador en tercera persona:

> Quintín prefería la historia a la literatura. La literatura no era lo suficientemente ética para su gusto. Los escritores interpretaban siempre la realidad a su manera, pero aunque los bordes de la realidad fuesen difusos, la interpretación tenía sus límites. El bien y el mal existían. La verdad estaba ahí, y era inmoral tratar de cambiarla. Por eso, la literatura no era un quehacer serio, como lo eran la ciencia o la historia. (88)

La constante crítica de Quintín hacia las decisiones emprendidas por Isabel en cuanto a la escritura reflejan la crítica hacia una mujer que intenta cuestionar y subvertir la historia. La visión falocéntrica de la historia por parte de Quintín, que representa la historia oficial, se contrapone a la historia personal de una mujer (Erro-Peralta 180). No obstante, aunque haya una constante crítica, en este caso la mujer logra encontrar su voz por medio de la escritura (180).

Otra manera en que se presenta el abuso verbal y el intento de silenciar a Isabel es a través de las correcciones históricas de Quintín. Él crítica dos hechos en particular que califica como manipulación de la historia. Isabel menciona la existencia de *hotdogs* en Puerto Rico en 1917 (89). En la opinión de Quintín, los perros calientes aparecieron después de la Segunda Guerra Mundial (89). Otro error que cometió Isabel fue el de "afirmar que los submarinos alemanes sitiaron la isla durante la primera guerra mundial, cuando en verdad sucedió durante la segunda" (89).[8] Todas estas correcciones llevan a Quintín a la conclusión que Isabel "había alterado—conscientemente—los hechos para hacer más interesante su historia" (89).

Aunque Quintín sigue interfiriendo en la elaboración de la novela de Isabel, es necesario precisar que la protagonista nunca incorpora los comentarios, las correcciones y las sugerencias de su esposo en su novela. No obstante, en el producto final, se presentan todos los discursos, incluyendo el de Quintín y el del narrador en tercera persona. Por lo tanto, a nivel estructural, la narración es capaz de subvertir el poder androcéntrico y hegemónico incorporando varios discursos pero a la vez poniendo a la mujer como focalización principal y, por ende, lo marginal como centro.

A lo largo de la narración, Isabel cuenta el pasado desde un punto de vista del presente en el cual está escribiendo la novela. Esta característica lleva a dividir a Isabel en dos tipos de narradores: el "yo" narrador (Narrating "I") y el "yo" que vive la experiencia (Experiencing "I") (Jahn). Entre estos dos tipos de narradores hay una diferencia temporal. El "yo" narrador es el que nos ubica en el presente. Isabel establece que escribe la novela muchos años después de los acontecimientos y revela su propósito: "Muchos años después, cuando ya vivíamos en la casa de la laguna, comencé a escribir algunas de aquellas historias. Mi propósito original fue tejer, a los recuerdos de Quintín, las memorias de mi propia familia, pero lo que escribí finalmente fue algo muy distinto" (18). En fin, la Isabel que va narrando su historia desde el punto de vista del presente es el "yo" narrador. Por otro lado, el "yo" que vive la experiencia nos ubica en el pasado y nos da la visión de Isabel como personaje de lo que se está narrando. Hay varios ejemplos de este concepto, dos de ellos son los capítulos 16 y 17 ("La Escuela de Ballet Kerenski" y "El pájaro de fuego") donde Isabel relata su experiencia pasada como bailarina, basándose en la memoria. Claro está que Isabel utiliza esta técnica también en otras instancias a lo largo de su novela.

Utilizando la memoria, Isabel escribe el relato de su familia, su vida personal, lo que ella observó y lo que ha elaborado de las observaciones de otros, dándole un aspecto biográfico y a la vez autobiográfico a la novela. Todas estas características ponen en evidencia cómo la memoria juega un rol muy importante en la elaboración de los datos. Conformemente a lo que opina Gayle Greene:

> All writers are concerned with memory, since all writing is a remembrance of things past; all writers draw on the past, mine it as a quarry. Memory is especially important to anyone who cares about change, for forgetting dooms us to repetition; and it is of particular importance to feminists. (291)

Toda la narrativa se relaciona al concepto de cambio y hay algo en el impulso de narrar que se relaciona al impulso de liberación (291). Para Isabel, narrar su historia es una liberación.

Por lo que concierne a Quintín como narrador, es evidente que este personaje representa el otro lado de la moneda y el catalizador del debate. Las opiniones opuestas son las que crean el diálogo entre Quintín e Isabel al igual que el planteamiento de la interdiscursividad entre historia y literatura. El diálogo que se establece entre los narradores, que también son personajes, es lo que pone en evidencia las dicotomías presentes en la novela y permiten analizarla como un ejemplo de heteroglosia.

En cuanto al narrador en tercera persona, este elemento de la narración existe para aclarar algunos hechos que no fueron, o no pudieron, ser explicados por Quintín o Isabel. Este narrador constituye el marco en donde se desenvuelven las narraciones y los diferentes puntos de vista de ambos personajes. Los títulos de algunas de las secciones del libro dan los indicios necesarios para entender que alguien no relacionado con la historia está organizando la narración. De hecho, el título de una sección de la novela es "El pacto entre Isabel y Quintín". Considerando que la narración se lleva a cabo en primera persona, si Isabel hubiera sido la única en organizar la novela, el título habría sido "El pacto entre Quintín y yo". Por lo tanto, alguien más está interfiriendo en la narración de Isabel. Sin embargo, este punto de vista de la narración no instiga el debate, sino que lo aclara.

Al interior de este marco establecido por el narrador en tercera persona hay dos focalizaciones diferentes. Según Gérard Genette, "in internal focalization, the focus coincides with a character, who then becomes the fictive 'subject' of all the perceptions, including those that concern himself as object" (74). Con base en esta observación, es posible afirmar que Isabel es el focalizador interno del relato. Sin embargo, la focalización cambia cuando Quintín interfiere y da su versión de la historia. Como consecuencia, en ciertos momentos cambia el focalizador de la historia y por lo tanto se obtiene una versión diferente de los hechos. Ambos focalizadores, Quintín e Isabel, están siendo focalizados por el narrador en tercera persona. Estas múltiples focalizaciones aumentan la polifonía del texto. Aún así, es necesario recordar que Isabel es el focalizador principal, subvirtiendo de esta manera el modelo patriarcal y reforzando la versión marginal por medio de la escritura.

Como consecuencia de las diferentes focalizaciones, la estructura[9] de la narración resulta polifónica y fragmentada debido a la constante oscilación de perspectivas. Por un lado, el discurso de Isabel es constantemente interrumpido por Quintín y no sigue un orden cronológico; por otro lado, la inclusión del punto de vista del narrador en tercera persona aumenta la desestabilización de un sistema linear y ordenado. Todas estas técnicas se utilizan para cuestionar el discurso historiográfico poniendo en juego el concepto de "contenido" y "estructura" para llegar a una cierta meta. La gran multiplicidad de formas narrativas y puntos de vista ponen en evidencia la inexistencia de un contenido y una estructura específica en la obra de Ferré, característica que acumuna a muchas nuevas novelas históricas en general.

Por medio de los diferentes puntos de vista narrativos y el debate entre una voz femenina, que representa la subversión y el cuestionamiento, y una voz masculina, que representa la tradición patriarcal, se ha podido destacar cómo la novela de Ferré cuestiona el discurso patriarcal y subvierte la pareja opuesta centro y periferia. Mientras Isabel, quien representa la literatura, escribe su novela, Quintín, representante de la historiografía y el discurso androcéntrico, va incorporando notas en los márgenes del manuscrito de su esposa. Como resultado, el discurso historiográfico se queda simbólicamente en los márgenes y nunca logra afectar al discurso central de Isabel que se enfoca en la intrahistoria y representa una recuperación de la memoria nacional por medio de la historia individual.

Como la novela de Ferré, la novela de Aguilar también es un ejemplo de la reescritura del pasado por medio de la historia individual y no por medio del enfoque en los grandes acontecimientos o figuras destacadas. Ambas son ejemplos de textos que son conscientes de la historia y también de la necesidad de historizar lo intrahistórico. Además, la novela de Aguilar también se puede categorizar como ejemplo de metahistoria porque deconstruye la idea de que esta disciplina se pueda narrar de manera objetiva, reflejando, de esta manera, la teoría de Hayden White presentada en su obra *Metahistory* (1974). Aguilar, al igual que Ferré, presenta una novela que rompe con el pacto de la historiografía e intenta construir un discurso historiográfico alternativo, característica que pone a ambas obras en relación entre si y que las coloca en la definición de las nuevas novelas históricas.

Es cierto que la novela de Aguilar, como la novela de Ferré, tiene como uno de sus propósitos principales inscribir a la mujer en la historia. Sin embargo, el objetivo no es solamente describir cómo vivían en la época, sino que tiene un propósito más específico. Por medio de la descripción del sistema colonial del pasado se intenta criticar el presente. De hecho, el presente es resultado del pasado histórico y, por lo tanto, al intentar subvertir el discurso hegemónico y el sistema patriarcal del pasado, se subvierte también el del presente. Es por esta razón que se puede decir que ambas novelas presentadas en este estudio tienen el mismo enfoque narrativo, es decir, la interpretación y actualización del pasado para criticar e investigar el presente.

En *La niña blanca y los pájaros sin pies*, la protagonista, una reportera nicaragüense, tiene dos objetivos: cubrir las elecciones presidenciales de 1990 y escribir una novela en vísperas del quinto centenario del descubrimiento de América (Palacios Vivas 203). Por lo tanto, la novela cubre dos espacios temporales: la época contemporánea de la protagonista (1992) y la conquista

y colonización (siglo XVI). Ante la ausencia de la voz femenina en las crónicas de Gómara, de Fernández de Oviedo y de otros escritores, la protagonista intenta rescatar del olvido a mujeres que enfrentaron el choque de dos culturas durante la conquista y la época colonial (203). Incluye en su novela varios personajes femeninos poniendo énfasis en el intento de incorporar a la mujer en el discurso historiográfico. A diferencia de los personajes en la novela de Ferré, las seis mujeres que protagonizan el relato de la periodista nicaragüense no son todas fruto de la imaginación de la autora, sino que se basan en personajes históricos. Estas mujeres existieron en realidad pero se sabe muy poco sobre ellas precisamente por ser mujeres. La mayoría de los datos de la novela son las vidas personales de estas mujeres, sus pensamientos y sus sentimientos, convirtiendo a esta novela en un ejemplo de intrahistoria.

Como se ha mencionado antes, además de ser un ejemplo de novela intrahistórica, esta obra también es un ejemplo de metaficción, técnica narrativa que contribuye a la posibilidad de mostrar y comentar sobre las diferentes interpretaciones de la historia. Además de las continuas referencias al proceso de escritura, la novela provee una nueva perspectiva de la conquista. La periodista recrea la historia oponiéndose a la visión masculina de su novio español (Palacios Vivas 205), característica que se puede asociar a la novela de Ferré y la constante crítica de Quintín hacia la narración de Isabel. Por medio de la elaboración de esta nueva visión de personajes femeninos y la oposición al discurso androcéntrico, "Aguilar ofrece perfiles de mujeres, quienes desde su posición de marginadas, subvierten calladamente la autoridad y se valoran positivamente en una evolución que las sitúa como ser beligerante y sujeto de su propio destino" (205).

En la elaboración del relato, la protagonista de *La niña blanca y los pájaros sin pies* presenta una construcción de varias voces marginales, irónicas y paródicas. La focalización de la narrativa cambia constantemente para poder dar la oportunidad de hablar a muchos personajes diferentes. Esta característica remite al concepto de polifonía y a la definición de la novela de Bakhtin, quien afirma que:

> The novel orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types and by differing individual voices that flourish under such conditions. Authorial speech, the speeches of narrators, inserted genres, the speech of characters are merely those fundamental compositional unities with whose help heteroglossia can enter the novel; each of them permits a multiplicity of social voices and a wide variety of their links and interrelationships (always more or less dialogized). These distinctive links and interrelationships between utterances and languages, this movement of the theme through different languages and speech types, its dispersion into the rivulets and droplets of social heteroglossia, its dialogization—this is the basic distinguishing feature of the stylistics of the novel. (263)

Las voces que se escuchan en la novela de Aguilar son de mujeres de razas y clases sociales diferentes: mestizas, indígenas y blancas. Este aspecto lleva a un contenido heterogéneo y pone énfasis en el hecho que no existe una verdad o interpretación única. Dado que las voces son de mujeres, esta característica también deconstruye la idea de una única subjetividad femenina subrayando el concepto de que la "mujer" no es "an essence defined once and for all but rather the site of multiple, complex, and potentially contradictory sets of experience" (Braidotti 199).

La narradora del mundo ficticio, y a la vez escritora del texto, decide incorporar a varias mujeres y sus experiencias como madres, hijas y esposas en la época de la conquista y colonización (Palacios Vivas 204). La protagonista incluye las experiencias de Doña Isabel, mujer española, hija del Comendador de la Orden de Calatrava y esposa de Pedrarias Dávila;[10] Doña Luisa, mujer indígena y única hija hembra del cacique Xicotenga prometida a Pedro de Alvarado;[11] Doña Beatriz, mujer española y segunda esposa de Pedro de Alvarado; Doña Leonor, mestiza e hija ilegítima de Pedro de Alvarado y Doña Luisa; Doña Ana, mujer indígena obligada a permanecer en un convento en España; y Doña María, hija de Doña Isabel, prometida a Vasco Núñez[12] antes de su muerte y, en fin, esposa de Don Rodrigo de Contreras, gobernador de la

provincia de Nicaragua. Todas estas mujeres están relacionadas de alguna manera, sea ello por vínculos familiares o simplemente por estar viviendo en la misma época de tumulto y choque cultural. Aunque cada una represente un sujeto colectivo, es decir "mujer" en la época de la conquista y colonia, cada una de ellas trae valores diferentes y aumenta la polifonía del texto.

Dado que no se sabe mucho sobre estas mujeres, la protagonista supone cuales eran sus pensamientos y reconstruye otra visión de la conquista. Aunque estas mujeres coloniales tuvieron relaciones con figuras históricas destacadas, permanecieron desconocidas. Sus acciones nunca lograron destacarse como para incluirlas en el discurso historiográfico. No obstante, el propósito de Aguilar es precisamente enfocarse sobre estos aspectos "no historiables" para poder incluir a estas mujeres como agentes históricos y cuestionar las verdaderas razones de la conquista. Cada sección incluye una incorporación de datos históricos pero vistos desde una perspectiva cargada de componentes afectivos.

Un ejemplo de esta característica es la sección dedicada a Doña Luisa. En la novela, esta mujer indígena es escogida por su familia como "estrategia de guerra disfrazada de hospitalidad" (49). El enfoque en esta sección está en sus sentimientos: "[E]stoy asustada pero al mismo tiempo ansiosa y expectante" (49). Este personaje femenino no está presentado simplemente como objeto de intercambio sino como un ser humano con compasión y raciocinio. La sección también enfatiza la importancia de las mujeres y su rol como agentes históricos:

> Las cinco doncellas habíamos sido escogidas para penetrar en la intimidad de los invasores y así conocerlos a fondo, y dilucidar de una vez por todas si eran dioses u hombres. [. . .] Se nos instruyó y recomendó conquistarlos por amor... Dejar la guerra para nuestros hombres [. . .] si tienen sangre como la de los mortales en las venas, que sean dominados por las que hemos sido escogidas y preparadas, instruidas, para conquistarlos por amor. (50–51)

Que estas mujeres sean ofrecidas a los conquistadores españoles subraya el hecho de que su rol no es pasivo. Esta cita pone énfasis en que el rol de las mujeres se desarrolla en los espacios íntimos más que en los espacios públicos (como lo son las guerras). Aunque las mujeres no estaban presentes durante las guerras, esto no significa que sus roles no tuvieran su influencia. El rol de Doña Luisa puede parecer pasivo y no historiable. Sin embargo, la mujer indígena repite con frecuencia que el hacerse la sumisa y enamorada es parte de una estrategia y el propósito de su misión. Por medio de la intrahistoria, es decir la vida privada de Doña Luisa y sus pensamientos, el objetivo del relato es precisamente rescatar del olvido y del anonimato a las mujeres que contribuyeron de alguna manera al resultado de ciertos acontecimientos históricos.

Es importante también mencionar que en la cita del párrafo anterior se introduce un dato histórico presentado en las crónicas escritas por los españoles: los indígenas creían que los conquistadores españoles eran dioses. Este dato, documentado "oficialmente" en las crónicas españolas, se expone de manera diseminada en un discurso personal. Otro ejemplo de esta técnica surge en la siguiente cita: "Ya percibo la silueta alta y fuerte acercándose... Y él me observa a su vez, desde lo alto de su animal no descrito en nuestros códices antiguos" (55). El dato histórico es el hecho que los caballos no existían en esa zona antes de la llegada de los españoles. Estos dos ejemplos analizados son una manera de presentar comentarios que forman parte del discurso historiográfico por medio de voces marginales y discursos personales.

La inclusión de los puntos de vista de estas mujeres, sus discursos personales y su rol como agentes históricos descentraliza el discurso hegemónico que privilegia la visión masculina. Las múltiples narradoras marginales sirven para deconstruir la retórica unívoca de la conquista y su vida personal pone énfasis en los problemas de la época: el mestizaje, la transculturación, la barbarie de la conquista, la religión y la lengua (Palacios Vivas 213). Por ejemplo, algunos de los comentarios que se incorporan por medio de estas seis mujeres que representan varias voces subalternas ponen de relieve la crítica hacia los métodos que los conquistadores utilizaron para someter a los indígenas:

> Dos enormes perros estaban echados a la orilla de su cama [. . .]. Ahora eran sus guardianes, sus favoritos. A pesar de ser excelentes cuidadores... nunca se habían cebado en sangre indígena como la jauría que ella había ordenado mantuvieran encerrada en la caballeriza: feroces, entrenados a atacar a una señal. (150)

Estas críticas incorporadas a lo largo de la narración se presentan por medio de diferentes focalizaciones. En la mayoría de las secciones dedicadas a uno de los personajes y su experiencia, existe una constante alternación de la narración en primera y tercera persona que introduce más de una perspectiva del personaje. Según Umberto Eco, la teoría narratológica existe para ayudarnos a entender cómo la totalidad de nuestras experiencias se estructuran y nos muestra "how we organize our approach to the world in narrative sequences" (170). El hecho de que esta novela estructure su argumento por medio de diferentes puntos de vista, narraciones fragmentadas y anacronismos, subraya la tendencia posmoderna de ver y organizar el mundo.[13] Todas estas características contribuyen a la construcción de una visión polifónica de la conquista y la colonización.

Además de las diferentes perspectivas de estas mujeres que vivieron durante la conquista y la colonización, también es importante tomar en cuenta los comentarios de la periodista nicaragüense en las secciones tituladas "Intermedio". Estas secciones presentan muchos aspectos de la vida privada de la protagonista y la relación con su novio español. También hacen referencia al proceso de investigación y de escritura y la importancia de su novela. Un acontecimiento que llama la atención por su significado simbólico es el accidente que la lleva a perder la vista temporalmente. La protagonista pierde las ganas de vivir al enterarse de la posibilidad de quedarse ciega para el resto de su vida. La ceguera para una reportera y novelista significa tener que contar los hechos por medio de los ojos y la mano de otro, cosa que es algo inaceptable para la protagonista. Es evidente que ésta no quiere contar con la ayuda de su novio español: "Yo no quería que su mano fuera mi luz, que mi mano se asiera a ella..." (87). Cuando se da cuenta de que su novela podría quedar sin terminar, la protagonista empieza a angustiarse y a luchar para recuperar las fuerzas y terminar su trabajo, que resulta ser el objetivo más importante de su vida. El alivio que siente al enterarse de que no se va a quedar ciega y no va a tener que contar con nadie para escribir su novela, muestra la importancia de poder dar la propia versión de los hechos vistos a través de sus propios ojos y escritos por propia mano. Dejar que alguien más termine su novela, especialmente un hombre español, sería simbólicamente equivalente a no poder dar la propia versión de la historia y dejar que se escriba por medio de un punto de vista androcéntrico y eurocentrista. Esto iría en contra del objetivo de la protagonista que es el de encontrar, por medio de la escritura, su voz y la voz de personajes femeninos europeos y no europeos que han sido silenciados en el pasado y que comportan diferencias dentro del orden hegemónico de las estructuras sociales y de los modelos culturales del patriarcado.

Es importante tener en cuenta que la protagonista contemporánea que escribe la novela y los comentarios que incorpora en las secciones tituladas "Intermedio" también contribuyen a la polifonía del texto. Se establece asimismo un discurso entre ella y su novio español. Aunque el debate entre ellos no es tan intenso y elaborado como el que se establece en la novela de Ferré, la interacción entre los dos subraya la existencia de la interferencia de una voz masculina representante del discurso hegemónico. En la siguiente cita se pone en evidencia la oposición de la protagonista a la visión masculina de su novio español:

> Regresé muy contenta del viaje a México y Guatemala. Había logrado dos capítulos bien importantes. [. . .] Discutíamos... Él me sugería una protagonista sin mezcla de culturas. Una india pura, auténtica. Me decía que doña Luisa había quedado absorbida, mezclada por la cultura de los españoles al unirse a ellos. Yo no lo veía así y no lográbamos ponernos de acuerdo. [. . .] Extrañamente, él insistía en que ese personaje debería odiar a muerte los españoles—lo que me parecía un poco masoquista de su parte. Pensaba, y se lo decía, que yo misma, aunque él me hiciera daño, no podría odiarle. Que genéticamente nuestra raza americana no estaba

> hecha para el odio. No podía figurarme a la protagonista que él me sugería con ese rencor, esa enemistad. (84)

Este pasaje sugiere una posible representanción simbólica de las diferentes perspectivas que resaltan las dicotomías hombre/mujer, Europa/América y discurso patriarcal dominante/discurso femenino marginal. El cronista español, como hombre y europeo, sugiere la opinión tradicionalista que refleja el discurso patriarcal. Por otro lado, la periodista nicaragüense, como mujer y mestiza, provee la visión marginal que va en contra de la opinión del novio y, por lo tanto, representa la subversión y el cuestionamiento del discurso androcéntrico. Las sugerencias del novio español permanecen al margen por lo tanto subvirtiendo la pareja centro y periferia.

Esta discusión entre la protagonista y su novio español también pone de relieve la desaparición de la presencia femenina en la historia:

> No podía figurarme la protagonista que él me sugería con ese rencor, esa enemistad. Acaso debido a mis propios sentimientos. Quizás no tenía acceso a ella porque la habían sometido. Había muerto por culpa de los Pedrarias, los Pedro de Alvarado. O había pasado tanto tiempo que había sido borrada su huella. (84)

Lo que afirma la protagonista en este pasaje subraya la crítica hacia la exclusión de la mujer del discurso histórico oficial. Representa, según Laura Barbas-Rhoden, la frustración que experimentan las mujeres que intentan elaborar una historia coherente de sus antecedentes (116). La incorporación de la crítica hacia el silenciamiento de la mujer y el debate entre la protagonista y su novio español aumenta la polifonía del texto.

Otra característica que aumenta la polifonía textual de la novela es la incorporación de epígrafes que presentan versos de Rubén Darío dedicados a Colón, de San Juan de la Cruz, de Gonzalo Fernández de Oviedo y Valdés y de las crónicas indígenas de Guatemala al igual que otras citas de, por ejemplo, cartas del Rey Católico Don Fernando (Palacios Vivas 136). También se presentan frases de la crónica[14] de donde viene el título de la novela, las expresiones de los mismos personajes de la novela, cartas, canciones y textos litúrgicos en latín (137). Esta intertextualidad de citas aumenta la multiplicidad de contextos y puntos de vista. También permite a la autora incorporar comentarios irónicos que ponen énfasis en el cuestionamiento del discurso oficial y las verdaderas razones de la conquista.[15] Los comentarios irónicos se ponen en evidencia en pasajes como este:

> Por gestiones del Rey Católico Don Fernando, que en carta al Romano Pontífice, en 1513, solicitó la autoridad para que: "ellos sean convertidos a nuestra santa fe católica y doctrinados y enseñados en ella y puesto en camino de salvación y no se pierda tanto número de ánimas como hasta aquí ha perecido…". Pero con los eclesiásticos tenía que ser enviada, 'una gruesa armada proveída de todas las cosas necesarias.' Y para mantener la armada, había que obtener primero el oro. Y los poderosísimos señores, se mortificaban más… ¡Qué peso para las Reales Conciencias! (127)

Además de aumentar la polifonía, este intercalar de citas históricas con comentarios irónicos de la voz narrativa deconstruye la autoridad del discurso historiográfico desplazándolo hacia el margen.

En su libro *Voces femeninas en la narrativa de Rosario Aguilar* (1998), Nydia Palacios Vivas presenta otro aspecto importante de la novela de Aguilar que también es oportuno mencionar en este estudio. En su análisis, la autora pone particular atención al título[16] de la novela que evoca un fragmento de las crónicas indígenas de Guatemala (134). Al seleccionar esta frase, Aguilar alude a una de las características más importantes de la literatura latinoamericana: lo real maravilloso (134–35). La autora de la novela establece así un enlace entre las crónicas y la novela por medio de un elemento fantástico (135). Como afirma Palacios Vivas, "la absoluta creencia

de los indios de la metamorfosis de Tecum Umán, de los pájaros sin pies que protegen a Doña Leonor, la niña blanca, es una realidad 'per se' maravillosa" (136). Esta característica pone en evidencia la tesis de Alejo Carpentier de que lo real maravilloso se puede encontrar en la realidad cotidiana latinoamericana (135). Esta estética va en contra de la racionalidad científica europea (Camayd-Freixas 104) y se utiliza para resaltar lo "maravilloso" de América y la decadencia del mundo de Occidente. En otras palabras, es un intento de encontrar una forma original de narrar América y subvertir el discurso hegemónico. Lo real maravilloso implica que América se retira en si misma en oposición a las ideas centrales del "primer mundo" precisamente para deconstruir esa idea del centro.[17] Por medio de la creación de un mundo alternativo que corrige la realidad existente, este código estético subvierte el canon de representación etnográfica (D'haen 195). En otras palabras, lo real maravilloso invade y subvierte los discursos dominantes hablando desde los márgenes, desde un lugar lejos del centro (194). En la opinión de Amaryll Chanady, hay que tener en cuenta que el desarrollo de técnicas narrativas como lo real maravilloso y el realismo mágico no se debe a un argumento esencialista ingenuo, sino que está condicionado por varios argumentos: una posición critica frente a lo canónico racional y a los paradigmas positivistas, el intento de subvertir modelos hegemónicos, la crítica hacia el conocimiento empírico restrictivo y la valorización de mentalidades no-europeas y la deslegitimación de valores y estructuras conceptuales (140). En el caso de la novela de Aguilar, incluir elementos de este código estético, o referencias al mismo, aumenta la polifonía de la obra y sirve para abolir la fijeza de la realidad convencional. También ofrece una visión marginal para poder dar al lector un punto de vista diferente al occidental pero igualmente válido. Todas estas características se pueden asociar también al objetivo mismo de la nueva novela histórica.

En fin, como se ha podido ver, las novelas de Ferré y Aguilar incorporan varios métodos para narrar y a la vez desestabilizar el discurso hegemónico. La historia, investigada, escrita y compilada desde la perspectiva de una mujer contemporánea, tiene el poder de oponerse al discurso falocéntrico y favorecer la construcción de subjetividades femeninas. De hecho, en ambas novelas se resalta la cuestión del género como construcción social; se incluye a la mujer como agente histórico; se contribuye al proceso de evolución literaria dando voz a mujeres en una posición de desventaja; se favorece un lugar de enunciación que privilegia a las mujeres e involucra también cuestiones de raza, clase social y cultura; se privilegian las elecciones de temas relacionados a problemas y especificidades de las mujeres; se incluye la presencia invisible o marginal de la autoridad patriarcal contra la cual reacciona la mujer; y prevalece la deconstrucción de estereotipos asociados al concepto de centro y periferia.[18] Las autoras ficticias de las novelas utilizan esta técnica para dejar de confinar a la mujer a la eterna imagen del "otro" y otorgarle el poder de hablar (Braidotti 242).

La mujer y la intrahistoria se convierten en elementos centrales demonstrando de esta manera que las oposiciones binarias (como por ejemplo historia/intrahistoria y realidad/ficción) no son mutuamente exclusivas y la separación entre ellas no es tan clara. Por lo tanto, por medio de esta desestabilización, estas obras no sólo cuestionan la historia oficial, sino que también subvierten el discurso patriarcal poniendo énfasis en el poder de la escritura y la inclusión de datos marginales. La decisión de escoger personajes y métodos para ir en contra de la asimilación de maneras dominantes de representar el "yo", se puede asociar al concepto de "nomadic consciousness": "a form of political resistance to hegemonic and exclusionary views of subjectivity" (Braidotti 23).

NOTAS

[1]Según Seymour Menton, la novela histórica tradicional comienza con *Jicoténcatl* publicada en 1826. Este género se relaciona con el Romanticismo que da origen a la novela nacional en la cual hay una creación de una conciencia nacional, una recreación de personajes y eventos del pasado, y un respaldo de la causa liberal.

[2]En la obra *El arpa y la sombra* de Alejo Carpentier, el autor ficcionaliza, por primera vez, un personaje histórico (Cristóbal Colón). También novelas como *El mar de las lentejas* (1979) de Antonio Benítez Rojo, *La guerra del fin del mundo* (1981) de Mario Vargas Llosa, *Los perros del Paraíso* (1983) de Abel Posse y *Noticias del imperio* (1987) de Fernando del Paso se consideran puntos de partida de la nueva novela histórica porque, conformemente a lo que opina Menton, estas cinco novelas (junto a otras publicadas a partir de 1979) tienen semejanzas que se distinguen de las novelas históricas anteriores.

[3]Se basa en el argumento de Antonio Candido en su artículo "Dialectic of Malandroism". En su análisis de *Memorias de un sargento de milicias*, Candido pone en evidencia un principio de generalización que estructura la obra y que crea una coherencia entre lo real y lo ficticio (96). Establece la pareja binaria orden/desorden como principio representativo de la duplicidad de la sociedad brasileña de la época (Becker xiv). Las oposiciones están representadas por dos personajes y su constante movimiento desde el orden al desorden (xiv).

[4]Se escogió este principio de generalización por ser una oposición más universal que incluye otras dicotomías más específicas concernientes las novelas del estudio: historia/intrahistoria, hombre/mujer, yo/otro.

[5]Este argumento se basa en el artículo de María Isabel Larrea ("Heteroglosia y metaficción en *Déjame que te cuente* de Juanita Gallardo") y su análisis de la obra *Déjame que te cuente* de Juanita Gallardo.

[6]Basado en el argumento de Noé Jitrik en su estudio *Historia e imaginación literaria: Las posibilidades de un género*. El referido es lo que se retoma del referente; es decir, es lo que se obtiene después de haber pasado por los mecanismos de representación (55). El referente para esta novela es la historia de Puerto Rico, la situación política y económica del país, los efectos de la colonización española y estadounidense y el sistema hegemónico y patriarcal vigente. Rosario Ferré toma ese referente y construye un relato ficticio alrededor de tres familias puertorriqueñas y el punto de vista de una mujer.

[7]Argumento basado en las ideas presentadas en "Structure, Sign, and Play in the Discourse of the Human Sciences" de Derrida.

[8]Autora deja en letra minúscula la Primera y Segunda Guerra Mundial.

[9]Por estructura se entiende la definición de Umberto Eco: "[I]f the work of art is form, the way of giving form involves more than just lexis or syntax (as can happen in what is called stylistics), and includes every semiotic strategy deployed both on the surface and in the depth of a text's nervous system. To the real of style (as a way of giving form) belongs not only the use of language (or of colors, or of sounds, according to the semiotic systems or universes used) but also the way of deploying narrative structures, portraying characters, and articulating points of view" (162–63).

[10](1440–1531): Administrador colonial y conquistador español de Panamá y Nicaragua.

[11](1485 o 1495–1541): Conquistador español que participó en la invasión de México dirigida por Hernán Cortés.

[12](1475–1519): Explorador, gobernante y conquistador español.

[13]De acuerdo con lo que afirma Luz Marina Rivas, la posmodernidad está caracterizada por su preferencia hacia múltiples puntos de vista, la heteroglosia, estructuras fragmentadas y formas narrativas marginales (72).

[14]"A media noche fueron los indios y el capitán hecho águila de los indios llegó a querer matar al Adelantado Tonatiuh, y no pudo matarlo porque lo defendía una niña muy blanca; ellos harto querían entrar, y así que veían a esta niña luego caían en tierra y no se podían levantar del suelo, y luego venían muchos pájaros sin pies, y estos pájaros tenían rodeada a esta niña, y querían los indios matar a la niña y estos pájaros sin pies la defendían y les quitaba la vista. No podían matar a Tonatiuh que tenía la niña con los pájaros sin pies" (112).

[15]Este análisis refleja las ideas presentadas por Nydia Palacios Vivas en su libro *Voces femeninas en la narrativa de Rosario Aguilar*.

[16]*La niña blanca y los pájaros sin pies*: el título se refiere a la percepción indígena de los símbolos religiosos católicos durante la conquista. La "niña blanca" es la Virgen María; los pájaros sin pies son las palomas del Espíritu Santo representadas en la iconografá religiosa donde no se les pueden ver los pies (Barbas-Rhoden 182).

[17]Como afirma Walter Mignolo, "the idea of 'West' as 'center' became dominant in European political theory, political economy, philosophy, arts, and literature, in the process by which Europe was conquering the world and classifying the world being conquered" (36).

[18]Estos conceptos se basan en el estudio de Luz Marina Rivas (107–10).

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A tentação do silêncio em *Ela não sabe gritar* (ou *A hora da estrela*), de Clarice Lispector

Luciana Namorato
Indiana University, USA

Abstract: Este ensaio expande a leitura do silêncio no romance *A hora da estrela* para além de sua relação com a opressão da protagonista e em diálogo com os questionamentos sobre o processo de escrita tematizados de forma recorrente na obra de Clarice Lispector. O embate de Rodrigo S. M. com as palavras e a seleção e construção de sua protagonista são estudados em conexão com a consciência do escritor quanto às limitações do discurso. Ressalta-se, desta forma, que as dificuldades de Macabéa em lidar com palavras e seu resultante silêncio não somente denunciam a desprivilegiada posição econômica e social da protagonista, mas são também transformados em instrumento de exame dos desafios inerentes à linguagem.

Keywords: Brazilian literature, Clarice Lispector, Latin American literature, silence, twentieth century

Seria para ela [a palavra] mais protetor
vender ou fabricar sapatos: a palavra ficaria intacta.
Pena que não sei fazer sapatos.
–Clarice Lispector, *A descoberta do mundo*

Basta existir para ser completo.
–Alberto Caeiro

Todo texto desejaria ser não texto. . .
Existe, de repente, uma consciência trágica:
texto é só texto, nada mais que texto. Que tragédia!
–Ana Cristina Cesar

Na abertura de *A hora da estrela* (1977), Rodrigo S. M. questiona-se: "Como começar pelo início, se as coisas acontecem antes de acontecer?" (25). Com essa pergunta, o narrador anuncia uma das principais realizações do último romance de Clarice Lispector publicado em vida: expor as dificuldades enfrentadas pelo sujeito que toma para si a tarefa de abordar a realidade utilizando a linguagem como instrumento. Se a palavra é de natureza distinta dos fatos, dos sentimentos e das ações, se a palavra é isca pescando a não palavra, conforme a autora sugere em crônica de 1971 (414),[1] então por que escrever? E por que não admitir que o silêncio é a representação mais adequada da experiência e com este satisfazer-se? Argumento neste ensaio que a dificuldade de Macabéa em lidar com palavras não somente resulta de um contexto de injustiça social, mas é também e principalmente instrumento de abordagem de impossibilidades inerentes à expressão verbal em seu sentido mais amplo. Meu primeiro passo consistirá em uma revisão das principais linhas de leitura de *A hora da estrela*, objetivando auferir as limitações da crítica quanto ao significado do silêncio nessa obra. Em seguida, procederei ao exame dos estudos sobre o silêncio nos romances e contos de Clarice Lispector, de forma a contextualizar a interpretação do silêncio em *A hora da estrela* aqui proposta, a qual se construirá em diálogo com a recorrente preocupação da autora com as dificuldades intrínsecas à escrita registradas em suas crônicas.[2]

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Uma revisão da fortuna crítica sobre *A hora da estrela*, história "de uma inocência pisada, de uma miséria anônima" (Lispector, *Panorama*), alerta o leitor para a complexa relação entre responsabilidade moral e obrigação estética tematizada pela obra. Conforme propõe Lucia Helena, o romance pode ser lido como resposta a setores da crítica que consideravam os textos da autora pouco interessados em promover uma crítica das injustiças sociais (1166). Ignorada por não conformar-se aos padrões de beleza e de comportamento impostos pelo meio que a cerca, a protagonista Macabéa é uma jovem imigrante alagoana que a cidade grande acomoda como mera engrenagem do sistema. Permeado por comentários metaficcionais,[3] o relato dos desencontros entre Rodrigo e sua protagonista incita o leitor a suspeitar da habilidade do narrador de falar *de* e *por* um outro, e a atentar para a utilização de discursos ficcionais como instrumento de elaboração e manutenção de diversas formas de poder.[4] A partir das leituras que ressaltam o questionamento do realismo em *A hora da estrela*—por sua "sustentada e cuidadosamente orquestrada" experimentação com o ponto de vista no romance (Fitz, "Point of View" 1)—, origina-se a via que enfatiza a deliberada opção da autora por um narrador homem com vistas a sublinhar as limitações de uma escrita masculina (Sloan 91). Em oposição à crença cartesiana/falocêntrica na razão como instrumento confiável para a compreensão do mundo, Lispector argumenta a favor do corpo como ferramenta de conhecimento, estratégia utilizada para trazer à tona a tensão entre a ambição de totalidade e a incompletude da narrativa (Spinelli 6). Conforme observa Berta Waldman, a onipotência de Rodrigo S. M. não se confunde com capacidade de compreensão: Rodrigo "é onipotente porque cria um destino, mas não é onisciente, pois a verdade que ele inventa, ele não a conhece inteira. Sua protagonista é buliçosa, escapa-lhe das mãos" (98).

Macabéa é um enigma aos olhos do intelectual, categoria que, no romance, inclui o autor, o narrador e o leitor. Conforme ressalta Regina Dalcastagnè, mais do que denunciar a suposta ignorância e alienação das massas, as páginas de *A hora da estrela* convidam à crítica do reduzido campo de visão do intelectual brasileiro da época e conduzem o leitor ao questionamento da crença de que as massas nem possuem complexidade, nem sofrem, uma vez que a narrativa contraria expectativas ao registrar que Macabéa, com efeito, pensa e sente (88). Os pensamentos e sentimentos de Macabéa simplesmente permanecem ocultos sob a presente irrelevância de sua voz; não há tempo nem espaço disponível para a protagonista refletir sobre seus estados de ânimo nem para discuti-los, uma vez que ela se encontra consumida pela tarefa de sobreviver.[5] A incapacidade de a protagonista reconhecer o valor instrumental de suas reflexões ou de utilizar-se da língua como instrumento de denúncia de insatisfações se deve sobretudo a seu distanciamento dos meios materiais e culturais essenciais à conversão de suas experiências em capital simbólico, e não a uma incapacidade herdada ou adquirida. A redução ou atrofia da linguagem do imigrante que chega ao ambiente urbano—proposta considerada problemática como possibilidade de análise social e cultural, apesar de brilhante como recurso literário, nas palavras de Lúcia Sá a respeito do romance *Vidas secas* (1938), de Graciliano Ramos[6]—é repensada e reescrita por Lispector, que explora o vazio linguístico de Macabéa para além dos resultados de uma sucessão de violências sofridas por esta desde a infância e assim mantidas por sua desfavorável situação econômica no presente da narrativa.

Macabéa, imigrante silenciada por sua carência econômica e de instrução, projeta como imagem especular a figura do narrador do romance (e vice-versa), indivíduo do sexo masculino que tem garantidos seu conforto material e seu acesso à produção cultural. Esboçando contornos semelhantes aos de Macabéa, encontra-se a também nordestina Clarice Lispector. Os dezessete volumes de ficção (entre romances, coletâneas de contos e histórias infanto-juvenis) já publicados pela autora na época em que redige *A hora da estrela* não lhe asseguram vantagem quanto ao conforto frente à linguagem, como comprova o conteúdo de várias de suas crônicas. O silêncio de Macabéa mimetiza, desta forma, o frustrante mutismo de Rodrigo S. M./Clarice Lispector, ou seja, do escritor bem alimentado, tanto literal como culturalmente, mergulhado nos debates de seu tempo e versado na língua portuguesa e em sua tradição literária. O constante refletir

de Rodrigo sobre seu papel de escritor ecoa a voz de uma Clarice que dele muito se acerca: a cronista que se observa como escritora e que problematiza o processo de escrita. A leitura de *A hora da estrela* em paralelo com a produção jornalística de Clarice Lispector insinua que o narrador-escritor não é o único projeto de *alter ego* da autora; Macabéa é também personificação do embate da escritora com a língua. Estendem-se, assim, as razões para o silêncio (e o silenciamento) da protagonista para além das dificuldades impostas por sua desprivilegiada posição na hierarquia social.

A direção de leitura que proponho não deve ser tomada como uma contestação da relevância da opressão para o entendimento do silêncio de Macabéa, proposta principal das linhas interpretativas do romance mencionadas anteriormente. Via de regra, o silenciamento da protagonista como resultado de sua classe econômica, de seu gênero e de sua origem distante dos centros urbanos,[7] disposto por inúmeros ensaios, harmoniza-se com e responde aos estudos que associam o recurso ao silêncio nos contos e demais romances da autora ao esforço muitas vezes frustrado de expressão de uma voz feminina.[8] *A hora da estrela*, entretanto, ainda aguarda uma leitura que explore seus silêncios para além da proposta de denúncia do romance, ou seja, em consonância com as interpretações críticas do silêncio na ficção clariceana como consequência da problematização das relações entre linguagem e experiência ou conhecimento. Uma revisão dessas interpretações permitirá ampliar o significado do silêncio em *A hora da estrela.*

No ensaio "A Discourse of Silence", Earl Fitz estuda os romances *A maçã no escuro* (1961), *A paixão segundo G. H.* (1964), *Uma aprendizagem ou o livro dos prazeres* (1969) e *Água viva* (1973), e argumenta que o silêncio, metáfora da incomunicabilidade e do fracasso da linguagem, advém, nessas obras, do impulso das personagens em direção à autorealização e ao autoconhecimento, e corporifica o isolamento do homem moderno (421–22);[9] como outros escritores classificados como pós-modernos, Lispector denuncia as enganadoras conexões entre linguagem e consciência humana (435). Contudo, como salienta Fitz, "Lispector's fiction is also built on a realization that while the silence that derives from a failure to communicate terrifies and intimidades people, it can also regenerate them, urging them towards the attainment of a more honest and personally satisfying existence" (435). Esse silêncio regenerador é também identificado por Benedito Nunes em *A paixão segundo G. H.*, texto que o crítico descreve como um espaço agônico de conscientização da impossibilidade de reproduzir-se o instante de êxtase, de busca de um "sentido do real", que só se atinge quando a linguagem fracassa em dizê-lo (Introdução xxviii). Para Nunes, a existência autêntica com que sonham as personagens clariceanas, sua ambição desmedida de equiparação entre ser e dizer, as expõe ao fracasso e ao desastre (148). É preciso, neste ponto, enfatizar o caráter paradoxal dos vocábulos "fracasso" e "desastre", uma vez que a desconfiança para com as palavras na obra de Clarice Lispector frequentemente conduz à adesão às próprias coisas, adesão que, embora silenciosa e por isso inenarrável, não deixa de ser projetada pelo texto. "Desastre" torna-se, assim, no contexto da afirmação de Nunes, sinônimo de êxito, uma vez que descreve uma escritura que narra o fracasso da linguagem enquanto, ao mesmo tempo, "articula o indizível à beira da mudez" (Nunes, *O drama da linguagem* 148). Ou, na explicação da própria G. H. a respeito do texto que engendra, "A realidade é a matéria-prima, a linguagem é o modo como vou buscá-la—e como não acho. . . . Só quando falha a construção, é que obtenho o que ela não conseguiu" (*A paixão segundo G. H.* 113). De forma comparável, a "construção" falha repetidas vezes em *A hora da estrela.* As barreiras que separam Macabéa e o discurso, e que, por extensão, apartam Macabéa do leitor, são reforçadas por uma alardeada inaptidão expressiva do narrador que, assim como Lispector o faz em inúmeras de suas crônicas, confessa e discute abertamente sua dificuldade em manusear palavras. Essa inquietação da autora instiga-nos a imaginar quais discussões e questionamentos estariam sendo calados sob a faceta de denúncia do romance. Seria o "viver ralo" da protagonista prova da sagacidade do narrador, que, sob a desculpa da simplicidade, ingenuidade e vacuidade de Macabéa, em suma, de sua obviedade e transparência, ocultaria uma impossibilidade inerente à tarefa da escrita mesma, e não ao retrato desta ou daquela personagem?

Em *A hora da estrela*, Lispector retoma debates a respeito da relação entre língua, existência e consciência, complicando-os e aprimorando-os ao emprestar-lhes feição diversa.[10] A faceta metaficcional do romance, que irrompe por meio da fala de um narrador-demiurgo a questionar a (ir)relevância da palavra para os exercícios da experiência e da conscientização, convida ao reexame minucioso do significado do silêncio nesta obra. Interpretado exclusivamente como fruto da suposta inexistência de sua vida interior ou do desinteresse da sociedade em ouvir o cidadão marginal, o mutismo de Macabéa soa por demais simplista à voz narrativa clariceana, frequentemente às voltas com a imaleabilidade das palavras e tentada pela promessa de refúgio que somente o silêncio parece ser capaz de oferecer.

No ensaio "The Literature of Silence", Ihab Hassan lista as principais marcas textuais que sustentam o silêncio como elemento fundamental de certas obras literárias, entre as quais se encontram a denúncia do absurdo da criação artística (6), a proposta de uma concretude impossível porque inalcançável através do discurso (8), e a radical ironia (termo que Hassan utiliza para descrever obras literárias que contêm a irônica negação de si mesmas [9]), marcas também características de *A hora da estrela*. Ao silêncio que se origina das dúvidas de Rodrigo quanto à absurda inutilidade de narrar a história da jovem alagoana, adiciona-se o silêncio gerado por sua proposta de uma concretude extrema. O narrador explora a possibilidade de irmanar sua Macabéa-de-palavras a um indivíduo de carne e osso, a uma nordestina que lhe comunicara "de relance o sentimento de perdição" (26), "uma pessoa inteira que na certa está tão viva quanto eu" (33).[11] No entanto, Rodrigo logo descobre que, diferentemente da moça que vislumbrara nas ruas do Rio de Janeiro, cuja história de vida persiste à revelia de seu relato, Macabéa depende inteiramente dele para tomar forma, o que explica, entre outras limitações, a dificuldade desta em surpreender seu criador. Reconhecedor da impossibilidade de materializar em seu relato as milhares de Macabéas que lhe cobram seu direito ao grito, o narrador de *A hora da estrela* persegue um projeto desde o princípio destinado ao fracasso: recuperar a palavra original e pura, aquela que descreveria com precisão sua protagonista. Conforme a narrativa avança, Rodrigo conscientiza-se, pouco a pouco, de seu inevitável fracasso. O romance torna-se, então, a desconstrução da narrativa que Rodrigo se propõe a elaborar, ou, nas palavras de Hassan, sua própria negação irônica ("The Literature of Silence" 9). Na dinâmica desse texto carregado de uma radical ironia, o silêncio de Macabéa personifica e ressoa a fantasia do narrador de abdicar da palavra, ou seja, de destruir aquilo que ele ameaça tecer.

A "antiarte" posta em prática por Rodrigo seria, conforme propõe Susan Sontag em "The Aesthetics of Silence" (1967), uma das consequências da transformação da arte em metáfora para o projeto espiritual na era moderna. Interpretada no princípio como afirmação e expressão da consciência humana, a arte passaria rapidamente a problematizar a consciência, propondo-se como antídoto para esta: "As the activity of the mystic must end in a *via negativa*, . . . so art must tend toward anti-art, the elimination of the 'subject' (the 'object', the 'image'), the substitution of chance for intention, and the pursuit of silence" (4–5). A busca do silêncio como instrumento de transcendência, como índice da existência de algo que apenas pode ser atingido ao abolir-se o texto, é marca da prosa de Lispector. De acordo com Sontag, entretanto, o artista que recorre ao silêncio como elemento de sua obra de arte é somente capaz de aproximar-se mais e mais do silêncio sem jamais alcançá-lo, sem nunca livrar-se por completo de sua audiência (8). Seja ao discutir abertamente a tentação de abandonar seu papel de escritora nas crônicas de *A descoberta do mundo*, seja ao propor Macabéa como personificação da superação da palavra através do silêncio, Lispector ressalta ao mesmo tempo o poder da arte para negar a si mesma e sua incapacidade como autora de negar completamente seu ofício. Em sua obra, a alternativa ao silêncio é fruto tanto do excesso de conhecimento, como de uma recusa à consciência ou de sua inabilidade para acessá-la.[12] Em *A hora da estrela*, o mutismo de Macabéa, reflexo de sua presumida carência de pensamentos, relaciona-se estreitamente com a fascinação de Rodrigo S. M. e da autora pelo silêncio em sua capacidade de fornecer ao leitor tempo e espaço para o desenvolvimento e a exploração de ideias, e de auxiliar o discurso a alcançar sua máxima integridade.[13]

Ciente da disparidade entre personagem e seu possível equivalente extratextual, e ansioso por atenuá-la, Rodrigo S. M. sacrifica a integridade de Macabéa como protagonista ao moldá-la "na iminência de". Macabéa encontra-se simultaneamente prestes a ser personagem e a deixar de sê-lo, mas ao mesmo tempo é incapaz tanto de instaurar-se plenamente como protagonista fictícia como de dar lugar a um referente. De forma paradoxal, são exatamente as limitações impostas pelo silêncio de Macabéa, silêncio este que ratifica a incapacidade de Rodrigo de compreendê-la e descrevê-la, que sustentam o alcance e a relevância de seu "retrato", já que permitem ao narrador escrever sobre incontáveis moças enquanto trata de uma única personagem. Confessando sua incompreensão em relação a Macabéa, Rodrigo argumenta a favor de uma coincidência entre o tempo da escrita e o da leitura, buscando assemelhar sua protagonista a um ser vivo: "[Esta história] é visão da iminência de. De quê? . . . Como que estou escrevendo na hora mesma em que sou lido" (26). Sustentado pela crença de que "o silêncio não trai, porque o silêncio não diz de menos" (Olga de Sá 271), Rodrigo contenta-se com seu "personagem buliçoso", que lhe "escapa a cada instante querendo que eu o recupere", disfarçando assim, sob a aparência de queixa, seu elogio da voluntariedade e autonomia da protagonista (36–37). O objetivo de Rodrigo não é jamais recuperar sua protagonista, mas, pelo contrário, perdê-la. Macabéa incorpora a personagem utópica que, esvaziada como tal, desprovida de pensamentos próprios e poupada do julgamento do narrador, resiste a resumir, em outras palavras, a violentar o que reside fora do texto. Como no romance *A paixão segundo G. H.*, em que a escritora recupera, pela renúncia à linguagem, a "imersão nas coisas, o abraço sensorial do ser" (Olga de Sá 227), em *A hora da estrela* o narrador se regozija com a falta de palavras *de* e *sobre* Macabéa, exigindo assim que o leitor componha um discurso para além do texto (ou enxergue o espectro de um além-texto), isto é, que o transcenda. Ratifica-se, desta forma, o comentário de Hassan sobre a linguagem do silêncio: "the language of silence conjoins the need both of autodestruction and self-transcendence" (*The Dismemberment* 12).

Entre suas ponderações, Rodrigo intui uma existência imaculada por palavras; uma sabedoria que resiste a codificar-se em discurso. Refletindo sobre sua preparação para a escrita do romance, o narrador explica: "Como é que sei tudo o que vai se seguir e que ainda o desconheço, já que nunca o vivi? . . . Também das coisas sei por estar vivendo. Quem vive sabe, mesmo sem saber que sabe" (26). A eleição de Macabéa como protagonista legitima-se não somente como instrumento de denúncia da cegueira e do preconceito generalizados em relação aos membros das camadas sociais mais desprivilegiadas, mas também como prova da sedução do narrador-escritor por uma existência à revelia das palavras, interpretação que é corroborada por um comentário seu que sintetiza a proposta do romance: "Não se trata apenas de narrativa, é antes vida primária que respira, respira, respira" (27). O silêncio de Macabéa a torna inviolável ao escrutínio do leitor.

Ao comparar a arte "tradicional" e a arte "do silêncio", Sontag observa que a primeira convida ao olhar, enquanto a segunda, ao olhar fixo: "Silent art allows—at least in principle—no release from attention, because there has never, in principle, been any soliciting of it. A stare is perhaps as far from history, as close to eternity, as contemporary art can get" (16). Na arte do silêncio de Lispector, o mutismo de Macabéa convida à contemplação em lugar da interpretação; sua impenetrabilidade nos remete à plenitude. Ainda nas palavras de Sontag: "A person who becomes silent becomes opaque for the other; somebody's silence opens up an array of possibilities for interpreting that silence, for imputing speech to it" (16). Ao ressaltar a incompreensibilidade da protagonista, desafio esboçado inicialmente como simples defeito de habilidade de quem conta a história, Lispector reclama para Macabéa a atenção do leitor sem limitar o alcance daquela. Através do vazio do rosto e do discurso da protagonista, exige-se do leitor uma paciência semelhante àquela necessária para a contemplação de uma rosa, metáfora proposta por Hélène Cixous no ensaio "L'approche de Clarice Lispector" (1979):

> Touching the heart of roses: slowly letting oneself be carried away, by the force of attraction of a rose, . . . staying a long time in the space of the fragrance, learning to let things give us what they are when they are most alive. We have forgotten that the world is there prior to us. . . . A patience pays attention. ("The Approach" 65–66)

A ausente presença de Macabéa, como a de uma rosa, dificulta seu (re)conhecimento por parte do leitor, que por essa razão se torna observador dedicado, atento ao que resiste à decodificação visual ou linguística.

Ao silêncio de Macabéa, Rodrigo responde com verborragia; ele se encarrega do peso da fala. Neste contexto, o papel do emissor reforça a noção de reciprocidade na comunicação. O silêncio, ao sugerir uma integridade inviolável, associa-se à plenitude, exigindo assim que narrador e leitor ocupem a vulnerável posição de emissores do discurso, enquanto a personagem não se permite perscrutar. Neste contexto, a observação de Janis P. Stout a respeito do papel do silêncio na literatura escrita por mulheres define também o mutismo de Macabéa: "The hero's silence on matters of importance shows up, by contrast, the vocal trash of those who speak at length on trivia. . . . Silence becomes the voice of integrity" (9). A integridade da "voz" do silêncio confirma as palavras de Hélène Cixous a respeito de Macabéa, em sua leitura de *A hora da estrela* "L'auteur en vérité" (1984): "she is so completely scarcely-a-woman that she is perhaps more of a woman than any woman, more immediately" ("The Author" 141).

As reflexões de Rodrigo S. M. sobre os atos de observar, compreender e relatar revelam sua atração pela posição privilegiada que Macabéa ocupa, pela não palavra e pela precariedade da linguagem enquanto instrumentos de representação da realidade. A linearidade do discurso, para citar somente um exemplo, impõe certos obstáculos ao relato de eventos ou à composição de personagens. Conhecedor de sua incapacidade de esgotar o sem-número de causas de um único fato, Rodrigo confessa acreditar "que o universo jamais começou" (25). Apesar de reconhecer que uma personagem literária é produto do acúmulo de informações selecionadas pelo narrador e oferecidas ao leitor de forma sucessiva, aquele não titubeia em expressar seu descontentamento quanto à prisão a sua "mais primeira condição: a de caminhar paulatinamente apesar da impaciência que tenho em relação a essa moça" (30). Macabéa, na plenitude de seu silêncio, encontra-se poupada das limitações da linearidade temporal, da qual não escapa o prolixo Rodrigo.

Durante o desenrolar da narrativa, o narrador de *A hora da estrela* evita assumir que os obstáculos com os quais se depara durante o processo de escrita advêm do caráter simbólico da linguagem, optando por mascarar as dificuldades representativas do discurso sob a faceta de uma extenuante luta com as palavras. Disfarçam-se, assim, impossibilidades e inexatidões intrínsecas ao signo em geral, por meio da exibição das mesmas como derivadas de um uso supostamente inadequado da língua. Esse argumento é confirmado, por exemplo, pela constante procura de Rodrigo pela palavra exata (32) e não enfeitada (34), e por sua alardeada oposição ao uso de termos suculentos (29). Por trás desse embate por uma seleção vocabular precisa, assoma, sutil e disfarçadamente, a origem primeira das dificuldades expressivas do narrador do romance: sua obrigação, como escritor perante um leitor, de "usar as palavras que vos sustentam" (26). Como nos informa a leitura das crônicas de *A descoberta do mundo*, não se pode justificar a dificuldade de Rodrigo com as palavras recorrendo unicamente ao vazio de sua protagonista.

O confronto com as palavras como exigência da função de escritor, a "tematização de sua inabilidade em escrever" (Castillo 107), é assunto recorrente nas crônicas de Lispector. Como parte de um projeto utópico de escrita, a autora põe à prova o silêncio como alternativa ao discurso. Ao refletir sobre o mutismo que uma personagem de Ingmar Bergman escolhe como forma de viver sua culpa, por exemplo, a cronista opina: "Sei que a mudez, se não diz nada, pelo menos não mente, enquanto as palavras dizem o que não quero dizer" ("Persona" 77). Em "Anonimato", Lispector pondera a respeito do "sonho" da obscuridade, que lhe impõe como condição a recusa da escrita. E confessa: "Aliás eu não queria mais escrever. Escrevo agora porque

estou precisando de dinheiro. Eu queria ficar calada. Há coisas que não escrevi, e morrerei sem tê-las escrito. Essas por dinheiro nenhum" (72). As "coisas que não escreveu" são novamente tematizadas em "Trecho", crônica em que a autora transcreve parte de um romance seu não publicado, precedido pela seguinte explicação: "Sobre um personagem que uma vez comecei a descrever e que afinal nem sequer cheguei a deixá-lo fazer parte de um romance" (154). Por meio do silêncio, Lispector questiona a suposta excelência do discurso literário, reconhecendo sua parcela de mentiras, inexatidões e pré-conceitos, resultantes tanto da inabilidade do escritor e da linguagem, como da inserção da literatura no mercado. O mutismo de Macabéa, desta forma, impede que o afã interpretativo do leitor a alcance, e se torna lição sobre o valor de não saber/conhecer, como propõe Cixous:

> One of the first lessons about living is the one that consists of *knowing how not to know*, which does not mean not knowing, but knowing how to not know, knowing how to avoid getting closed in by knowledge. . . . It is not a question of not having understood anything, but of not letting oneself get locked into comprehension. ("The Author"161)

Como à personagem da crônica "Trecho", a certos temas é vetado o ingresso à obra da autora. Esses "temas que morrem" são material de crônica homônima, que conclui com o desabafo da autora: "Ah, estou cheia de temas que jamais abordarei. Vivo deles, no entanto" (208). Sugere-se que o elemento narrado é incapaz de sustentar a vida da autora; verbalizar ou saber, desta forma, opõe-se a viver ou a "saber não saber".

Em oposição ao impulso de escrever, Lispector reconhece uma força que a impele rumo ao silêncio, "Como se eu tivesse a tela, os pincéis e as cores—e me faltasse o grito de libertação, ou a mudez essencial que é necessária para que se digam certas coisas" ("Temas que morrem" 207). O mutismo é ao mesmo tempo fonte de refinamento do discurso—uma vez que conduz o escritor ao encontro com a palavra adequada (". . . às vezes minha mudez faz com que eu procure pessoas que, sem elas saberem, me darão a palavra-chave" [207])—e justificativa para o abandono da linguagem. Ao compor o silêncio como um encontro entre opostos,[14] a autora brasileira confirma a observação de Sontag de que todo artista comprometido com seu papel se encontra constantemente tentado a interromper o diálogo com sua audiência (6). Em "Um degrau acima do silêncio", por exemplo, Lispector narra sua recente descoberta de que ela mesma "quem sabe . . . , já poderia não escrever", uma possibilidade descrita como ambiciosa e quase inalcançável (447). Na crônica "Máquina escrevendo", por sua vez, a escritora considera deixar a página em branco de forma que "cada um que olhasse o espaço em branco, o encheria com seus próprios desejos" (375). O abandono da palavra projeta-se, assim, como produto do desejo de evitar a submissão às restrições da materialidade do discurso e, por extensão, à realidade. A voz autoral nega-se, porém, a renunciar ao discurso, reconquistando-o, palavra por palavra, como terreno onde instaura seus desejos. Por essa razão, a "quase" liberdade de "quase" não escrever é seu limite, ponto em que a narradora se rende uma vez mais à sedução da palavra. Ao resistir ao silêncio literal,[15] "this point of final simplification" (Sontag 7), Lispector mantém o diálogo com o leitor, ao mesmo tempo denunciando a imprecisão da palavra e registrando sua insatisfação com o papel de escritora. Ironicamente, no âmbito da literatura, terreno em que as necessidades se tornam irrelevantes, é justamente o "não precisar" que impulsiona a composição do discurso. Essa inutilidade é também característica das palavras proferidas em *A hora da estrela*, obra que Cixous descreve como "[one that] belongs to eternity, to this time of before after me" ("The Author" 138). Ao conclamar o leitor em direção ao silêncio do que extrapola o texto, sublinha-se a dispensabilidade da escrita. O comentário de Rodrigo S. M. sobre o viver se estende, deste modo, ao ato de escrever: "é luxo" (105).

Clarice Lispector escreve do ponto de vista de quem reconhece a fragilidade do discurso; de quem dele não "precisa", mas se deixa por ele intrigar. "Tudo o que existe é de uma grande exatidão", observa a autora na crônica "A perfeição". E lamenta: "Pena que a maior parte do

que existe com essa exatidão nos é tecnicamente invisível" (159). Ao que se poderia adicionar "indescritível". Semelhante indescritibilidade é comunicada por meio do silêncio de Macabéa, cuja extrema diferença em relação a seu observador a torna praticamente invisível e inaudível. Como recorda Hélène Cixous em um de seus seminários (1980–85), em uma situação de encontro com o outro, é fácil perceber o que este não é ou não possui: "It is harder to see the other he or she is" ("*The Hour of the Star*" 144). Ao enfatizar o silêncio de Macabéa, Lispector denuncia o desterro da protagonista para o campo do inominável como resultado da incapacidade de perceber-se a presença do outro em lugar de enxergar-se unicamente o vazio do que nele se ausenta. Essa dificuldade é tema de "Cosmonauta na Terra", crônica em que Lispector reconhece a necessidade de um contexto comum para que a comunicação se estabeleça entre dois indivíduos. Imaginando-se o primeiro astronauta, a autora confessa que sua alegria só se renovaria quando outro homem também visse a Terra do espaço: "Até um ser humano ter visto também, eu teria dentro de mim um grande silêncio, mesmo que falasse", argumenta (17). Por que então escrever sobre Macabéa, ser inacessível ao (nosso) planeta (da cultura, dos excessos)?

Se "ter visto só se compara a ter visto" (17), o exercício discursivo precisa instaurar-se como ato criativo de forma a objetar à ameaça de sua inutilidade. A pertinência do texto justificar-se-ia precisamente por sua inaptidão de reproduzir o já visto ou experimentado. A entrelinha que se pesca, ou seja, a não palavra, é de natureza dissemelhante da palavra que a captura, assim como de sensações e experiências. Na crônica "Lembrar-se do que não existiu", Lispector compara a escrita à lembrança de algo que nunca existiu, ideia que é retomada em "Sobre escrever", texto em que a cronista alega escrever por simples curiosidade intensa e pelo prazer de ser surpreendida: "É na hora de escrever que muitas vezes fico consciente de coisas, das quais, sendo inconsciente, eu antes não sabia que sabia" (271). Escrever não se confunde com registrar uma compreensão anterior ao discurso ou independente deste; "Escrever é procurar entender", ou seja, atingir certa sabedoria através da palavra e enquanto se expõem e se provam as limitações desta ("Escrever" 136). Ou, nas palavras de Rodrigo S. M., "Não, não é fácil escrever. É duro como quebrar rochas" (33).

Justifica-se, assim, a irresistível atração de Rodrigo por sua protagonista, "moça que não se conhecia senão através de ir vivendo à toa" (30). Por jamais questionar(-se), Macabéa poupa-se da experiência da carência, como um escritor se pouparia se abrisse mão de escrever. "É que 'quem sou eu?' provoca necessidade. E como satisfazer a necessidade? Quem se indaga é incompleto", explica Rodrigo (30). Conforme sugere George Steiner, o texto literário, considerado no extremo de sua perfeição, pode ser compreendido como o ato duplo de instaurar uma falta e ao mesmo tempo saciá-la (47). A genialidade de *A hora da estrela* consiste justamente em sua capacidade de impedir o leitor de saciar a falta instaurada pelo texto de uma maneira cômoda, ou seja, através do conhecimento da protagonista seguido da experiência da piedade em relação à mesma. Ao leitor do romance não se permite digerir a dor de Macabéa. Como o livro de Monteiro Lobato, que a menina Clarice fingia não ter, "só para depois ter o susto de o ter" ("Tortura e glória" 21), Macabéa é personagem que o leitor acolhe sem ser capaz de possuir, que observa sem poder decifrar. Lispector deleita-se na ambiguidade e no potencial de seu texto e de seus personagens, e convida o leitor a fazer o mesmo. A morte da nordestina, cúmulo de seu silêncio, coincide com a realização da protagonista: "Macabéa is more herself in death" (Medeiros 156); "Death actually makes her more concrete and, by fulfilling her destiny, gives her the power to advance in the future alone" (Williams 162). Como as páginas de *As reinações de Narizinho*, que, por encontrarem-se encerradas entre as mãos da ávida menina, intensificam o desejo da leitura, a conclusão de *A hora da estrela*, por coincidir com a morte de Macabéa, com sua libertação "de si e de nós" (105), deixa o leitor de mãos vazias e o conduz, através do "sim" que conclui a narrativa, a retornar a seu início. À incompletude e à permanência da dúvida a narrativa de *A hora da estrela* responde valendo-se de sua circularidade.

Conforme Lispector argumenta na crônica "Máquina escrevendo", é precisamente o reconhecimento da dúvida que lhe permite deixar-se levar pelo discurso para além do já conhecido:

"O ponto de partida deve ser: 'Não sei'. O que é uma entrega total" (376). O não entendimento é alvo mais precioso que a compreensão, uma vez que sensibiliza o sujeito do discurso ao imprevisto, ideia sintetizada na crônica "Não entender": "Entender é sempre limitado. Mas não entender pode não ter fronteiras" (178). Comparado com a compreensão, o não entendimento encurta a distância entre a autora e a experiência relatada. Para Lispector, o silêncio não é somente um almejado produto do discurso (como ratifica sua tão citada súplica a que não se ignorem as entrelinhas), mas também pré-condição para a escrita, ou seja, manancial de palavras: "Há um grande silêncio dentro de mim. E esse silêncio tem sido a fonte de minhas palavras" ("Anonimato" 72). "Escrever muito e sempre pode corromper a palavra", alerta a autora em "Escrever para jornal e escrever livro" (456). Seu argumento a favor de resguardarem-se as palavras provém do encerramento da autora entre a admissão da necessidade de utilizar-se destas e sua desconfiança em relação às mesmas. Por isso, esse argumento não deve ser compreendido como apologia do abandono da linguagem. Seja ao compartilhar com o leitor a tentação de silenciar-se (em suas crônicas), seja ao dar vida a uma protagonista quase muda (em *A hora da estrela*), o apelo de Clarice Lispector ao silêncio registra sua reverência à linguagem.

A respeito deste aparente paradoxo derivado da contradição entre a defesa do silêncio e a intensificação da produção discursiva por meio do recurso à loquacidade, Sontag explica: "there is no contradiction. For the contemporary appeal for silence has never indicated merely a hostile dismissal of language. It also signifies a very high estimate of language—of its powers, of its past health, and of the current dangers it poses to a free consciousness" (27). Quanto a *A hora da estrela*, deve-se recordar que, mesmo caracterizando seu relato como um livro feito sem palavras, uma fotografia muda e um silêncio, Rodrigo S. M. não deixa de confessar que "para escrever não-importa-o-quê o meu [seu] material básico é a palavra" (28) e de reconhecer a inviabilidade de seu projeto: "Tentarei tirar ouro do carvão. Sei que estou adiando a história e que brinco sem bola" (31). Neste contexto, Macabéa representa o ideal que seduz o escritor; seu oco de alma é tudo o que Rodrigo jamais pode ter. A nordestina contrapõe-se a um verborrágico narrador que compõe *A hora da estrela* como um relato potencialmente irreprimível e interminável, ao mesmo tempo inarticulado e dolorosamente reduzido, descrição que Sontag destina às obras ficcionais marcadas pela ambivalência em relação à linguagem. Nestas obras, como as de Stein, Burroughs e Beckett, às quais se pode acrescentar a de Clarice Lispector, prevalece "the subliminal idea that it might be possible to out-talk language, or to talk oneself into silence" (27). Em *A hora da estrela*, a presença muda de Macabéa renova o chamado do narrador (assim como de Lispector e do leitor) em direção ao silêncio, renovando a esperança destes de "out-talk language".

Macabéa é instrumento de escrita de um narrador que aspira ao retorno à não palavra depois de ter conhecido a palavra. Rodrigo S. M. pode ser comparado ao guardador de rebanhos Alberto Caeiro, personificação do questionamento de Fernando Pessoa sobre a impossibilidade de "conciliar a atitude do pensador com a simplicidade da ceifeira" (Flórido 44). Caeiro encena em versos o desejo do autor (e sua consciência da inviabilidade desse desejo) de vivenciar a natureza como a experimentaria antes de ter acesso ao pensamento, ou seja, antes de fazer uso do discurso. "Se sou mais que uma pedra ou uma planta? Não sei. / Sou diferente. Não sei o que é mais ou menos" (164), confessa o heterônimo no poema "Dizes-me: tu és mais alguma cousa". E elabora:

> Sim, escrevo versos, e a pedra não escreve versos.
> Sim, faço ideias sobre o mundo, e a planta nenhumas.
> Mas é que as pedras não são poetas, são pedras;
> E as plantas são plantas só, e não pensadores.
> Tanto posso dizer que sou superior a elas por isto,
> Como que sou inferior. (164)

O narrador de *A hora da estrela* experimenta semelhante sensação de inferioridade em relação a Macabéa. Assim como Alberto Caeiro inveja a inconsciência da ceifeira, Rodrigo S. M. cobiça o oco de alma da nordestina. Diante desta, seu criador vê-se obrigado a defrontar-se com as várias limitações do discurso.

É precisamente a vida íntima de Macabéa, ou seja, a parcela de suas experiências que permanece irreconhecível ao narrador, ao leitor e à própria protagonista, que move o processo de escrita em *A hora da estrela*. Rodrigo S. M. (ab)usa (d)o silêncio da personagem, dissimulando assim, ainda que apenas de forma provisória, a sempre inevitavelmente fracassada luta do escritor com as palavras, sua prisão a uma linguagem que ao mesmo tempo o seduz e o decepciona. Aproveitando-se do quase afásico perfil da protagonista, Rodrigo brinca de fingir não enxergar a dificuldade com as palavras como um encargo inerente ao ofício de escritor, ônus que ele, na realidade, reconhece desde o princípio da narrativa como tal: "A minha vida a mais verdadeira é irreconhecível, extremamente interior e não tem uma só palavra que a signifique" (25). Resistindo a admitir a insustentabilidade de sua própria farsa, Rodrigo desforra-se em Macabéa: "Ela que deveria ter ficado no sertão de Alagoas" (29). Já na cidade grande—e no romance—, entretanto, Macabéa impulsiona o leitor a reconhecer nela sua própria falta, seja esta uma pobreza de dinheiro, de espírito, ou falta do "delicado essencial" (26). Ao dizer "sim" ao desafio da escrita, o narrador do romance, em nome de sua criadora, permite-se incomodar por aquilo que nem conhece, nem compreende, como um cidadão da grande metrópole que, pela primeira vez, olhasse para uma moça singular entre outras tantas jovens imigrantes. Interrogada pelo jornalista Júlio Lerner a respeito do papel do escritor brasileiro na década de setenta, Clarice Lispector responde: "De falar o menos possível" (*Panorama*). Macabéa é oferta de um vazio onde seja talvez possível não esmagar o outro com a palavra; é proposta de um silêncio que, como todo escritor bem o sabe, somente existe como produto do discurso.

NOTAS

[1]Todas as crônicas citadas neste ensaio se encontram publicadas no volume *A descoberta do mundo* (1984).

[2]Em *A descoberta do mundo*, por exemplo, os títulos de onze crônicas contêm o verbo "escrever", ratificando o interesse de Lispector pelo processo de escrita e pelas dificuldades que o cercam.

[3]Para um estudo do recurso à metaficção em *A hora da estrela*, consultar "Metafiction and the Question of Authority", de Nelson H. Vieira.

[4]Em "Narrativa e poder", Vera Figueiredo estuda a problematização da narrativa como instrumento de poder em romances e contos de Sérgio Sant'Anna, relacionando-a à banalização do lugar de onde fala o personagem-escritor em *A hora da estrela* (4).

[5]Tanto que em diversas passagens do romance se ressalta o latente desejo de expressão e posse por parte da personagem imigrante, como no trecho em que Macabéa encontra um interlocutor em Madama Carlota (por meio de pagamento, é relevante mencionar) (*A hora da estrela* 94–97).

[6]"Pois enquanto a fome e a miséria são quantificáveis, resultam de um processo histórico de opressão, e se ligam a altos índices de analfabetismo e baixa instrução formal, não se pode assumir que qualquer desses fatores implique necessariamente numa incapacidade de pensar, de analisar, ou de imaginar" (Lúcia Sá 85).

[7]No ensaio "De cachorros vivos e nordestinas mortas", Lúcia Sá propõe uma leitura de *A hora da estrela* em diálogo com a tradição brasileira da literatura sobre o sertão (86). Como ratifica Italo Moriconi em "*The Hour of the Star* or Clarice Lispector's Trash Hour", o nordestino não é uma categoria neutra na cultura brasileira (217). A respeito do diálogo entre *A hora da estrela* e as representações do sertanejo nas artes brasileiras, mais especificamente nas manifestações artísticas modernistas, consultar Moriconi (217–18).

[8]O esforço de Lispector em driblar o sistema simbólico falocêntrico vigente por meio da manutenção de significados opacos e da interrupção do fluxo linguístico revela sua rejeição da supremacia de um gênero sobre o outro. Sandra Almeida propõe, por exemplo, que o recurso ao silêncio em *Perto do coração selvagem* sublinha as dificuldades inerentes à conquista de um espaço para a voz feminina: "It attempts to express the unsayable; it is a fertile, abundant, generative, and meaningful silence" (*Writing from the Place* 160–61). Naomi Lindstrom segue uma linha de leitura semelhante ao enfatizar que Lispector denuncia o desencorajamento da mulher a articular claramente suas escolhas ("A Feminist Discourse", "A

Discourse Analysis"). Cristina Sáenz de Tejada corrobora o papel do silêncio como desestabilizador das oposições hierárquicas do falogocentrismo ao observar que a ausência de comunicação é percebida pelas personagens femininas criadas pela autora como menos perigosa do que as palavras do homem, uma vez que estas ameaçariam destruir a identidade da mulher (42). Sandra Almeida observa que o silêncio transgressor dessas personagens em conflito com o sistema simbólico é acompanhado com frequência pela ameaça da loucura ("The Madness").

[9]Para Fitz, Martin, protagonista de *A maçã no escuro,* rejeita a sociedade burguesa e, por extensão, a linguagem: "Language has failed Martim in his quest for self-awareness and knowledge" (424); já G. H. "chooses to confront the chaos of existence by struggling with language until it yields to her the authenticity of being that she demands. But like Martim, G. H. also ends up engulfed in a state of silence" (425); *Água viva* "typifies the way a postmodernist text self-consciously questions both its own creation and the capacity of language to aid in the quest for knowledge and self-awareness" (434); em contraste, em *Uma aprendizagem ou o livro dos prazeres*, o silêncio sublinha uma deficiência que é peculiar à condição humana, mas que pode ser superada: "the man and woman [in this novel] gain authentic 'voices', that is, achieve meaningful communication, only by using love to overcome their solitude" (430).

[10]"We can see, then, that, in a certain sense, *A hora da estrela* shows itself to be more of a shift of emphasis for Clarice Lispector, a different approach to get an old concern, the tenuous relationship between language, existence, and consciousness, than it is any radically new tack or development" (Fitz, "Point of View" 197).

[11]Todas as citações de aqui em diante provêm do romance *A hora da estrela*, a não ser em caso de indicação contrária.

[12]Em *Metaphors of Evil*, Hamida Bosmajiam identifica dois tipos de silêncio: "The first comes from too much knowledge, while the second is a refusal to become aware. This second silence is the escape into which memory and guilt are repressed until they discharge themselves again in defensive wrath. To varying degrees, both kinds of silence are present in any work of literature because of the repression and projection that characterizes metaphoric constructs" (17).

[13]Conforme propõe Sontag: "One use for silence: certifying the absence or renunciation of thought. . . . Another, apparently opposed, use for silence: certifying the completion of thought. . . . Still another use for silence: providing time for the continuing or exploring of thought. . . . Still another use for silence: furnishing or aiding speech to attain its maximum integrity or seriousness" (19–20).

[14]Para mais detalhes a respeito do encontro entre opostos na obra de Lispector, "fundamental to both the development of plot and structure and the innovation of language" (179), consultar *The Encounter between Opposites*, de Claire Williams.

[15]Em "Silence and the Poet", George Steiner relaciona o silêncio literal de poetas como Friedrich Hölderlin (devido a sua loucura) e Arthur Rimbaud (devido a sua opção pelos feitos em lugar das palavras) com a percepção da obra de arte como aprisionada e diminuída ao tomar a forma de um objeto estático e público (49). O crítico afirma que "In both cases [of Hölderlin and Rimbaud], the precise motives and genesis of silence remain obscure. But the myths of language and poetic function that spring from the silence are clear and constitute a shaping legacy. . . . Both gestures of sensibility, both theoretic models, have exercised tremendous influence" (47–48). Para Steiner, o silêncio *do* escritor e o silêncio *no* texto podem ser interpretados como expressão da insatisfação do poeta frente à necessidade de compartilhar a linguagem: "Ideally each poet should have his own language, singular to his expressive need; given the social, conventionalized nature of human speech, such language can only be silence" (49).

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Fortune and Responsibility in Calderón's *La gran Cenobia*

Juan Manuel Gómez
Linfield College, USA

Abstract: *La gran Cenobia* deals with the war between Queen Zenobia of Palmyra and the Emperor Aurelian. Calderón de la Barca draws most of his information from historical sources; the dramatist, however, changes history and adapts it to his own dramatic purpose. The theme of Fortune gives unity to the play. Aureliano is portrayed as a tyrant who, to prove his independence from Fortune, behaves tyrannically, causing his eventual downfall. Cenobia believes that Fortune controls her life, but does not acknowledge that her own actions contribute to her misfortune. The analysis concludes that Fortune, as depicted in this play, is not an omnipotent and blind force, but what one has forged with his or her own actions coupled with the actions of others and circumstance.

Keywords: Calderón, circumstance, conduct, fortune, play, reality, regicide, responsibility, vengeance

Pedro Calderón de la Barca, like many writers of the Spanish Golden Age and before, is concerned with the theme of Fortune, as several of his plays and *autos sacramentales* attest. If among the latter one excludes *No hay más fortuna que Dios* and others that deal with this theme, we encounter this preoccupation in plays like *La hija del aire*, *Saber del mal y del bien*, and *La gran Cenobia*. It is among these where the theme of Fortune lends itself to different interpretations. Is Calderón implying that Fortune is an external force capable of controlling human events without considering an individual's merits or defects, as the characters in the *La gran Cenobia* claim; or, on the other hand, do the individuals themselves directly or indirectly contribute to their own change of status and that of others by their own actions or omissions? This is what this study intends to investigate in this play. At the same time, the goal is to find out if Calderón wants to present Cenobia and Decio as model rulers, as opposed to the tyrant Emperor Aureliano.

This play has had its defenders and its detractors. Among those who view the play favorably is Adolf Friedrich von Schack, who considers *La gran Cenobia* one of "las mejores composiciones de Calderón" (385). Von Schack lauds the play for its color and musicality, and for its daring diction, and imagery: "un cuadro de brillante colorido y tonos vivísimos, cuya magnificencia se realza más por su dicción atrevida y llena de imágenes, acomodada á la índole especial del asunto" (400). Marcelino Menéndez y Pelayo, on the other hand, discards the play for lacking realism and historical fidelity: "Estas obras son indudablemente las más endebles del autor. Empiezan por carecer de todo colorido de época; la historia está falseada arbitraria y caprichosamente . . ." (360). Angel Valbuena Briones, obviously having Menéndez y Pelayo in mind, states that the theme is more important than faithfulness to history: "Calderón creyó en la superioridad del arte creador frente a la mera imitación de la naturaleza. . . . La acción no trata de ser verosímil, sino de explicar una filosofía de la vida mediante un ejemplo representable" (223).[1] According to Valbuena Briones, the Fortune theme is precisely this performable philosophy which Calderón wants to explain in *La gran Cenobia*. Fortune is understood here as a blind force which can bring down the powerful, and its constant mutability does not take into consideration any merits or defects (218).[2] Daniel L. Heiple, for his part, states that "one's fortune is related to one's actions and the intention behind one's actions" (16). Contrary to

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Valbuena Briones, for whom Cenobia is a model of virtue and perfection (218), Heiple finds her responsible for her own defeat and humiliation, although he still considers her "a standard of good government" (16).

This study intends to show that Calderón actually questions the existence of such an external force. Fortune, as he depicts her through characterization, imagery, and event, is not an omnipotent and blind force. It is, rather, what one has forged with his or her own actions, coupled with the actions of others, and circumstance.[3] Calderón, by repeatedly referring to Fortune as controlling human events, wants us to question and see beyond the claims of the characters. Still, *La gran Cenobia* is not a play in which the good are rewarded and the bad are punished, as Heiple and Rina Walthaus contend.[4] At the same time, the argument in the analysis will be that although Cenobia displays traits of good leadership, she, Decio, and Aureliano cannot avoid responsibility for the final outcome, and that they are, therefore, far from being model characters. Thus, Calderón's argument is philosophical, political, and moral. What he wants to communicate by the use of Fortune in the play is a universal theme, personal responsibility, something that applies to both rulers and ordinary people. The individual might reject any responsibility for his or her actions, attributing them to Fortune or the gods; but the dramatist wants the audience or the reader to weigh their deeds and not only their words.

Fortune is the theme that gives unity to the play in the sense that Calderón intentionally questions its very existence throughout the play. Not only does Cenobia fall and Aureliano triumph, but also all the other characters are affected, in one way or another, by Fortune. They consider her an external force that acts in a capricious way and whose only consistency is her constant mutability (75b; 80b; 93b),[5] symbolized by the wheel (93b; 94a); by her constant motion, she brings down both nations (74b; 93b); and individuals (75b; 91b). Because she is conceived as constantly changing, she is compared to the flower "maravilla," which blooms and dies the same day (76a) and a ship at sea (94a). For both Aureliano and Decio, Fortune is a woman, and is therefore "mudable" and "varia" (74b; 76a). Aureliano, riding on the top of the wheel, denies that Fortune can have any power over him. Decio and Cenobia (80b; 93b), however, believe that Fortune will punish or exalt an individual, regardless of his merits or faults, allowing them to disclaim any responsibility. The fall from a high position is most painful: the higher they are exalted, the farther they fall. Ironically, this constant change can bring hope because sooner or later the suffering will end. Regardless of this hope, however, Fortune is conceived mainly as a malevolent being who punishes or avenges, and at times it seems that Fortune, Fate, and Time are identical, for Fortune and Time change constantly, and Fate has decreed what happens to the individual. Thus, Fortune is conceived more or less in the traditional way: she is mutable; she turns the wheel exalting and debasing men and nations; she is envious of those who enjoy prosperity; and is confused with Fate, Destiny, and Time.[6]

At the beginning of the play we find Aureliano dressed in skins and alone in the forest. Obsessed with the idea of being emperor of Rome and, unable to bear the thought that another man should wear the crown, he has fled to the desert where he can be king of the wild beasts. There, Aureliano sees Quintilio in a dream and the latter offers him his crown and scepter. When Aureliano later finds these objects among the bushes and rocks, he realizes that it has not been a dream, but a reality. He crowns himself, thus realizing his long-held ambition. Seeing himself in a fountain he likens himself to Narcissus; but unlike the youth, he will die enamored of his cruelty: "Narciso pienso ser de mi fiereza" (72a). Aureliano lives in a dream of self-interest, pride, and uncontrollable ambition, as subsequent events confirm. He is still wearing the crown when the priestess Astrea and a group of soldiers find him. Informed by an oracle, they have come to proclaim him emperor. The fact that he is made emperor by Astrea (72b), the soldiers, and the gods confirms his belief that the power he now enjoys is, as Valbuena Briones points out, "algo intrínseco a su personalidad. . ." (219). Understandably, he determines to use this power to the fullest, for Fortune seems to be smiling on him: "Si me ofrece la fortuna / el bien, ¿por qué no le gozo?" (73a).

Decio, a soldier who has just suffered defeat at the hands of Cenobia,[7] is the first to experience Aureliano's "fiereza." He comes to the camp hoping to find sympathy and understanding in the new Emperor. Instead, he finds pride and anger. Decio tries to assure him that his defeat has not been his fault, but rather is due to lack of Fortune and to Cenobia's valor. For his part, Aureliano will never accept defeat, for he believes that Fortune can only favor him and that his prosperity is eternal. It is not surprising, then, that he is incapable of understanding a defeated man. It is to no avail that Decio warns him against having too much pride and lack of compassion. Decio is mistreated and abused by the Emperor; he is thrown to the ground for insinuating that Cenobia is a brave woman capable of defeating even the proud Aureliano himself. Expressing his conviction that nothing can diminish his power, he rebukes Decio: "¿Puedo ser vencido yo? / ¿Puedo yo mudanza alguna / padecer en tanto honor?" (75b).

Aureliano sets out for Palmyra to prove his boast that Fortune has no control over him. His decision to depart for Palmyra could be taken as a courageous act, were it not for the reasons which motivate him: pride and anger. Calderón demonstrates in Aureliano's hasty departure that he is an obsessed man determined to dominate everything and everybody: "Marche al Asia desde aquí; / que voy a triunfar de mí, / del poder y la hermosura" (76a). Aureliano's treatment of Decio, quite unworthy of a just ruler, and his irresponsible resolution to depart for Palmyra set the stage for the coming events. Decio is left behind cursing the Emperor and hoping that one day he can prove the power of "Fortuna" to the scornful Aureliano, forcing him to pay with his life for the mistreatment Decio has just suffered: "a mis manos / con tus mismas armas mueras" (76b). Aureliano's pride will affect all future events.

At the beginning of act 2, we learn that Aureliano has three times attempted to capture Palmyra and that each time Cenobia has successfully fought back the attackers (83a). Libio has failed to gain the throne after he and Irene (the woman Libio plans to marry) have poisoned his uncle, King Abdenato. To succeed in his ambition to become king of Palmyra, Libio now plots to betray Cenobia and turn her over to Aureliano. For the fourth time Aureliano leads an attack against Cenobia. This time, the priestess Astrea assures him the gods will make him victorious. Aureliano gives credence to the oracle because it is to his liking, but when he is defeated and wounded, his reaction is characteristic of a tyrant. He rebels against misfortune and blames Astrea and the gods: "Muere, infame, y vengue en ti / de aquese Apolo crüel" (84b). Being unable to take revenge on the gods, Aureliano throws Astrea into a cave where he hopes she will perish. Both Aureliano and Astrea experience a change of fortune in this scene: Aureliano is defeated by a woman; Astrea loses the Emperor's favor and becomes his implacable enemy.

Aureliano then goes back to the battlefield to urge his soldiers to die, if necessary, in the attempt to capture the city. The next time he appears, in the middle of act 2, he is fleeing like a coward, wishing he could hide even from himself. But as he flees, he comes upon a soldier from whom he begs protection. Ironically, the soldier is Decio, wearing a band over his face, the last person by whom Aureliano would like to be seen, especially when he has just confessed that he is running in disgrace and has been defeated by Cenobia. When the soldier indicates his willingness to sacrifice his life for him, Aureliano seems deeply moved by the gesture; he gives him his staff and promises to make him his equal in his empire (87a).

Aureliano is forced to admit that Decio has been correct about Cenobia: "tengo por cierto que, al verme / vencido de una mujer, / será su vista mi muerte" (87a). The defeat will not be complete, however, because Decio defends the bridge that leads to Aureliano's tent and because Cenobia herself will act with imprudence. Aureliano, safe in his camp thanks to Decio, is visited by Libio, who comes to make his treacherous offer. Aureliano can hardly hide his delight at the prospect of finally being able to accomplish by treason what he has failed to do by military might. In an earlier monologue Aureliano has indicated that he would give everything, Rome itself if necessary, to capture Cenobia (89a). Aureliano, like Libio, is willing to commit any unlawful act in order to achieve his personal goal. He thus promises to make Libio his equal as a reward for his treason: "Que he de ponerte en el más alto puesto, / igual a mi persona / poniendo en

tu cabeza mi corona" (89a–b). By the end of act 2, Libio's treason is successful, and Cenobia is brought before Aureliano. Dazzled by her beauty, he feels tempted to show her mercy, but quickly recovers and reminds himself of his determination and commitment to triumph over Fortune, Love, and himself (92a).

Libio has helped the Emperor capture Cenobia, but Aureliano fails to keep the promise made to the traitor; he does put his crown on Libio's head, but then orders his soldiers to hurl him from the top of a mountain. In this way Libio is indeed made his equal, and is placed in a high position. Aureliano assumes that 'once a traitor always a traitor': "quien en tanta pena / su sangre vende, venderá la ajena" (92b). However, Libio does not die, thanks to Irene, who shows the soldiers Aureliano's ring, claiming that the Emperor has decided to spare his life.

Act 3 opens with a splendid triumph with which the Roman people honor the victorious Emperor. Decio chooses this moment to demand that Aureliano reward him for having defended the bridge, although in fact all he wants is to humble the arrogant Emperor by revealing to the world the true nature of his victory: "que fui yo quien le guardó / la vida" (93a). Aureliano's refusal to honor his word shows once more that his actions have been motivated by his egotistical ambition, leaving no room for gratitude or compassion towards those who, in one way or another, have been instrumental in his victories and glory. This ambition is further exemplified by his lack of concern for his soldiers who have fought with him in the Orient. They come to an "audiencia," to be rewarded for their services, but Aureliano thinks only of himself: "¿Qué más premio han de tener / los soldados? ¿El servirme / no basta para interés?" (98b).

Aureliano is killed at the end, like other tyrants in Calderón's plays. Semíramis in *La hija del aire, segunda parte* and Focas in *En la vida todo es verdad y todo mentira* are both killed in wars. However, Aureliano dies in his own palace, stabbed in cold blood, to avenge a personal affront. Aureliano never wakes up from the dream of ambition and cruelty in which he has moved. It is befitting, then, that he dies as he has lived, surrounded by "sombras," and "fantasmas," in a dream, symbolic of his life. He does not accept responsibility for his actions and blames not himself and his egotism, but the gods; he is happy that he will not live to see Decio's glory: "Rabiando estoy y contento, / Decio, de que no he de ver / tus aplausos" (100b). In the end, Decio is proven right. Aureliano is temporarily defeated by Cenobia and, more importantly, he dies at the hands of Decio. But he himself is the major cause of his unfortunate end, and not Fortune or any other external force.

Decio and Cenobia, in contrast to Aureliano, have in general received favorable treatment from critics. These two characters have been considered exemplary figures.[8] This study, however, asserts that, regardless of Cenobia's positive qualities, neither one displays model behavior. Decio's character is more complex than Aureliano's. There is no doubt that Aureliano is a tyrant, for his actions are motivated by personal gain, and instead of using his authority justly and responsibly, he victimizes his subjects. Decio, on the other hand, at one time saves Aureliano's life and, at the end of the play, frees Rome of a tyrant. Based on these actions, then, it would seem that Aureliano's murder is not motivated by personal vengeance. To this effect, Heiple states that "the failure of his loyalty, humility, charity and reason to check the tyranny of Aureliano not only justifies his decision to assassinate the Emperor but also shows that he acted disinterestedly" (13). Valbuena Briones believes that, by having Decio assassinate the tyrant Aureliano, Calderón is defending the doctrine of regicide or tyrannicide, as other Spaniards of his time did: "Decio al apuñalar a Aureliano no rompe la ley de la lealtad, sino que defiende la autoridad legítima del pueblo ante un gobernante que ha demostrado su poder tiránico y que no atendió a las amonestaciones que se le hicieron" (221).

A closer examination of the characterization of Decio indicates, however, that Calderón is not defending regicide in *La gran Cenobia*, and that Decio is indeed motivated by personal reasons to kill the Emperor. From the first encounter, at the beginning of act 1, the two men clash. When Aureliano is unwilling to show concern and compassion for the defeated Decio and instead abuses him, Decio reacts with understandable indignation to the unjustified mis-

treatment. He warns Aureliano that Fortune will show her power over the Emperor, and that he, Decio, might even have to kill him: "a mis manos / con tus mismas armas mueras" (76b). Decio's threatening words, viewed under these circumstances, would suggest that they were uttered out of indignation alone. However, later events and actions will make clear that it was not an empty threat. After the affront, Decio is not content with letting Fortune take her own course, but seems determined to help her. Decio's actions clearly point to his determination to avenge himself. Before Aureliano reaches Palmyra, at the end of act 1, Decio is already there to forewarn Cenobia of the Emperor's intentions. With his early warning Decio hopes to facilitate Aureliano's defeat: "A darte el aviso vengo / porque con más prevención / le esperes" (81a).

Decio has the satisfaction of seeing Aureliano defeated by Cenobia. By defending the Emperor's life, Decio recovers his honor but nevertheless is not content with seeing Aureliano in disgrace; he will not be satisfied until Aureliano dies by his hand. By seeking the Emperor's defeat, Rome will also be defeated, and so it is difficult to see how Decio can escape reproach. Although his defense of the Emperor prevents a complete defeat, Decio's evil intent is present, as he tells Cenobia: "Triunfa de Roma / segunda vez" (81a).[9] Decio's apparent act of "charity" can only be explained if he is viewed as a worshipper of honor, for the ritual of vengeance cannot be complete until blood has been shed.

At the beginning of act 3, having been affronted a second time by Aureliano, Decio states unequivocally for the first time his intention to kill the Emperor, not to avenge his own honor, but because Aureliano has affronted Cenobia: "Y mejor / en venganza de tu agravio / que en venganza de mi honor" (95a). Decio's determination to kill Aureliano is encouraged by Astrea (whom he has rescued from a certain death in the cave where Aureliano has thrown her), for when she hears Decio's intentions she offers to help him (95a).[10] Later on, in the middle of act 3, when Cenobia is in prison, Decio witnesses Aureliano's rejection of Cenobia's feigned advances and is overcome with jealousy; his intention to see Aureliano killed increases:

> Muera un fiero Emperador;
> no porque ofendió mi honor,
> no porque triunfó de ti;
> porque me dio celos, sí,
> que ya es agravio mayor. (97b)

Astrea overhears Decio and again volunteers to help him carry out the deed. On both occasions, Astrea has clearly heard that Decio wants to kill the Emperor to avenge a personal affront, and not to free Rome of a tyrant. In fact, at no time before his assassination of Aureliano has Decio indicated that he is trying to free Rome of a tyrant. Astrea's willingness to aid Decio is motivated by gratitude, but also by the desire for personal revenge against the one who has tried to kill her. Thus, her eagerness to see Aureliano dead: "muero ya / por mirarle hecho pedazos" (97b).[11] In act 3, Decio and Astrea become inseparable. They parallel Libio and Irene, who are also moved by similar intentions: to exact their personal revenge. In reality, Astrea not only urges Decio to kill the Emperor, but it is she who attempts to do the deed herself at the end of act 3, while Decio guards the door so they can both escape after the assassination (99b).[12]

The two pairs, Libio–Irene and Decio–Astrea, make their way to the "audiencia" with the intent of killing Aureliano. While Libio and Astrea (unaware of each other) try to carry out the deed, Irene pretends to ask for justice to distract the Emperor, and Decio guards the door to secure their escape. As the attempt fails (Aureliano wakes up from his sleep and calls the guards), Decio is left alone with the drowsy Emperor. Taking advantage of the opportunity, he approaches Aureliano to take his long sought revenge: "denme mis manos venganza" (100a). At the moment of stabbing Aureliano, Decio puts his life in what he considers the hands of Fortune, but the insistence on revenge cannot go unnoticed: "Hoy ven / en mi ventura o mi muerte / la venganza que esperé" (100b). To erase any doubt concerning his reasons, Decio again states, this time to the soldiers, his willingness to die for having killed Aureliano:

> Dadme la muerte, que yo
> moriré alegre de ver
> que compro con sangre mía
> mi perdido honor. . . . (100b)

The soldiers do not kill Decio; after all, he has just freed them from a tyrant. But the fact that Decio is made Emperor should not be viewed as Calderón's implicit approval of the assassination. Decio and the other three characters who try to murder Aureliano are determined to risk their lives in the attempt, not for patriotic reasons, but either because life now is of no value to them, or because they blindly try to please their benefactor. When Astrea offers to help Decio kill Aureliano, she says: "Yo he de ser / quien te ayude, hasta perder / la vida que tú me has dado" (97b).

It is extremely unlikely that Calderón would approve of the regicide in *La gran Cenobia*, when in some of his works he explicitly states his opposition to the assassination of a king, and Aureliano, albeit a tyrant in his actions, is a legitimate Emperor.[13] Decio has other flaws that should not be overlooked. His first act as Emperor is to order that Libio and Irene be put to death. Upon being questioned why they are carrying weapons, Irene informs him, hoping to find grace in the new Emperor, that they had also come to assassinate Aureliano, their mutual enemy. Decio ignores the appeal and condemns them both to death, claiming that he is not acting as Decio, but as Emperor. It is clear from the context that Decio's decision is based solely on their intention to kill Aureliano, for it is not until Irene and Libio are on their way to meet their death that Decio learns that they have killed Abdenato (101b).

If Libio and Irene are punished only because of their intention to murder Aureliano, one wonders why Astrea is not punished. This is a question that none of the critics of the play has posed. It is not difficult to accept Libio's and Irene's deaths; they have, after all, betrayed their Queen as well as their country, and therefore the punishment does not seem undeserved. But if Astrea escapes a similar fate for her murderous intentions and actions, it could only mean that Calderón wants to question Decio's dispensation of justice, since he does not punish equitably those guilty of the same crime. The regicide committed in *La gran Cenobia* must be questioned also, as Dian Fox has pointed out: "Calderón once again withholds complete approbation of tyrannicide" because the assassination is carried out by "an ultimately less than admirable character" (36). Whatever good results from the assassination must be accidental and unintentional; the act itself, however, is neither one of accident, or of Fortune. Rather, it has been the result of the conflict created by Aureliano and Decio: their pride, their thirst for vengeance, and their active participation as well as that of others.

Of the main characters, Cenobia probably suffers the most, but she consistently and stoically endures adversity. She is, in spite of her flaws, a good ruler, and Calderón obviously intends her to be contrasted with the Roman Emperor. Even before she appears on stage, she is favorably described by Decio: "ella se emplea / cuerda al vencer, al gobernar valiente" (75a). She shows consideration and listens to her subjects, who comment approvingly on her reign. Her soldiers have direct access to her quarters, a prerogative enjoyed by them only. The queen also insists on personally knowing the needs and accomplishments of her soldiers. Her compassion extends to those who have wronged or opposed her. She takes up Decio's cause and, at the end of the play, she offers her life in return for that of Libio and Irene. Cenobia is outstanding, both when she is free and ruler of her country and when she experiences defeat. Treacherously brought into the presence of Aureliano, at the end of act 2, Cenobia begs him to spare her country, claiming that she is the only one responsible for opposing Rome:

> La libertad te pido
> de mi patria, si alcanza
> piedad tanta venganza;

y pues yo sola he sido
la que se opuso a Roma,
solo en mi vida la venganza toma. (91b)

Cenobia's greatness is never more evident than when she patiently accepts her misfortune: "quien tuvo soberbia en tantas dichas, / sabrá tener paciencia en las desdichas" (92b). In act 1, Cenobia is a woman in control of her passions, as the symbol of the horse makes clear. Decio tells Aureliano how the horse and the rider, Cenobia, act like one during the battle in which Decio is defeated: "a los dos un espíritu regía" (75a). This picture has changed by the middle of act 2, however. Just before she is kidnapped, we learn that she is "triste" and "temerosa" because, among other things, she has found her horse dead (89b). When Aureliano carries her in his triumphal chariot, her hands tied, Cenobia stoically accepts her fate. And yet, although her actions have contributed to her misfortune, she blames Fortune, disclaiming responsibility:

Las venganzas
de la fortuna son éstas;
que ni son grandezas tuyas,
ni culpas mías. (93b)

Heiple has already indicated that Cenobia lacked prudence by misjudging those close to her: "In contrast to Aureliano's tyranny is Cenobia's moderation. However, she lacks good judgment. The buffoon whom she trusts to protect her is a cowardly imposter, and Libio and Irene, her confidants, are murderers and traitors" (16). Her imprudence is manifest on several occasions. She does not, for instance, exercise her authority wisely. Twice she is confronted by a conspiracy, and on both occasions she only admonishes the culprit. In act 1, Cenobia shows her awareness that Libio is dissatisfied. Her suspicions are confirmed by Libio himself, who openly tells her that she should not govern. What Libio gets from Cenobia for his audacity is a strong warning to the effect that she might be forced to punish the traitor by decapitating him (78a).

We have learned in act 2 of the poisoning of Abdenato, and of a subsequent failure to secure the throne for Libio. Cenobia, sole ruler of Palmyra, overhears Libio's plans to betray her to Aureliano. Once more Cenobia strongly warns the traitor of the consequences of his treason. But she immediately tells Libio that she trusts him: "Que si la victoria espero, / solo es porque considero / que está a mi lado tu espada" (83b). By not arresting Libio, Cenobia allows him to carry on with his treacherous machinations. This mistake is coupled with yet another more serious one: she puts her own good above that of her country. While pursuing Aureliano, at the end of act 2, she and her troops come upon a bridge that Decio is defending to protect Aureliano. Cenobia, against the judicious advice of her soldiers, alone confronts Decio, the only obstacle to capturing Aureliano and winning the war. In doing so, she must decide to either fight him, a man to whom she feel attracted, or abandon the pursuit for the sake of Decio. Cenobia opts for the latter, imprudently trading her country and her life for the love of a man: "Por ti pierdo la vitoria" (88b), she tells Decio when he refuses to step aside and let her go after Aureliano. On several occasions, Cenobia has defended her country successfully against Rome, but this unfortunate decision leads one to question Cenobia's wisdom and true commitment to defend her country and to place the wellbeing of her people before her own interests. As Rina Walthaus claims: "[D]efiende bien a su reino y antepone el bienestar de su pueblo a su propia vida" ("La fortaleza" 120).

In act 3, Cenobia makes yet another foolish mistake with serious consequences. By pretending to be in love with Aureliano, Cenobia causes Decio to become jealous and more determined to kill the Emperor. It is true that she is not totally responsible for her defeat. But it cannot be ignored that through her own imprudence and selfishness, albeit unintentional, she not only brings about her own defeat, but triggers the assassination of Aureliano.

Astrea, the other important female character in the play, contributes to the outcome of the play. Throughout, she is, or assumes she is, the instrument of the gods. The prophet is both the immediate cause for Aureliano's acclamation as Emperor, for she correctly predicts the place and the manner in which Aureliano is to be found, and a major cause of his death as well. From the moment she is wronged by him (84b) and saved by Decio (86b), she becomes obsessed with seeing Aureliano dead and Decio Emperor. She believes that her actions, including her pursuit of Aureliano's destruction and her assistance of Decio, are inspired by heaven:

> Ayudarte quiero.
> Porque espero
> que es el impulso divino
> y celestial el acero. (95a–b)

Later, in the middle of act 3, she informs Decio that Aureliano is having an audience and urges him to use that opportunity to kill the Emperor. When Astrea and Decio arrive at the "audiencia," they find Aureliano sleeping, which Astrea again interprets as the will of heaven in facilitating their murderous plans: "Efeto del cielo fue / el sueño" (99b). Astrea's insistence that heaven sanctions not only her actions but also Aureliano's death parallels the claim of the other characters that Fortune controls their lives. Astrea, however, has not always been right in her predictions. In fact, when she first finds Aureliano in the desert, she categorically affirms: "hoy os previene el cielo / Emperador prodigioso" (72a). But Aureliano does not behave like an excellent ruler; on the contrary, from the very first moment of his reign, he acts tyrannically. Still, in another instance, she assures Aureliano that he will triumph over Cenobia. Soon afterwards he finds himself humiliated and wounded. If Astrea, then, seeks to castigate Aureliano only after she herself is wronged in act 2, it would seem to indicate that she is not concerned with justice. She never admits or realizes that her reasons are in fact vengeance and gratitude.

Libio and Irene play an important dramatic and structural role in *La gran Cenobia*. Libio, like Aureliano, is moved by an uncontrollable ambition. He will murder, betray his queen and his country, and try to assassinate Aureliano to achieve his goal, whether this be gaining the throne or exacting revenge. Libio, however, still needs others if his intentions are to materialize. There must be an unscrupulous Aureliano who needs treason to cover up his disgrace and achieve his ambition; an imprudent Cenobia to allow him to carry out his treason; and of course an Irene to encourage him.

There is a striking parallelism between Libio and Irene, and Decio and Astrea. Irene saves Libio's life, as Decio saves Astrea's. Libio, after failing to gain the throne, becomes obsessed with revenge. So does Decio after Aureliano affronts him at the beginning of act 1. Both Astrea and Irene declare their willingness to die in the attempt to assassinate Aureliano. Ironically, Libio and Irene are the only characters who realize that their actions cause their downfall: "En tan violento estrago, / bien lo que debo pago" (92b). When Libio's actions do not accomplish what he expects, he does not give up, but stubbornly persists. Even so, his designs never prosper, but carry him and Irene to their deaths.

Calderón uses the theme of Fortune in *La gran Cenobia* and other plays as a convenient artistic device to provide the audience/reader with another tool to examine the multifaceted personalities of the characters. The audience sees and hears them complain about Fortune controlling human events. However, the spectator must analyze their words and actions to determine whether they are in fact responsible for their happiness or misfortunes and accept responsibility for them. In the case of *La gran Cenobia*, the main characters do not recognize that their actions contribute to their misfortunes and, in one way or another, fail to act responsibly.

The outcome in *La gran Cenobia* is, then, the result of blindness and self-centeredness in the characters, not something imposed by an external force, whether Fortune, Fate, or heaven. The characters are bent on achieving a private aim, creating in the process their own "fortuna"

and affecting, in a complex way, that of the others. Aureliano, filled with pride and ambition, does not use his power wisely and responsibly; he behaves as if his prosperity will last forever and, in trying to prove it, digs his own grave by arousing in Decio, Astrea, and Libio a strong desire for vengeance. Decio, unjustly wronged by Aureliano, behaves in an irrational and irresponsible manner in his determination to destroy the Emperor. He is blinded by his belief that his life and actions are controlled by Fortune or Fate; but this belief does not stop him from actively pursuing revenge. Astrea, in seeking Aureliano's death, claims that she is doing the will of heaven, when in fact she, like Decio, is obsessed with vengeance. Cenobia is determined to conquer Aureliano, even by dishonest means. She also wants to help Decio recover his honor, but imprudently loses her country and her own freedom, and even gives Decio more reason to want Aureliano dead. Libio, prisoner of his ambition, pursues his goal at all costs and by any means, to the bitter end. When their actions bring them pain and suffering, they disclaim responsibility, they rebel against misfortune, or they recognize that their actions have brought them unhappiness. This recognition, however, does not bring a conversion in the characters, but instead they become more determined in their pursuit of a favorable outcome. Because they have contributed to the final catastrophe, all the characters, in the end, lose their lives, their freedom, or their virtue. In sum, Calderón's philosophical, political, and moral message is made clear.

NOTES

[1]The same idea had been advanced by A. A. Parker in 1957. According to him, a dramatic work does not have to be realistic to have significance: "[I]t does not matter in the least if the plot of a play is untrue to life in the sense of being untrue to normal experience, provided its theme is true to human nature" (Approach 6).

[2]Rina Walthaus also believes that all the characters suffer the "antojos" of Fortune ("La Fortaleza" 122; "Representar" 402). Ignacio Arellano goes even further by claiming that Calderón himself believes that Cenobia's fall is due to Fortune's plan, not her faults: "La caída de la reina, para Boccaccio, no se debe a sus fallas, sino al plan de la Fortuna, lo mismo que será para Calderón, convirtiéndose así en ejemplo de mutaciones de dichas y desdichas a las que hay que enfrentrarse con ánimo estoico y valeroso" (10).

[3]Parker, in discussing tragedy in Calderón's plays, believes that what happens to the individual is the result of his own actions and circumstances: "The individual human being must base his judgment and actions on 'I and my circumstances'; yet an individual's circumstances are never his own: they are the tangled net of human relationships cast wide in time, a net in which all men are caught up by the inescapable fact that, though individuals, they are cast in a collective mould" ("Towards" 233).

[4]Heiple thinks that "tyranny and treachery deserve disaster and . . . humility and charity deserve the reward of success" (16). According to Walthaus, virtue triumphs and evil falls in the end: "[E]l desenlace presenta el ascenso definitivo de la virtud y la caída (el castigo) final de la maldad, según corresponde a la moral cristiana" ("Representar" 401).

[5]All references to the play are from Angel Valbuena Briones's edition of Pedro Calderón de la Barca, *La gran Cenobia. Obras Completas*.

[6]See, for instance, the following from Ovid's *Tristia*:

> Passibus ambiguis Fortuna volubilis errat
> et manet in nullo certa tenaxque loco,
> sed modo laeta venit, vultus modo sumit acerbos,
> et tantum constans in levitate sua est. (5.8.15–18)

Changeable Fortune wanders abroad with aimless steps, abiding firm and persistent in no place; now she comes in joy, now she takes on a harsh mien, steadfast only in her own fickleness (241; Wheeler's translation).

[7]Decio is also defeated by love: "Dijo que amor / era quien me había vencido; / confieso que no mintió" (81a).

[8]Walthaus considers Cenobia a "prototipo del buen gobernante" ("La fortaleza" 120), and a "reina perfecta" ("Representar" 400); and Decio is a "dechado de virtudes militares y caballerescas" ("La Fortaleza" 122). Yolanda Novo calls Cenobia "hermosa e íntegra" (363), "inocente" (367), and "bondadosa" (378). For Arellano, Cenobia is a "reina modelo" (22); and both Cenobia and Decio are "ejemplos de comportamientos sujetos a la doctrina del bien común y del dominio de las pasiones" (21). Eleonora

Gonano contends that Cenobia and Decio "representan la suma del gobernante ideal" (39). A similar idea is found in the work of Melvenna McKendrick: "Calderón's attitude to Cenobia is one of unequivocal admiration. In her he has created a model of all he thinks the perfect leader should be" (200), and "the protagonist too blandly perfect" (201). For Frederick de Armas, Decio is "an ideal subject" (75) and "just" (86). Cenobia is "a perfected being who is a mirror of the universe" (75). For Dian Fox, Decio is throughout most of the drama "a model of loyalty to his monarch under the most trying conditions" (36). She concedes, though, that Decio killed Aureliano out of jealousy (36), an assessment with which I agree. However, Fox thinks that Cenobia "is herself a vain, ambitious woman, and not the rightful heir to her deceased husband's rule" (36).

[9]Decio, by going to Cenobia to inform her of Aureliano's coming, makes it easier for her to defeat the Emperor and, by extension, Rome. In this sense, it is difficult to see how he could be a model of loyalty as de Armas (78) and Fox (36) claim.

[10]Astrea, as with the other characters, does not escape the changes of Fortune. It could be argued, however, that Calderón intends to show that she creates her own "fortuna". From the moment she names Aureliano Emperor (72b), until his defeat by Cenobia at the beginning of act 2, Astrea has enjoyed Aureliano's favor. She then falls in a cave, and is left for dead. Rescued by Decio, she becomes a vengeful woman, obsessed with seeing Aureliano killed and Decio made Emperor. At the end of the play, she will again rise, since she does not suffer the same end Libio and Irene do. Her triumph is questionable, however, since her intensions in having Aureliano killed have not been just, but unforgiving.

[11]The name Astrea is used ironically in the play, for her namesake was the goddess of Justice, a deity who during the Golden Age mingled among men, but left the earth and flew to heaven during the Bronze Age. We find in Lemprière's *Classical Dictionary of Proper Names mentioned in Ancient Authors*, that "She is represented as a virgin, with a stern but majestic countenance, holding a pair of scales in one hand and a sword in the other" (87). One could argue that Astrea indeed seeks justice when she encourages Decio to kill Aureliano; however, her active participation in pursuing the assassination begins only when she herself has been wronged by the Emperor. And every time she has offered to help Decio, it has been after he has indicated that he will kill Aureliano for having affronted him, insulted Cenobia, or made him jealous (95a, 97b). Frederick de Armas points out that even though Libio recalls the astrological sign Libra, the scales of justice, and Irene the goddess of peace, they both "represent the negation of their mythical namesakes" (77). A similar argument could be made concerning Astrea. She also negates her mythical namesake because she is not concerned with dispensing justice, but with seeking a personal revenge. When she is in the cave she asks that the emperor, obviously referring to Decio, show clemency: "la furia perdona ya, / que más fama te dará / la clemencia que el rigor" (85b). And yet, she will be merciless toward Aureliano, putting pressure on Decio to assassinate him, and even attempting the deed herself: "el matarle, / que es más fácil, yo lo haré" (99b).

[12]Frederick de Armas maintains that when Decio kills Aureliano, he is being flanked by Astrea and Libio, "figures whose names recall two adjacent heavenly constellations, Virgo and Libra, the signs of justice" (85). However, both Astrea and Libio have fled from the room, leaving Decio alone with the Emperor: "Cerrada dejó la puerta / que yo guardaba, después / que salió Astrea, y cerrado / solo he quedado con él" (100a).

[13]In act 1 of *La hija del aire*, King Lidoro informs Semíramis that only in the battlefield kings can be killed: "De los Reyes en los pleitos / es tribunal la campaña" (147). Also, in act 2 of *En la vida todo es verdad y todo mentira*, a similar message is conveyed to Focas by an ambassador who comes to claim the throne for a legitimate heir to King Mauricio: "Que sepas que en la campaña / última raçón de reyes / son la pólbora y las valas" (109).

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Berceo's *Sacrificio de la misa*: The First Spanish Liturgical Textbook

Kevin Poole
Yale University, USA

Abstract: Critics have traditionally looked to the Fourth Lateran Council of 1215 as the origin of the doctrine of transubstantiation and the inspiration for Gonzalo de Berceo's *Sacrificio de la misa*. Textual evidence proves that this belief far predated 1215 and that Berceo based his text on the Latin tradition of explicating the Mass that had become common in the eleventh and twelfth centuries. Due to the unwillingness of Spanish prelates to institute ecclesiastic reforms, it is likely that Berceo had not read the constitutions of Lateran IV before writing the *Sacrificio*. Rather than a text that reflects Berceo's pious devotion or a desire to participate in the Lateran reforms, internal evidence shows that the intended readership of the text must have been students preparing for ordination or priests requiring additional instruction. As a guide to the Mass and its symbolism, Berceo's *Sacrificio* is not only the first explanation of liturgy in a Romance language but also a textbook in verse that parallels the types of texts used by theology students in the centuries leading up to Berceo's time.

Keywords: apologetics, Berceo, history, Mass, medieval, textbooks

Somewhere toward the end of the 1230s or beginning of the 1240s, Gonzalo de Berceo began his literary career with the writing of three texts: the *Vida de San Millán de la Cogolla*, the *Vida de Santo Domingo de Silos*, and the 297-stanza *Sacrificio de la misa*.[1] In the latter, a "masterful exposition, a sort of medieval *Mass in Slow Motion*" (Marchand and Baldwin 265) Berceo explicates liturgical symbolism, typological relations between Old Testament sacrifices and the ritual sacrifice of the Mass, history of the sacrament, and a host of other topics related to Eucharistic theology. Pedro Cátedra describes it as "una educación teológica integral, más allá de la pura exposición del canon de la misa" (998). Indeed, this text, often passed over by students and textual historians, should be the basis upon which we form our ideas about Gonzalo de Berceo's identity. He was not simply a pious monastic writer of inspirational texts, as some anthologies of early Spanish literature claim, but rather a learned teacher who understood very well how to interpret the source material with which he worked and present it in a way that novices could understand.[2] A compendium of theological teachings on the Mass, the *Sacrificio de la misa* represents, for the first time in a Romance vernacular, an attempt on the part of its author to provide a liturgical textbook for students of theology and those priests seeking instruction in their native language. Though some Berceo critics prefer to read the *Sacrificio* as a devout response to the reforms of the Fourth Lateran Council of 1215—particularly to the institution of transubstantiation as official dogma—I do not believe that we can so easily come to this conclusion. Having grown up, studied, and later taken his priestly vows in the northern regions of Iberia, Berceo saw within his own socio-historical context a decline in Latin education—as evidenced in the repeated mandates of the twelfth and thirteenth centuries that priests must learn Latin—and the urgent need for priests to go south during the Christian repopulation of lands taken by King Ferdinand III. We must study Berceo's *Sacrificio de la misa* within this context. Instead of reinforcing doctrine supposedly established by a Church council whose canons Berceo may never have read, he explicates, for

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the first time in the language of the people, the Latin Mass that many uneducated priests simply did not understand. Let us begin this study by looking at precisely what I think the text *is not* in order to come to a conclusion as to what, in my opinion, the text *is*.

Berceo and the Eucharist

In 1213, Pope Innocent III sent out a series of letters announcing that, in two years' time, a council of Christian leaders would be held

> in order to uproot vices and implant virtues, to correct abuses and reform morals, to eliminate heresies and strengthen faith, to allay differences and establish peace, to check persecutions and cherish liberty, to persuade Christian princes and people to grant succour and support for the Holy Land from both clergy and laymen, and for other reasons which it would be tedious to enumerate here. (145)

That is, Innocent's main reasons for convening this council were to reform the wanton lives of the religious and to seek support for another Crusade in the Holy Lands. Despite these lofty goals, scholars more often associate this "Great Council" with the institution of transubstantiation than with clerical reform. In his own profession of faith recited during the opening Mass, Innocent included the word *transubstantiatis* with reference to the consecration of the bread and wine during the Mass:

> There is one Universal Church of the faithful, outside of which there is absolutely no salvation. In which there is the same priest and sacrifice, Jesus Christ, whose body and blood are truly contained in the sacrament of the altar under the forms of bread and wine; the bread being changed [*transubstantiatis pane in corpus*] by divine power into the body, and the wine into the blood, so that to realize the mystery of unity we may receive of Him what He has received of us. (qtd. in Schroeder 236)

This was not the first time that the term had been used, and despite its appearance in Pope Innocent's profession, textual evidence proves that it was not taken as divinely-inspired doctrine for at least two generations after Lateran IV (discussed further on). Modern literary historians and critics, however, look to Innocent's profession as *ex cathedra* pronouncement generally and, specifically, as inspiration for Berceo's *Sacrificio de la misa*. Richard Mount, for example, tells us that "[no] doubt Berceo's emphasis on the bread of the Mass and the miracle of transubstantiation was elicited by the Lateran Edict proclaimed by Pope Innocent III in 1215 (Fourth Lateran Council). The edict declared false all doctrines which denied transubstantiation" (49–50). Pedro Cátedra accepts this as well, linking Berceo's desire to teach Eucharistic theology to the Lateran pronouncement (938–39), while Andrachuk sees the *Sacrificio* as a "work which reflected the preoccupations of the Lateran Council, particularly as it attempted to combat the spread of anti-Eucharistic and anti-ritualistic heresy" ("Extra qual nullus" 49). It is true that Berceo accepted transubstantiation as divine truth, though, as we will see, the already centuries-old debate over consubstantiation and transubstantiation served as Berceo's point of departure, not Innocent's Lateran profession of faith.

Throughout the text of the *Sacrificio* Berceo alludes to the Real Presence of Christ in the Eucharist, but in three instances he declares that through the Eucharistic Prayer the bread and wine become wholly the body and blood of Christ. He tells us, for example, in stanzas 141–43 that the priest

> Ruega por la familia de Christo aclamada,
> del libro de la vida que non sea echada;
> e ruega por el vino, ruega por la obrada,
> que lo cambia en melius la su vertut sagrada. (141)

El pan torne en carne, en la que Él murió;
el vino torne sangne, la que nos redemió;
torne cosa angélica la que carnal nació,
que nos tornen al cielo, ont Lucifer cayó. (142)

Señores e amigos, vasos del Criador,
que bevedes la sangne del vero Salvador,
aquí seet devotos, de temprado sabor,
aquí yaz el meollo de la nuestra lavor. (143)[3]

Here, Berceo begins what will become an exegesis of the divine mystery of the Eucharist, saying that the bread and the wine become the true body and blood of Christ, the miracle of which forms the basis of the entire Mass ("el meollo de la nuestra lavor"). This "lavor" (the prayer by which the bread and wine realize their change in substance) is the high point of the Mass, the divine moment in which the faithful enter the Real Presence of Christ. Berceo's use of Latin in 141d ("que lo cambia en *melius* la su vertut sagrada", emphasis added) gives authority to the moment as that which has been realized by God and not by man alone. Berceo repeats this idea a few stanzas later, this time to give a theological explanation of the substantive properties of the Eucharistic species after the prayer of consecration:

El pan que sobre'l ara consegra el abbat,
en su carne se torna, ésta es la verdad;
el vino torna en sangne, salud de christiandad,
el sabor non acuerda con la proprïedad. (161)

En el pan y el vino, hí finca el sabor,
mas non es pan nin vino, cosa es muy mejor;
cuerpo es de don Christo, el nuestro Salvador;
qui esto non creyesse serié en grant error. (162)

Berceo, here, makes two important statements: that the physical "accidents" (the look, feel, and taste) of the bread and wine remain despite their change in substance, and that those who deny the Real Presence or believe in a form of Real Presence other than transubstantiation are in "great error". Doubtless, it is to this passage that critics refer when drawing historical connections between the *Sacrificio* and Lateran IV.

Reinforcing once again his belief in transubstantiation and instilling in his readers or listeners that it is a miracle performed by God, not to be understood by human thinking, Berceo says that

Las palavras leídas e la cruz aformada,
luego es la natura toda en ál tornada;
el vino torna en sangne, en carne la oblada;
aoralos la familia en la tierra prostada. (165)

He underscores the mystery of this change by saying that

Ni es omne nin ángel nin otra criatura,
fuera Dios, que lo faze por la su grant mesura,
que entender podiesse esta buena ventura,
ca todo es por gracia, non por otra natura. (167)

In each of these verses, as well as in others where he refers to the Eucharist as the *Corpus Domini* (stanzas 169, 171, 172), Berceo clarifies in an excessively repetitive way that he accepts no teaching other than that of transubstantiation. Structurally, however, this repetition is necessary. Berceo

guides the reader through various levels of explanation in order to present both the substantial nature and the spiritual importance of the Eucharist. First, he presents its necessity for salvation (141–43), followed by an explanation of the physical and divine natures of the species of the Eucharist (161–62), and finishes with a comment on the divine mystery of God's grace that can be understood by no human but that one accepts through faith (165–67). In this way, Berceo presents a tripartite explanation in which the reader encounters the imperfection of the world, the joining of the earthly and the divine in the sacrifice of the altar, and the purely divine nature of grace.

Though some scholars see Lateran IV as the institution of the doctrine of transubstantiation, we know that the formulation of that belief began with the Church Fathers. We find, for example, in Ambrose's fourth-century *De misteriis* the declaration that the bread and wine of the communion become the true body and blood of Christ when consecrated by a priest:

> The Lord Jesus himself says, *This is my body (Matthew 26:26)*. Before the blessing in these words from Heaven, a different thing is named. Following the consecration, the body is indicated. He speaks of his own blood. Before the consecration something else is spoken of, but after the consecration blood is indicated. And you say: 'Amen', that is, 'It is true'. (424–25; translation mine)

Augustine opposed this idea, saying that Christ is present in spirit among his followers but only symbolically on the altar. The debate over symbolic communion versus Real Presence persisted for several centuries and, as there existed no official ecclesiastic ruling on the matter, the Ambrosian stance took precedence during the Early Middle Ages—possibly because it presented the unfathomable and awe-inspiring miracle and mystery of God's omnipotence, which symbolic communion could not do. This does not mean that the Augustinian point of view disappeared, but rather that the Church, without going so far as to formulate dogma, accepted through tradition the Ambrosian view. In the eighth and ninth centuries, however, a new debate arose, described by Powers as having "a more dialectical point of departure centering its attention on the nature of Christ's presence in the Eucharistic Species." "[A] vast literature of tractates on the body and blood of the Lord, the Sacrament of the altar, the Mystery of the altar" began to appear, and the controversy shifted away from the presence/absence of Christ in the Eucharist and toward that of exactly how he occupied the bread and wine (26). Notable among those tractates was Paschasius Radbert's *Liber de corpore et sanguine Domini* (ca. 850), which led the Council of Rome (1059) to proclaim that the elements of the Eucharist underwent some form of divine change during the prayer of consecration.[3] In a confession forced upon the heretic Berengar of Tours, Pope Nicholas and the Council proclaimed "that the bread and wine placed on the altar are, after the consecration, not merely the sacrament of but also the true body and blood of our Lord Jesus Christ" and that "those who oppose this belief are, along with their dogmas and their followers, worthy of everlasting exclusion" (McCue 287). The reader will notice that Pope Nicholas makes no distinction between transubstantiation and consubstantiation. He simply demands that Berengar admit the presence of Christ in the Eucharist.[4]

Following this proclamation, a new series of tractates began to appear and it is most likely that these were the texts that both Pope Innocent III and Berceo used as references for their own writings. Of special importance to theologians in general during the twelfth and thirteenth centuries were the *De corpore et sanguine Domini adversus Berengarium turonensem* by Lanfranc of Canterbury (died 1089) and the *De corporis et sanguinis Christi veritate in Eucharistia* by Guitmund of Aversa (died 1090). These works explicate the concepts of substance (*substantia*) and visible form *(species visibilis)*, explaining that the "visible bread is a sign of the essential reality of the body of Christ hidden in it" and using Aristotelian logic "to distinguish substance and accident: the visible and the invisible realities of a thing" (Kilmartin 144–45). In response to these Eucharistic treatises, a plethora of theologians add their voices to the debate of consubstantiation versus transubstantiation. Those with widespread readership in the Medieval

West include the *Liber de sacra eucharistia* by Hildebert of Tours (died 1133), the *Tractatus de sacramento altaris* by Stephen of Autun (died 1139), the *De sacramentis Christianae fidei* by Hugh of St. Victor (died 1141), the *Summa de sacramentis* by Peter Cantor (died 1197), and the *De sacro altaris misterio* by Lothar di Segni (future Pope Innocent III, died 1216). If, in fact, Pope Innocent III is to be taken as Berceo's primary inspiration in the formulation of his teachings, *De sacro altaris misterio*, and not Lateran IV, should be looked to for that inspiration. Anthony Lappin believes this to have been the case, stating that Berceo's work exhibits a "wish to explicate ritual (particularly transubstantiation)" (98). Others, however, do not consider Lothar di Segni's text as Berceo's primary source. In a now classic study, Howard Lesher Schug claims that Ms. 298 of the Biblioteca Nacional de Madrid comes closer than any other text to having been Berceo's primary source. This manuscript is composed of two treatises: a series of glosses on the Apocalypse and an exposition on the Mass, the latter of which was probably written toward the end of the twelfth or beginning of the thirteenth century. Schug suggests that this treatise, as well as Berceo's *Sacrificio* have "much more in common with the writings of Hugh of St. Victor than with those of Innocent III" (106–07). Teresa Clare Goode, in an equally convincing and also now-classic study from 1933, claims not only Ms. 298, Lothar di Segni, and Hugh of St. Victor as sources, but also the aforementioned Hildebert of Tours, as well as the *De caeremoniis sacramentis* and the *De officiis ecclesiasticis* composed in the 1170s by Robert of Paululus.

We must note that nowhere in Berceo's text does he explicitly use the term *transubstantiation* or any of its derivatives. One might say that the term still did not exist in the Spanish language (indeed, in any Romance vernacular) at the time that Berceo wrote his *Sacrificio* in the late 1230s, and etymological dictionaries support that hypothesis. We have seen, however, that Berceo used Latin with reference to the change in Eucharistic substance ("lo cambia en *melius*" and the numerous uses of *Corpus Domini*), and we have no reason to believe that he could not have employed a term such as *transubstantiatis* if he were indeed familiar with it.[5] If the underlying inspiration of his belief and of his text were the words of Pope Innocent at Lateran IV, it follows that he would have given that clue to his readers since in his other works he explicitly refers to the textual traditions upon which they were based. This leads me to believe that Berceo depended more on sacred tradition and personal devotion than on a statement made by Pope Innocent III in a council document that he likely never read. Berceo's text is, we must remember, a mnemonic teaching aid in which he summarizes in detail the structure and symbolism of the Mass. His teachings, like those of today's academics, depended on not one text or the words of one man but rather the study of numerous texts and the summation of the knowledge contained in them.[6]

Pope Innocent III's 1215 use of the word *transubstantiaris* was nothing new, and his profession would not be taken as doctrine for decades to come. The word *transubstantiation* had already been in use since 1140 when the Bolognese teacher of canon law, Rolando Bandinelli (later Pope Alexander III), included it in his *Sententiae*. Speaking of the bread of the Eucharistic hosts, he states that

> [we] certainly do not read of Christ comparing himself to any grain except wheat: "except that a grain of wheat fall to the ground and die", etc. Nevertheless, if immediacy necessitates consecration of another type of bread, it will certainly be transubstantiated. The blood, on the other hand, is never transubstantiated from anything other than wine. (231; translation mine)

In general, Bandinelli's text came closer to having been accepted as divine teaching than that of Innocent III, for in response to it appeared a series of texts in some of which transubstantiation was taken as an *articulus fidei*. Balduin of Ford (died 1190), for example, in his *Liber de sacramento altaris*, accepted transubstantiation as divine truth, though he did not think the terminology too important:

> The Church confesses, as is obvious beyond doubt from the tradition of the orthodox Fathers, that by the power of the divine blessing the bread is made the body of Christ, or becomes the body of Christ: and it is transubstantiated, or changed, or converted into the body of Christ: and there are many other ways of expressing what has been firmly established by faith. And though in this confession of faith there is considerable variety of expression, there is but one devout belief and an undivided unity of confession. (qtd. in McCue 388–89)

Peter of Capua (died 1214), after comparing transubstantiation with other forms of Real Presence as well as with symbolic communion, refuses to say anything other than that Christ becomes present during the prayer of consecration: "There are three opinions about this change. . . . It is not an article of faith to believe that this change takes places in one way rather than another, but only to believe that when the words of consecration are spoken the body of Christ is on the altar" (Jorissen 24). Despite Pope Innocent's Lateran profession only very shortly after the appearance of Peter of Capua's text, McCue tells us that "for a generation after 1215 theologians continued to express views similar to those of Peter of Capua without any apparent realization that they were thereby contradicting a council. Moreover, even those who, around 1250, began to argue that transubstantiation alone was orthodox did not refer to Lateran IV in support of their position" (392). Such theologians as William of Auxerre, professor of theology at Paris and writer of the *Summa aurea* (died 1231), the Dominican Albertus Magnus (died 1280) in the *Magister sententiarum* and the *De corpore domini*, and the Franciscan Bonaventure (died 1274) in his *In IV sententiarum* omit the Great Council from their lists of authorities used in support of transubstantiation. One should notice that the first of these was written during the time in which Berceo took his theological studies, whereas the others appeared several decades later, thus showing that even among those now known as the Doctors of the Church the Lateran IV profession of faith had little or no influence on their theological teachings. It would not be until Duns Scotus in the first decade of the 1300s, well beyond Berceo's death, that we find transubstantiation mentioned with reference to Lateran IV.

Instead of the Lateran Council, it is, in my opinion, to these numerous texts that we must turn if we are to seek textual "inspiration" for Berceo's *Sacrificio*. If indeed he had studied at Palencia—as Andrachuk, Dutton, and Uría Maqua propose—then he would have been more familiar with those already decades-old writings of the twelfth-century theologians than the canons of Lateran IV.[7] Though Berceo gives no opinion regarding the correct terminology to be used, we know that he did not use "transubstantiation", which could reflect his alliance with the explanations of Balduin of Ford who, accepting transubstantiation as divine truth, nonetheless cared little about how to name that divine truth. In opposition to Rolando Bandinelli, Berceo teaches that the hosts used in the Eucharist are to be made only from wheat. In stanzas 172–73, he tells us that

> Aún del *Corpus Dómini* otra cosa vos digo,
> el pan de que se faze deve seer de trigo;
> otra mezcla ninguna no la quiere consigo:
> yo esto bien lo creo e só ende testigo. (172)

> Si se buelve en ello nulla otra cevera,
> esto atal se finca tal pan qual ante era;
> el trigo sólo torna en carne verdadera,
> la que mete las almas en la buena carrera. (173)

In 175, he repeats this again:

> Esta razón devemos guardar la más primera,
> que sea trigo puro, non de otra civera,
> blanca e pocazuela, de redonda manera,
> sin sal, sin levadura, con escriptura vera.

Despite the teaching of a former pope, Berceo believed that there must be only one way of preparing the Eucharistic bread. This topic was debated during the previous century, especially in light of low crop productions. Berceo, the orthodox purist, however, instructs the priests not only in the type of grain that they must use in making the hosts but also their shape ("redonda") and what should appear imprinted on them ("con escriptura vera"), possibly the Alpha and Omega or the Chi-Rho symbol often imprinted on hosts even today.

These brief observations point to a reading of Berceo's *Sacrificio de la misa* that we cannot ignore. As a student of theology, Berceo would have been more than familiar with the leading texts on the Eucharist written in the centuries leading up to his time, and philological studies prove that he took several of those texts as his source material. What these studies do not prove, but which has been taken for granted by many modern scholars, is that Lateran IV had a direct influence on Berceo's text. In fact, as we will see, it is entirely plausible that Berceo had never even read the canons of Lateran IV or become familiarized with the major points of discussion at that Council before writing the *Sacrificio*. Nowhere does Berceo mention Pope Innocent III or the Council, and nowhere in the Spanish documents related to Lateran IV does the topic of transubstantiation appear.

Berceo and the Spanish Church after Lateran IV

When Pope Innocent III opened Lateran IV on November 11, 1215, twenty-seven Iberian bishops under the leadership of Archbishop Rodrigo Ximénez de Rada arrived ready to present their collective grievances to the assembly. This number represented sixty-five percent of the Iberian dioceses—the other thirty-five percent were either *sedes vacantes* or were occupied by bishops who could not or would not make the journey (Sanz Sancho 147). As noted above, Innocent's intentions were that the Council establish clerical reforms, put down heresy, and organize Crusades to the Holy Lands. The Iberian prelates, however, had a different agenda: their most pressing issues were funding for the continued wars against the Muslims in Al-Andalus and the question of the Toledan primacy over the Spanish Church—matters of seemingly little concern to the pope. The issue of primacy had long caused sharp disagreement among Spanish ecclesiastical authorities, for many considered Toledo the traditional center of Iberian Christianity since Roman times, while others viewed Compostela as the logical choice due to its importance as a destination for European pilgrims.[8] Facing a crowd of well over 1300 bishops, patriarchs, metropolitans, abbots, priors, royal envoys, and others who probably only came for the show, the Iberian bishops must have felt truly angered and even humiliated when they saw their efforts all but squashed under the weight of the other topics of discussion: Pope Innocent granted the crusading indulgence for those fighting in Spain, but he refused to lend financial support; even more, he left the question of the Toledan primacy unanswered. Since the third day of the Council marked the end of the discussions related to Spain—the only day scheduled for such discussions (García y García 125–26)—the Iberian bishops had no reason to remain, and most parted for home. In effect, they had gone to Rome seeking money for the Christian reconquest of Southern Iberia but were instead asked to give 1/20 of their benefices to fund the Crusades in the East.

The Lateran Council had established "decrees of inviolable force affecting prelates and clergy regular and secular" (Cheney and Semple 145), but having quit Rome before the Council's end, the Iberian prelates neither took the final copies of the canons home with them nor even showed interest in instituting the types of reforms discussed during the meetings. Summarizing the post-Lateran stance of the Spanish Church, José Sánchez Herrero tells us that "[l]a Iglesia española permaneció en actitud aletargada después de la celebración del Concilio Lateranense IV" (181). Textual evidence shows that, of the sixty-five extant codices of the Lateran constitutions, only Toledo 15–26 and fragments of another (Escorial ç.II.18) survive from medieval Iberia, and those must have arrived several years after the Council's end (García y García 192).

In the least, this lack of documentation attests to the apathy with which the Iberian prelates considered the Lateran rulings, apathy which moved Pope Gregory IX in 1228 to send his legate, Jean d'Abbeville, to Spain to enforce the reforms enacted over a decade earlier.

Traversing the northern realms of the peninsula during 1228–29, Abbeville held diocesan councils and monastic synods at Braga, León, Lérida, Salamanca, Tarragona, and Valladolid. Topics covered at these meetings included "vida, honestidad y concubinato, los curas, las iglesias y sus bienes, los diezmos, los beneficios, la simonía, los monjes y los canónigos regulares"; in effect, the personal lives of priests and monks, as well as local and diocesan administration (Sánchez Herrero 181). In the Council of Valladolid, Abbeville criticized the Spanish Church, comparing it to "una ramera entregada a muchos hombres" and also saying that "este desórden es muy común en España" (Tejada y Ramiro 336). Throughout the proceedings, Abbeville admonished the Spanish bishops, claiming that they had put the souls of unlearned Christians in danger by their actions and lack of teaching, and that henceforth Ximénez de Rada and all Iberian prelates were to pay special attention to their own spirituality in order to stand as models for other Christians. Met with indifference by the Spanish, who resented outsiders trying to direct the affairs of their Church, it should be of no surprise that Abbeville's visit resulted in little more than an interruption in the daily routines of all involved, for yet another decade passed before any true reforming action took place in the Iberian Peninsula, and that only in Catalonia during the 1240s under the leadership of Archbishop Pedro de Albalat of Tarragona.[9]

Despite the reforming spirit of the constitutions of the various councils held during Abbeville's visit, we find in them no teaching on the Eucharist. Nowhere does the word "transubstantiation" or any of its derivatives appear, and in no way do these documents exhibit a desire on the part of council participants to discuss matters of a divine or theological nature. In only one instance—Canon VIII of the Council of Tarragona—is the making of hosts mentioned: directly following the canon "En contra de los que matan á los clérigos" and preceding the canon entitled "Que los legos no sean administradores de las parroquias" we find the description of "Cómo deben hacerse las hostias." Abbeville says: "También establecemos que el sacerdote haga por sí mismo las hostias para consagrar el cuerpo del Señor de harina de trigo pulcra y blanca, sin ponerlas sal ni levadura: y elabórense con extraordinario esmero" (Tejada y Ramiro 369). We cannot ignore that he calls the consecrated hosts the "cuerpo del Señor", but this in no way affirms that he does so in response to the use of the term "transubstantiation" in Canon I of the Lateran IV decrees. Referring to the Eucharist as the "body of Christ" had been tradition since the time of the Apostles. Even more, we cannot expect that Berceo would have read the canons of the council at Tarragona since those canons would not have been copied for wider distribution but rather kept in the ecclesiastic archives of that town.

Berceo's Text for Teaching

This brings us to the question of whether Berceo knew of or had actually read the constitutions of the other peninsular councils held by Abbeville, particularly those of León or Valladolid. We have no textual evidence to support Berceo's presence at either of these, or any of the other, peninsular councils, and he gives no explicit indication in any of his texts that he has read any of the council documents. He does, however, criticize one of the Lateran rulings that also appears in the Valladolid document—the reform made concerning the frequency with which the faithful were to receive the Eucharist—which leads us to believe that Berceo was at least familiar with the Abbeville constitutions. That is, despite the apathy of the Iberian prelates *vis-à-vis* the ecclesiastic mandates brought by Abbeville, Berceo did see them as authoritative, whether or not he agreed with them, and used portions of them, along with the writings of the previous centuries, to organize an up-to-date text addressed to those preparing to enter the priesthood or needing further instruction.

The Valladolid canon entitled "De custodia Ecclesiarum, et aliorum sacrorum" states that

> Item establecemos et mandamos, que los clerigos de Misa amonesten á su pueblo que se vengan á confesar, aguardando la constitucion del concilio general, conviene á saber, que se alguno no se confesar, nin comulgar una vez en el anno al menos, en la vida non entre en la Eglesia, en la muerte non sea soterrado. (Tejada y Ramiro 326)[10]

This ruling, affecting both confession and communion, reflects Lateran IV's canon XXI commanding that all who had reached the age of reason to confess and receive the Eucharist at least once per year during Eastertide. This change reduced the minimum established at the Council of Agde (506), which had mandated reception of communion at Christmas, Easter, and Pentecost. Berceo briefly explains this in stanzas 285–91, giving the reasons for the reductions in frequency of communion while also letting his own irritated feelings show through. In stanza 285, he states that, in the first years of Christianity, the faithful received communion daily but that

> Los omnes del buen sesso ovieron a asmar
> que grant peligro era cutiano comulgar,
> ca non puede el ome siempre limpio estar,
> ovieron otra guisa la cosa a temprar. (286)
>
> Pusieron los domingos, días bien señalados,
> que comulgassen todos, viniessen confessados;
> podián en essi día venir más acordados,
> fueron en esta cosa todos asaborgados. (287)

That is, due to the fact that people were unable to confess daily, Church leaders ("los omnes del buen sesso") mandated communion only on Sunday in order that people have time to confess beforehand. This, for Berceo, was a good change that pleased everyone ("fueron . . . asaborgados"). He tells us in 287c that it allowed people to approach the altar more properly, and in 288ab he says that "Fue esti *uso bueno* grant tiempo bien tenido, / las gentes eran buenas e Dios era temido" (emphasis mine). In 288cd, Berceo complains that this "good practice" was changed once again: "pero fue dende a poco cambiado e tollido, / por comulgar en pascuas fue estonz establido." The following stanzas show Berceo's lack of approval for this reduction to a once-per-year communion: a lowered required frequency of communion implies weaker desire for confession. He ends this section with a warning to those who take communion so infrequently: he who does so without a pure heart "en el infierno dará mucho mal grito" (291d).

This admonishment, appearing in the last seven stanzas of the poem, brings Berceo's little instructional manual to a close by reminding the priest of his duties as confessor and as spiritual guide of the faithful. Throughout the text, Berceo reminds his students that they must remember what he tells them in order both to explain it later to those who may ask about the meaning of the Mass and to remain mindful of their own sacred responsibilities. In stanza 70, for example, he says:

> Esta significancia vos querría dezir,
> razón es necessaria, devédesla oír,
> que, se vos preguntaren, sepades recodir,
> a muchos buenos clérigos podedes embaír.

Pedro Cátedra agrees with this point of view, stating that this stanza points to a reading public comprised of "personas que se preparan para las órdenes mayores, quienes han de pasar un examen de formación mínima" (970). Along the same lines, Andrachuk believes that this stanza points to a readership comprised of the already ordained who lack sufficient knowledge of Latin

to completely understand the Mass ("Clérigos ignorantes" 20–21). We find support for this theory in miracle IX of Berceo's *Milagros de Nuestra Señora* where, due to a lack of education, a "clérigo simple" sings the same Mass each day. Isabel Uría Maqua agrees, preferring to see the *Sacrificio* as a text destined to "los clérigos y a los monjes que no sabían latín, y a los que se preparaban para ser sacerdotes y aún no dominaban la lengua del Lacio" (151). Additional textual evidence besides stanza 70 above also points to a reading public made up of those in the process of ordination. In 94ab, for example, Berceo refers to the vow that those who wish to be priests must take: "Oy en aqueste día, assí nos es mandado, / si quiere cantar missa el preste ordenado". Likewise, verse 95b ("ca la su sancta sangne cutiano la bevemos") refers to the act of drinking the blood of the Eucharist, in those days typically done only by priests. We find a parallel to this in stanza 143 quoted above. Here, Berceo not only refers to the priest's drinking of the blood ("que bevedes la sangne del vero Salvador" 143b), but also to the fact that the consecration of the blood is "el meollo de la nuestra lavor"—the heart of "our work".

Two other stanzas remind the student of the holy vows related to priesthood and of the saintly models to whom he must look for guidance. In 116cd, Berceo speaks of the symbolism of the names embroidered on the priest's pallium—"demás que los tengamos nós en los coraçones, / que sigamos sus mannas e sus condiciones". Stanza 183 continues this teaching, saying that those who do not follow the saintly examples are not worthy of the title "vicars of Christ". One should notice here the use of the first-person plural:

> Si queremos con Christo a los Cielos volar,
> las alas de vertudes nos aven a levar;
> si nós tales non somos en dezir e en far,
> non somos derecheros vicarios del altar.

One further example should suffice to show the pedagogical nature of the *Sacrificio*. Common pedagogical practice of the time, as evidenced in both teaching manuals and theological explanations, included the question-and-answer method. We find this format in catechisms as well as in such exegetical texts as Thomas Aquinas's *Summa Theologiae*. Though Berceo's discourse does not reach the scholastic level of argumentation of that of Aquinas, stanzas 189–90 exhibit an attempt on Berceo's part to incorporate this methodology into his text:

> Sabemos que la hostia ante fue consegrada,
> el vino esso mismo, no'l mengüa en nada:
> ¿por qué signa el preste la cosa consegrada?
> Esta razón semeya que non es aguisada. (189)

> Tal razón como ésta buena es de catar,
> razón es muy derecha, devémosla buscar;
> qui ordenó la missa bien lo sopo asmar,
> el Rey que lo guiava no lo dexó errar. (190)

With these stanzas, Berceo tests the observational abilities of the student by pointing out that the priest makes the sign of the cross over the Eucharist after it has already been consecrated, and then asks why this has been done. He says that this seems like an error on the part of the priest but that it is not, and that "we must search for the answer." From here, Berceo goes on to explain the reason behind this redundant sign, adding in verses 193ab, "Amigos, estas cruces, que en cabo contamos / cinco fueron por cuenta, ca bien nos acordamos." Berceo uses the first-person plural, enjoining himself with his students, saying that "we count" the number of crosses made and that "we [must] remember well" this number and why it is done. Through repetition and questions, Berceo exhibits a pedagogical style aimed specifically at those who have or will soon profess vows of priesthood.

Conclusions

Contrary to the still-taught depiction of Berceo as a humble writer of pious texts, the *Sacrificio de la misa* shows us a learned teacher who understood well the theological doctrines of his time and who knew how to use his learning in the creation of a text destined to be read by other priests or students of theology. Berceo heartily supported the principle of transubstantiation, as has been made evident here, but we can hardly consider Lateran IV as either his source in the writing of the *Sacrificio* or the primary inspiration for his personal beliefs. Rather, as with any good teacher, Berceo based his writing on the already existing texts related to the Mass and to the centrality of the Eucharist in particular, adding his own points of view and interpreting the information in a way that would be understood by those undertaking primary studies in liturgy. Numerous clues throughout the text point to a student audience, and it is my belief that Berceo, having recently been ordained within a context marked by reduced lay devotion and the need for priests to renew that lost devotion, wrote the *Sacrificio* not out of a particular love for explaining ritual but rather as a guide—a textbook in verse—that would be used to teach liturgical symbolism and to better equip the future priest for his role in the Spanish Church.

ACKNOWLEDGMENT

I wish to thank Noël Valis at Yale University for the constructive comments that she gave on a preliminary draft of this study.

NOTES

[1]Brian Dutton gives these texts the general dating of 1236–42, basing his conclusions on the dating of other texts in which Berceo's name appears both with and without the title of *preste*. I refer the reader to his articles cited in the bibliography for a discussion of the methods used in dating Berceo's works.

[2]Antonio Sánchez-Romeralo and Fernando Ibarra refer to Berceo in the following way: "[S]u obra es esencialmente popular y devoto. Su cultura y conocimientos no revelan a un hombre sabio, sino a un predicador y moralizador preocupado con la piedad y la fe de sus oyentes" (40). In Ángel del Río's *Historia de la literatura española* (1963), which still appears as the basic collection of medieval literature on over half of the graduate reading lists that I have consulted, Berceo is described as "un cura humilde e ingenuo, lleno de fe y de amor por la Virgen" (67). Similar descriptions of Berceo appear in other secondary and post-secondary anthologies of Hispanic literature still in use today. Berceo specialists regard these ideas as outdated, as pointed out by Uría Maqua (273–74), thus showing that students' first encounter with Berceo is often misleading.

[3]All text from the *Sacrificio* comes from Pedro Cátedra's edition in *Gonzalo de Berceo: Obra Completa* (945–1033).

[4]Consubstantiation is taken to mean that the bread and wine of the Eucharist retain their earthly substances while also containing the body and blood of Christ. Transubstantiation denies the continued presence of earthly substance in favor of the complete conversion of the bread and wine into the substance of the body and blood of Christ.

[5]I refer the reader to Lappin's study cited herein for a detailed analysis of the Latinate language used by Berceo.

[6]In his eighth-century *In Apocalipsin*, Beatus of Liébana, whose work Berceo surely knew, explicitly states that the purpose of his text is to compile the teachings of the Church Fathers into one "librito" since sacred writing is remembered "con mayor facilidad, al ser leído en un breve tratado" (*Obras completas* 33).

[7]See Gregory Andrachuk, "Berceo's *Sacrificio de la Misa* and the *Clérigos ignorantes*"; Brian Dutton, "Gonzalo de Berceo: Unos datos biográficos"; and chapters 1–2 of Isabel Uría Maqua's *Panorama crítico del 'Mester de clerecía'*.

[8]Antonio García y García points out that Ximénez de Rada may even have claimed that the Spanish Apostolate of St. James was nothing more than an "old wives' tale," thus causing heated debate among Iberian bishops (81ff).

[9]I refer the reader to Peter Linehan's authoritative *The Spanish Church and the Papacy in the Thirteenth Century* (1971).

[10]Unlike the extant constitutions of the other Iberian councils, which are in Latin, the constitutions of the Council of Valladolid use Latin only in section headings and Castilian in the body of each section.

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The Effects of Community Service Learning Projects on L2 Learners' Cultural Understanding

Gabriela Zapata
University of Alberta, Canada

Abstract: This small-scale study investigates the effects of community service learning (CSL) projects or a cultural presentation on the development of the cultural understanding of low- and high-intermediate L2 students. Fifty-two learners in four sections of two Spanish classes in Canada participated in the study. The participants also completed pre- and postquestionnaires which explored their attitudes towards the target language and culture. The results show that, after completing their CSL or cultural presentation projects, the CSL learners had more positive attitudes towards the target language and culture than those who worked on the presentation. In addition, the high-intermediate CSL participants saw an increase in their self-confidence as L2 speakers. However, this was not the case with the low-intermediate CSL students, whose CSL experience may have been inhibited by their L2 proficiency and problems in the delineation of their CSL duties.

Keywords: community service learning, cultural presentation, cultural understanding, second language pedagogy, Spanish as a second language

Since the advent of the Communicative Approach and Communicative Language Teaching, both second language (L2) researchers and instructors have viewed culture[1] as an intrinsic component of L2 teaching and learning (Davcheva 2003; Fennes and Hapgood 1997; Knutson 2006; Savignon and Sysoyev 2005; Sercu 2002, 2004; Thanasoulas 2001). This has been particularly evident in places where there is a need to prepare L2 students for multicultural communities, such as Europe, Canada, and the United States (Diffey 1995; Hale 1999). However, in spite of this agreement, it has been difficult to define the kind of cultural knowledge that should be fostered in L2 classes, and what tools are the most effective to develop it.

One of the most important attempts in this area has been the work of researchers such as Byram and his colleagues and Sercu in Europe (e.g., Alred, Byram, and Fleming 2006; Byram 1997; Byram and Fleming 1998; Byram and Zarate 1997; Sercu 2002, 2004). These researchers believe that L2 students should achieve a deep understanding of their target and native cultures by "gain[ing] an inside view of the other person's culture, and at the same time contribut[ing] to the other person's understanding of his or her own culture from an insider's point of view" (Sercu 2002: 62–63). That is, they reject the idea of approaching L2 culture as a set of facts that can be taught in the classroom (factual approach), and, instead, they emphasize the need for L2 learners to develop a cultural awareness that will facilitate their comprehensive understanding of their native and target cultures, and that will help them feel comfortable functioning in the target culture. This idea implies providing L2 students with "a stronger focus on realizing the consequences of being intercultural" to prepare them "to become active citizens prepared to engage with . . . different communities" (Alred, Byram, and Fleming 2006: 1–2). In order to achieve this goal, it is important to facilitate L2 learners' contact with members of the target culture who can provide them with knowledge about their values and beliefs, and/or to material and activities that will facilitate the development and attainment of this complex cultural understanding, which is more feasible in certain L2 classes than in others. For example, in

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Europe, the cultural density of the continent gives L2 students the opportunity to have contact with members of different target cultures. However, in culturally diffuse countries such as Canada and the United States, it is not always easy for L2 students to travel abroad and to be exposed to the target culture. Thus, in this case, it is important to find alternative and effective modes of instruction.

In recent years, community service learning (CSL) has become one of the most effective ways of achieving this goal. This type of learning constitutes "both a pedagogy and an activity in which students perform a community service as part of their academic coursework" (Gascoigne Lally 2001: 54). In L2 classes, CSL puts students in contact with members of the target culture who are part of the local community, offering learners the opportunity to make use of their target language, and to be exposed to the L2 culture, while they provide a service to their community. Also, in this kind of project, students are required to do academic work that relates to their service learning (e.g., some are expected to write diaries or reports, others develop presentations or documentaries, etc.), which constitutes a further opportunity for the employment of the target language.

Since the early 1990s, CSL work has proved an excellent tool for the enhancement of L2 students' cultural awareness in classes in the United States particularly in places with a high presence of Hispanic immigrants (Caldwell 2007; Mollica et al. 2004). For example, the results from projects such as the Santa Clara University Eastside Project Community Service (Beebe and De Costa 1993; Varona 1999) have shown that L2 students' work with nonprofit Hispanic organizations has had mostly positive results for students' cultural understanding, and for the improvement of their oral and written proficiency. In similar L2 Spanish studies, Boyle and Overfield (1999) and Morris (2001a, 2001b) have also reported on the benefits of CSL work for the development of L2 students' positive attitudes towards the target language and culture and their motivation as language learners. In all these studies, university L2 Spanish students in intermediate classes worked with nonprofit Hispanic organizations (Santa Clara Project and Morris) and with recently arrived Latin American immigrants (Boyle and Overfield).

In Canada, unlike the United States, there has been considerably less CSL work with L2 students, as most studies have focused on ESL learners (recent immigrants) and their involvement with their respective communities (e.g., Beck and Simpson 1993; Dudley 2007). These studies have highlighted the benefits of this type of work for immigrants' L2 proficiency and their insertion in their new country's society and culture. However, to the best of our knowledge, only one study has examined its influence on L2 Spanish learners' cultural understanding. In a two-semester study, Zapata and Torkaz (2008) reported on the effects of 13 L2 Spanish learners' participation in a CSL project with Hispanic organizations in Edmonton, Alberta, on the development of their cultural understanding. The participants were in two high-intermediate Spanish classes, and, through their CSL work, they developed and produced five documentaries, and completed pre- and postquestionnaires that probed their attitudes towards the target culture. Like the studies in the United States (Beebe and De Costa 1993; Boyle and Overfield 1999; Morris 2001a, 2001b; Varona1999), the results of this work showed that the learners' involvement in the project enhanced their understanding of the target culture and their linguistic self-confidence, and promoted a reflective view of their community.

This paper expands on Zapata and Torkaz's (2008) work by investigating the effects of CSL work on the development of L2 Spanish students' cultural understanding in both high- and low-intermediate classes in Edmonton, Alberta. The examination of this issue is relevant because, in the last decade, Edmonton has experienced a high influx of Hispanic immigrants who have become an important part of the local community, and it is crucial to prepare learners in L2 Spanish classes for a society that has become increasingly multicultural. Since students can now have access to a large number of native speakers from different Latin American countries, CSL projects can be used as a tool to develop the kind of cultural understanding proposed by Byram and his colleagues (Alred, Byram, and Fleming 2006; Byram 1997; Byram and Fleming 1998;

Byram and Zarate 1997) and Sercu (2002, 2004). That is, the contact with native speakers can allow students to accomplish a personal and deeper understanding of important issues that affect the lives of members of the target culture, and this can help them achieve an insider's view.

In addition, in their 2008 study, Zapata and Tokarz focused only on the effects of CSL projects in high-intermediate classes. It is therefore important to determine if the benefits of this type of work can also be seen in lower level classes. This small-scale study will attempt to answer this question by examining the participation of L2 Spanish students in low- and high-intermediate classes in two CSL projects and the development of their cultural understanding. The paper will also compare the effects of CSL with another classroom-based project, the development of a presentation on aspects of the target culture, on students' L2 cultural awareness in the same two classes.

The Study

This study was based on two CSL projects that were part of the syllabi of four sections of two low- and high-intermediate L2 Spanish classes at University of Alberta during two academic semesters. The classes were taught by the same instructors in both semesters (each instructor was exclusively in charge of either the low- or high-intermediate sections), and the methodology for both courses was the same, communicative language teaching. The low-intermediate class is a fourth-semester class, with an emphasis on the four skills, and it constitutes part of the university's language requirement for students who have taken three years of Spanish in high school. In contrast, the high-intermediate class is only considered a requirement for learners who are Spanish minors or majors; therefore, students who enroll in it are usually highly motivated to improve their L2 proficiency and to understand the target culture. In this class, there is an emphasis on writing and reading comprehension. In both classes learners were given the choice to participate in a CSL project or to develop a presentation on cultural aspects of Spanish American countries or Spain. The definition of culture on which these projects were based was Loveday's (1982) (see note 1). Learners were then required to work on different aspects of the project they had chosen (e.g., research, interviews, etc.) throughout the semester.

The CSL component in both classes was voluntary, and it required students to work in pairs or groups of three. Students were placed with different Hispanic nonprofit organizations. Students' contact with the organizations was arranged by the personnel in the Community Service Learning Office at the University of Alberta. Once the contact was initiated, the instructors in both the low- and high-intermediate classes met with representatives of each organization, to whom they provided information about students' proficiency and course objectives. Based on this information, the organizations developed a series of activities that the learners in both classes would have to undertake.

In the low-intermediate class, only five students volunteered for the project (2 in the first semester, and 3 in the second one), so no student groups were created. Each student worked with a different non-profit organization. The organizations included two institutions that worked with recently arrived Spanish American immigrants and refugees, and a nonprofit school with Spanish language programs for adults, children, and youth. Students in the low-intermediate CSL project were asked to provide a variety of services to these organizations, such as to coordinate and take part in cultural events (e.g., salsa night), participate in Spanish-based games for children, and/or prepare and organize Spanish programs for adults and children. As part of their academic work, students were required to prepare an oral presentation about their experience for their classes at the end of the semester.

More students in the high-intermediate class participated in the CSL project: 13 students were involved in both semesters (5 in the first one, and 8 in the second one), and they were part of 6 groups, which worked with 5 different nonprofit organizations. These associations had different objectives: 1) to organize educational programs for low-income women in Chile, 2)

to implement running water programs in rural communities in Peru and to inform people about forced sterilization during Fujimori's government in that country, and 3) to integrate Spanish American immigrants and temporary workers into Canadian society. The high-intermediate learners' participation in the project was more complex than that of their low-intermediate counterparts, as they provided comprehensive interpretation services, and they developed and produced documentaries to promote the organizations' work.

Before starting their CSL projects, the volunteering students in both classes were provided with information about the academic requirements that they would be expected to complete, and the organizations with which they would be paired. In addition, both instructors prepared learners to interact with and interview Spanish native speakers (e.g., which registers to employ, possible questions to ask, etc.). As the participants in the high-intermediate class were expected to develop documentaries, they were also provided with technical support (e.g., equipment management, formatting and editing tips, etc.) by the personnel at the Arts Resource Centre, an academic unit at the University of Alberta that assists faculty members and students in projects that involve technology. The high-intermediate learners in the CSL project were also allowed to use university equipment to create their films. The use of equipment and the help provided by the Arts Resource Centre were financed by a grant from the Community Service Learning Office at the University of Alberta. The results of the CSL projects—the low-intermediate presentations and the high-intermediate documentaries—were exhibited in the participants' classes at the end of each semester.

The students who chose not to participate in the CSL projects in both the low- (N=24) and high-intermediate (N=10) classes worked instead on cultural presentations on a variety of topics such as Spanish American/Spanish music, food, politics, values, and/or history. This project also required students to connect the cultural material to their own lives. The goal of the presentation was to allow students to know more about the target culture, avoiding the "factual" approach (e.g., the repetition of geographical information or the mentioning of well-known facts such as "bullfighting in Spain") as much as possible. For example, learners could create a presentation based on a personal trip experience to a Spanish American country or Spain, or they could analyze a particular aspect of the target culture and establish a comparison with their personal lives and native culture. This work was also presented at the end of the semester.

These cultural presentation students and their CSL classmates in both classes were evaluated in similar ways with criteria that focused on their effort, the content and creativity of their work, language use, and the delivery of results of project to other classmates. Both groups of students were also required to complete pre- and postquestionnaires before and after the completion of their work, provide biographical information, rate their L2 proficiency, and, at the end of each semester, evaluate their work on the cultural presentations or their CSL participation in personal and academic terms. The information collected in the questionnaires constitutes the data for this study.

Method

Participants

The participants in this study were 52 undergraduate students at the University of Alberta in Edmonton, Canada. Twenty-nine of those students were enrolled in a low-intermediate (fourth-semester) L2 Spanish class, and the remaining 23 were part of a high-intermediate (fifth-semester) course. In the low-intermediate class, there were 21 women and 8 men, and their average age was 21. In the high-intermediate class, 21 of the participants were female and 2 male, with an average age of 21. All participants' native language was English, and only three of them had done all their schooling in bilingual (French-English) institutions. None of these students was a heritage speaker.

Instruments

As part of their academic requirement, the cultural presentation and CSL students in both classes were asked to complete pre- and postquestionnaires with questions that were adapted from the instruments used by Bateman (2002) in his study on the application of ethnographic interviews and L2 students' cultural understanding, and by Morris (2001a, 2001b) on his two service learning articles. The present study's instruments were developed to examine the participating students' perceptions and attitudes towards Spanish and the target culture before and after the cultural presentation and CSL projects. In both classes, learners completed the prequestionnaire at the beginning of the semester, before they became involved in the projects, and they filled out the postquestionnaire at the end of the project, after they had shown their oral cultural and CSL presentations or documentaries in the low- and high-intermediate classes, respectively.

In the prequestionnaire, the participants were asked to provide biographical information referencing their age, sex, education, and L2 Spanish proficiency. The second part of the pre- and postquestionnaires included ten statements followed by a 5-point Likert scale (Likert 1932) (1='strongly disagree' and 5='strongly agree'). These items asked learners in both classes to express their level of agreement with statements that characterized learning Spanish in the following ways: 1) as a way to make friends, 2) as a way to help less fortunate people, 3) as a way to understand people from other cultures, and 4) as a way to broaden their ideas. These items were developed to probe into attitudes that can reflect L2 learners' relationship to the target culture and that can facilitate or hinder their cultural understanding. Also, students were asked to offer their opinions on the usefulness of Spanish to have a better job, the importance to speak Spanish outside class, and the need to understand the target culture in order to know the target language. Finally, the participants evaluated how comfortable they felt with the level of Spanish that they had achieved, their motivation to learn Spanish ("I am highly motivated to learn Spanish"), and the effort that they made to speak the language with Spanish speakers outside class. The purpose of these last six statements was to investigate if the learners' participation in the cultural presentations and CSL projects would change their perception of the usefulness of the target language, their L2 proficiency, and their need to use the L2 outside class.

Besides these items, in the postquestionnaire, the cultural presentation and CSL students in both classes were expected to answer questions related to the projects. For example, the CSL students provided information on the number of interviews they had conducted at the organizations where they had worked and how long the interviews had lasted. They were also asked to measure the amount of Spanish they had spoken in the project. The last part of the postquestionnaire consisted of five questions, which were developed to probe into the cultural presentation and CSL participants' views on the value of the project in personal and academic terms using three types of 5-point Likert scales (Likert 1932). The first three questions evaluated how much the projects had improved not only learners' understanding, but also their respect for Spanish speakers, and any increases in their desire to learn Spanish (1='not at all' and 5='very much'). In the next question, learners assessed the value of the projects to them personally (1='not at all valuable' and 5='very valuable'). The final question required the participants to state whether they would recommend the cultural presentations and CSL projects as a requirement in future Spanish classes (1='not at all' and 5='highly recommend'). In addition, learners were given the opportunity to provide written comments on the knowledge about the target culture that they had acquired through the projects, and on what they had learned about themselves by participating in them.

Results and Discussion

Prequestionnaire

CSL Projects

The prequestionnaire (Table 1) rendered similar results for the CSL students in both classes, as the mean values in almost all of the same statements were in the 4–5 range (where 4='agree' and 5='strongly agree'). However, the participants in the two classes differed in their classification of two questions, and they rated two other items below 4. For example, the mean for the question on Spanish as being a useful tool to help the less fortunate was below 4 for the high-intermediate learners (3.5), but it was 4.2 for their low-intermediate counterparts. This suggests that, before the CSL project, the high-intermediate students may have been more uncertain if knowing Spanish would allow them to provide any help to those less fortunate than themselves than the low-intermediate students. The item that addressed whether the target culture was necessary for speaking an L2 also presented a slight difference, as the mean for the low-intermediate students was 3.8, whereas it was 4 for the high-intermediate students. However, the results of *t*-tests revealed that neither of these two differences was statistically significant.

Table 1. CSL Projects: Prequestionnaire Results

	Low-intermediate		High-intermediate	
	Mean	SD	Mean	SD
Spanish to make friends	4.0	0.71	4.3	1.18
Spanish to help less fortunate	4.2	0.84	3.5	1.13
Spanish to have a better view of Spanish-speaking people and their cultures	4.8	0.45	4.6	1.12
Spanish for a better job	4.6	0.55	4.4	1.19
To learn Spanish, important to speak Spanish outside class	4.6	0.55	4.4	1.19
Necessary to know the L2 culture in order to speak the L2 language	3.8	0.84	4.0	1.12
Comfortable with the level of Spanish achieved	2.6	0.89	3.6	0.96
Highly motivated to learn Spanish	4.4	0.89	4.6	1.12
Try to speak Spanish outside class with Spanish speakers as often as I can	3.8	1.10	3.8	0.99
Spanish to broaden ideas	4.0	1.0	4.4	1.19

Two other items rendered values below 4 in both classes. When asked if they felt comfortable with the level of Spanish that they had achieved, both groups expressed their uncertainty, as the mean value for the low-intermediate students was 2.6, and 3.6 for the high-intermediate learners. The difference between the two groups could be explained by the higher level students' L2 proficiency; however, it is interesting to note that neither group seemed to be fully comfortable with their L2 level at the start of the project. The CSL learners also made the same choice on the question that probed into their use of Spanish outside class, since the mean value for both groups was 3.8, which shows that they almost agreed with this statement. In spite of the general agreement evidenced in most statements in both groups, the standard deviation values indicate a higher degree of variability among the high-intermediate students than among the low-intermediate students. This suggests more internal disagreement at the beginning of the project among the high-intermediate learners than among the low-intermediate students in terms of attitudes towards Spanish and the target culture. Nevertheless, the mean values in the prequestionnaire indicated that both groups of participants had relatively positive attitudes towards Spanish at the start of the project. This suggests that, even though some of the low-intermediate students may have been taking the class as a university language requirement, they may have been as motivated as the high-intermediate learners.

Cultural Presentation Projects

The results of the prequestionnaire for the cultural presentation students in both classes (Table 2) were similar, and lower than those for their CSL counterparts. While most of the mean values for CSL students were in the 4–5 range, they were in the 3–4 range (3='not sure' and 4='agree') for the cultural presentation groups. For example, unlike the CSL students, the cultural presentation learners seemed to be more unsure of the value of Spanish to make friends (3.6 rating for both low- and high-intermediate students) and to help the less fortunate (3.7 for low-intermediate and 3.1 for high-intermediate). Both groups also expressed their uncertainty about and disagreement with the level of Spanish they had achieved (3 and 2.6 for low- and high-intermediate respectively), which may have determined their decision not to participate in the CSL project.

Even though there were differences between the choices made by the CSL students and their cultural presentation counterparts, it is worth mentioning that the results of *t*-tests showed that none of them was statistically significant. This suggests that at the start of the project, the CSL and cultural presentation groups in both classes held similar opinions and levels of motivation. It remains to be seen whether their participation in the projects influenced their views and/or enhanced their motivation.

Postquestionnaire: Part 1

CSL Projects

Even though the results of the first part of the postquestionnaire (Table 3) revealed changes in the CSL participants' attitudes in both classes, the high-intermediate learners may have had a more positive experience than their counterparts. The mean values for the high-intermediate students in all statements were in the 4–5 range. Also, those questions that had rendered means in the 3–4 range in the prequestionnaire increased to the 4 range. For example, the mean for the question on Spanish as being useful to help the less fortunate changed from 3.5 to 4.3, and for the statement examining how comfortable the learners felt with their present level of Spanish the mean moved from 3.6 to 4.1. The results of paired *t*-tests showed that these two comparisons were statistically significant, $t(12)=-2.51$, $p<.03$ and $t(12)=-2.5$, $p<.03$, respectively. In addition, all standard deviation values indicate an increase in group-internal agreement among the

Table 2. Presentation Projects: Prequestionnaire Results

	Low-intermediate		High-intermediate	
	Mean	SD	Mean	SD
Spanish to make friends	3.6	0.88	3.6	0.84
Spanish to help less fortunate	3.7	0.86	3.1	0.74
Spanish to have a better view of Spanish-speaking people and their cultures	4.5	0.72	4.5	1.27
Spanish for a better job	4.2	0.85	4.3	1.06
To learn Spanish, important to speak Spanish outside class	4.5	0.72	4.4	1.26
Necessary to know the L2 culture in order to speak the L2 language	3.8	1.05	3.5	1.43
Comfortable with the level of Spanish achieved	3.0	0.78	2.6	0.70
Highly motivated to learn Spanish	4.4	0.65	4.0	1.15
Try to speak Spanish outside class with Spanish speakers as often as I can	3.3	1.08	2.6	1.07
Spanish to broaden ideas	4.3	0.82	4.5	1.0

students. These results suggest that the CSL project had a positive influence on the learners' attitudes towards the target language and culture, even though none of the differences between the remaining statements in the pre- and postquestionnaires had statistical significance.

The mean values in the low-intermediate CSL students' postquestionnaire also show that there was some change in the learners' attitudes, though it was not as evident as among their higher-level counterparts. That is, half of the means increased slightly (from 4.2 to 4.5), 2 remained the same, and 3 decreased. Unlike the means of the high-intermediate students, for example, the value for the question on Spanish as being useful to help the less fortunate only changed from 4.2 to 4.5, and for the statement regarding how comfortable the learners felt with their present level of Spanish the mean only moved from 2.6 to 3. The remaining means also provide interesting insights. For example, it is worth noting that the mean for the question on Spanish as being a useful tool for providing a better view of Spanish-speaking people and their cultures decreased from 4.8 to 4.3, and the value for the question on motivation ("I am highly motivated to learn Spanish") remained the same. The results of paired *t*-tests also show that none of the changes between the statements in the pre- and postquestionnaires was statistically significant. These results, in turn, suggest that the CSL project may have had a more moderate effect on the lower-level students' attitudes and motivation than on their higher-level counterparts, and that the lower level participants still felt uncertain about their level of Spanish after their experience (i.e., they probably believed that CSL had not helped them develop their L2 proficiency).

Table 3. CSL Projects: Postquestionnaire Results

	Low-intermediate		High-intermediate	
	Mean	SD	Mean	SD
Spanish to make friends	4.6	0.55	4.8	0.44
Spanish to help less fortunate	4.5	0.50	4.3	0.85
Spanish to have a better view of Spanish-speaking people and their cultures	4.3	0.67	4.9	0.28
Spanish for a better job	4.2	0.84	4.7	0.63
To learn Spanish, important to speak Spanish outside class	4.8	0.45	4.8	0.55
Necessary to know the L2 culture in order to speak the L2 language	3.8	0.45	4.2	0.73
Comfortable with the level of Spanish achieved	3.0	0.71	4.1	0.55
Highly motivated to learn Spanish	4.4	0.89	4.8	0.38
Try to speak Spanish outside class with Spanish speakers as often as I can	3.7	1.30	4.3	0.75
Spanish to broaden ideas	4.4	0.89	4.8	0.44

Cultural Presentation Projects

Unlike the CSL students' postquestionnaire results (particularly for the high-intermediate group), those for the cultural presentation students in the low- and high-intermediate classes (Table 4) do not indicate much change. For example, the mean values for the low-intermediate students remained almost in the same range (3–4), while those for the high-intermediate learners moved slightly towards the 5 range, but were still mostly in the 3–4 range. This suggests that their participation in the cultural presentation project did not have such a positive effect on their attitudes towards the target culture or view of Spanish as a useful tool for helping the less fortunate as the CSL project. These findings support the idea that a cultural presentation cannot help students develop the cultural understanding advocated by Byram and his colleagues (Alred, Byram, and Fleming 2006; Byram 1997; Byram and Fleming 1998; Byram and Zarate 1997) and Sercu (2002, 2004). The main reason is that this kind of presentation, though created to introduce learners to authentic material through the critical analysis of cultural values and artifacts, results mainly in a factual approach to culture, which provides students with facts about the target culture, but not with opportunities to achieve a deeper cultural understanding.

In order to investigate if the two projects, CSL and cultural presentation, had a different effect on students' views and motivation, the pre- and postquestionnaire data were submitted to a 2x2 factorial with a between-participant factor (group) and a within-participant factor (time of test)

Table 4. Presentation Project: Postquestionnaire Results

	Low-intermediate		High-intermediate	
	Mean	SD	Mean	SD
Spanish to make friends	3.9	0.91	4.1	0.74
Spanish to help less fortunate	3.9	0.83	3.3	0.67
Spanish to have a better view of Spanish-speaking people and their cultures	4.5	0.72	4.7	0.48
Spanish for a better job	4.4	0.72	4.1	0.57
To learn Spanish, important to speak Spanish outside class	4.6	0.71	4.7	0.67
Necessary to know the L2 culture in order to speak the L2 language	3.8	0.90	3.8	0.92
Comfortable with the level of Spanish achieved	3.5	0.72	3.3	0.67
Highly motivated to learn Spanish	4.3	0.71	4.7	0.48
Try to speak Spanish outside class with Spanish speakers as often as I can	3.5	1.10	3.0	1.05
Spanish to broaden ideas	4.1	0.82	4.6	0.52

in each class. The results of the test showed that there were no significant differences between the CSL and presentation groups in the low-intermediate class, which adds further support to the conclusion that the CSL project did not have a strong effect on the participants' views and motivation. In contrast, in the high-intermediate class, the statistical tests rendered some significant differences between the CSL and presentation groups. For example, there were main effects for time and group for the questions regarding Spanish as being useful to make more friends (time: $F(1,21)=4.624, p=.043$; group: $F(1,21)=6.078, p=.022$), and a useful tool to help the less fortunate (time: $F(1,21)=5.577, p=.028$; group: $F(1,21)=5.211, p=.033$). In addition, there were significant differences between the CSL and presentation groups for the question that asked participants how comfortable they felt with the level of Spanish they had achieved (time: $F(1,21)=8.535$, $p=.008$; group: $F(1,21)=16.452, p=.001$). This suggests that the CSL students' work with Hispanic organizations that help low-income immigrants and people in Spanish America might have affected their views of Spanish as a tool for social communication and change, which has also been reported by other studies on CSL learning (e.g., Abbott and Lear 2010). This is important because it might point to the start of their deeper understanding of important social issues that affect the target culture, and this could also be deemed as a possible first step towards the achievement of an insider's view. Finally, it is worth noting that participation in the CSL project seems to have boosted high-intermediate students' confidence in the level of proficiency they had achieved more than the cultural-presentation project at the end of the semester.

Postquestionnaire: Part 2

CSL Projects

All CSL students' responses to the questions in the second part of the postquestionnaire, where they were asked to evaluate the value of the project in personal and academic terms, show positive attitudes towards it in both the low- and high-intermediate classes. As shown in Table 5, all mean values for the high-intermediate students were closer to 5 ('strongly agree'), and those for the low-intermediate learners closer to 4 ('agree'). As with the results presented in the previous paragraphs, these means suggest that the CSL work may have had a more positive influence on the high-intermediate students than on their low-intermediate counterparts. This interpretation is supported by the results of independent-sample *t*-tests, which determined that there were statistically significant differences between the two groups of participants in two of the four questions. The first difference, $t(12)=3.389, p<.03$, was found in the question that asked students whether the CSL project had definitely improved their understanding and respect for native speakers. The second one, $t(12)=2.557, p<.03$, registered when learners had to consider the project as being valuable at a personal level. Also, the standard deviation values indicate more agreement among higher- than lower-level students' views. In spite of these differences, both groups perceived the project as being useful for their understanding of Spanish speakers, which is very important when considering L2 learners' deep cultural understanding, as it helps them move beyond an outsider's view to empathize with a person belonging to another culture, and, eventually, perhaps achieve an insider's view.

Table 5. Questions Evaluating Service Learning Project in Personal and Academic Terms

	Low-intermediate		High-intermediate	
	Mean	SD	Mean	SD
Project improved understanding and respect for Spanish speakers	4.0	1.0	4.5	0.52
Project increased desire to learn Spanish	4.0	1.0	4.6	0.51
Project valuable at a personal level	4.0	1.0	4.3	0.63
Recommend project be required in future Spanish classes	4.0	1.0	4.5	0.78

The divergence between the two CSL groups seen in the postquestionnaire results could be related to the kind of experience that each group had. For instance, the lower-level students registered more complaints about their project than the higher-level learners. The main concern expressed by the former group had to do with both the paucity of Spanish they had spoken throughout their experience (the average percentage of L2 use reported was 31%).

The main reason why these learners may not have used as much Spanish as they expected could have been related to their level of proficiency and the unrealistic expectations that they and the nonprofit groups had for CSL. That is, even though the CSL organizations had been given information about the learners' proficiency level (low-intermediate), the activities that they

had planned for students (e.g., active participation in cultural activities with native speakers, development of pedagogical material, etc.) required a higher level of proficiency, and this became evident when the learners began their work. At that time, the native speakers in the nonprofit groups realized their expectations for the participants had been too high. This situation forced the nonprofit organizations to rethink their CSL plan and to come up with new activities accordingly. This resulted in work that did not require as much active use of the target language as students expected, and that limited their contact with native speakers (for example, instead of interacting with people, learners were asked to translate short documents from English to Spanish). The change in activities disappointed the low-intermediate students, and may have resulted in their negative opinions about the project. This aspect of CSL is very important because it might be an indication that the low-intermediate instructor should have perhaps provided more detailed information about the learners' proficiency to the participating organizations in order to avoid disappointments on both parts, and it points to the need for clear criteria in the articulation of CSL students' duties, as well as academic and institutional objectives (Lear and Abbott 2009). This also suggests that there might be a minimum level of proficiency (e.g., high-intermediate) required for projects of this kind to be successful.

In spite of these concerns, the main impressions that some lower-level learners had of their CSL project were mostly positive, and they were shared by the higher-level students. As shown in the following comments, many students were satisfied with the experience:

> "I think CSL was a great experience and I will encourage other students to participate" (Subject 2, low-intermediate class).
> "It [CSL] was a lot of fun and I am extremely glad I participated and was matched up with the organization I worked with" (Subject 1, high-intermediate class).
> "A project to experience and do again" (Subject 2, high-intermediate class).
> "Overall, the project was a great opportunity to become familiar with different cultures, and learn about the making of a documentary" (Subject 4, high-intermediate class).
> "CSL was a fantastic experience for me... It was a lot of work, but for me it was worth the work" (Subject 6, high-intermediate class).

Through their participation in CSL, learners also seem to have acquired a deeper understanding of the situation of Hispanic immigrants in Canada, and they became more aware of ways in which they could assist them:

> "We learned how we are able to help the Spanish community in Edmonton" (Subject 5, low-intermediate class).
> "I learned that although their [Spanish American immigrants'] experiences are very different they are all very grateful for any help and support they receive. It is so important for them to also maintain their culture" (Subject 1, high-intermediate class).
> "I learned a lot about the Latino community in Edmonton and the action taken by local NGOs in Spanish-speaking countries" (Subject 6, high-intermediate class).
> "I learned about the difficulties workers that come to Canada may have, and that I can make a difference" (Subject 11, high-intermediate class).

The results of the postquestionnaire and these comments show the existence of a positive change in the CSL learners' attitudes towards the target language and culture. Through their CSL work and their contact with L2 native speakers, the participants seemed to have gained a better understanding of the cultural experiences of those members of the target culture represented by the immigrants in the nonprofit organizations where they worked, and also of the immigrant experience in Canada. This contact and learning experience would not have been possible in the classroom environment. These positive results seem to mirror those reported in the work by Abbott and Lear (2010), Beebe and De Costa (1993), Morris (2001a, 2001b), and Varona (1999) in the United States, and Zapata and Tokarz (2008) in Canada.

Another important aspect of the low- and high-intermediate Spanish students' CSL experience is the effect that their work had on their confidence as L2 users. Even though the focus of this study was the development of their cultural understanding, the comments presented below suggest, as in Boyle and Overfield's (1999) study, that the CSL projects may also have had a beneficial effect on the participants' motivation and confidence as L2 Spanish speakers:

> "I learnt that I really do enjoy Spanish and I want to learn more" (Subject 2, low-intermediate class).
> "I learned that... I am more comfortable using my Spanish, even if what I say is not correct (and I know it)" (Subject 1, high-intermediate class).
> "I learned that I had more Spanish capabilities than I thought I had. I learned to pay more attention when native speakers talk with a certain accent" (Subject 2, high-intermediate class).
> "I was able to clarify my ambitions for ensuring that Spanish culture and language will definitely be important in my career path" (Subject 4, high-intermediate class).
> "I learned most importantly that I am more capable in Spanish than I expected I was" (Subject 6, high-intermediate class).

These results also concurred with those reported by Zapata and Tokarz (2008) in the study on CSL and Canadian high-intermediate L2 Spanish students.

Cultural Presentation Projects

Unlike the CSL project, low- and high-intermediate students' work in the cultural presentation did not yield such positive attitudes toward the project in the second part of the postquestionnaire in which learners had to evaluate the project in personal and academic terms. Table 6 shows that all mean values for the high-intermediate students were closer to 4 ('agree'), and those for the low-intermediate learners were between 3 ('not sure') and 4 ('agree'). These findings mirror those reported in the first part of the postquestionnaire, and they seem to indicate that the presentation participants did not enjoy their work as much as their CSL counterparts did. However, the data presented in Table 6 indicate that, though not as effective as the CSL projects for learners' development of their cultural understanding, the presentations did provide students an enjoyable task that allowed them to know more about the target culture and provided a further opportunity to use the target language.

When considering if participation in the CSL and cultural presentation projects had different effects on students' choices in the second part of the postquestionnaire, it is important to mention that there were two significant differences in the high-intermediate class. The results of independent sample *t*-tests indicate that the first difference between the CSL and presentation groups registered in the question that asked students if the project in which they had participated had definitely improved their understanding and respect for native Spanish speakers [$t(12)= 3.701, p<.001$]. The second significant difference was found in the question in which learners had to consider their projects as being valuable at a personal level [$t(12)=2.890, p<.009$]. These findings suggest that, indeed, the CSL project was a more valid tool than the cultural presentation for fostering cultural understanding, at least in the high-intermediate class. It is also worth recognizing that the high-intermediate students' CSL work with Hispanic organizations and their participation in projects with a high social value might have resulted in a stronger level of personal involvement than their presentation and low-intermediate CSL counterparts.

Limitations of the Study

The main limitation of this study is related to the data collected. Even though some statistically significant differences between the results of the pre- and postquestionnaire and the four groups of Spanish students (low- and high-intermediate CSL and cultural presentation) were

Table 6. Questions Evaluating Presentation Project in Personal and Academic Terms

	Low-intermediate		High-intermediate	
	Mean	SD	Mean	SD
Project improved understanding and respect for Spanish speakers	3.2	0.74	3.6	0.70
Project increased desire to learn Spanish	3.6	1.06	3.8	0.92
Project valuable at a personal level	3.6	0.77	3.5	0.71
Recommend project be required in future Spanish classes	4.0	1.20	3.9	0.99

reported, the results should only be interpreted as suggestive. It should be noted that there were two factors inherent in the current design that mitigate strong interpretations of the results. First, the CSL component of the overall curriculum is in its pioneer stages in Canada, resulting in a small number of participants overall, and a reduction in statistical power. Second, the number of participants in each group (in both classes) could not be controlled due to voluntary self-selection in both the CSL and cultural-presentation groups. This led to unbalanced groups and a further reduction in statistical power. Therefore, the results of the statistics presented unavoidably lack power, and should be considered as merely suggestive.

It is thus important for future studies to include a larger number of participants and other sources of data, such as interviews or records of the interactions among students and members of the nonprofit organizations in order to examine the development of L2 learners' cultural understanding in more depth. With sufficient numbers, one would ideally employ an advanced statistical regression approach like multilevel modeling that could account for the effects of group-specific factors such as student level of motivation, teacher/project-leader effectiveness, and other within-group factors at the class and project levels. But currently, there are insufficient numbers of CSL projects or students within such projects to allow such an analysis. Future research should also investigate the effects of CSL work on L2 acquisition by examining changes in learners' proficiency throughout their experience. It would also be interesting to compare these effects with those resulting from students' work in cultural presentations like the ones discussed in this paper.

Conclusion

The results of this study suggest that CSL can indeed positively influence L2 Spanish learners' attitudes towards the target language and culture in Canada. However, the data also suggest that there might be problems with low-intermediate students' CSL projects, and that such problems can be related to their level of proficiency, which, in this study, seems to have limited their use of the target language, their contact with native speakers, and, in turn, their overall perception of the project and their attitudes, all of which may have been the result of poorly articulated objectives and CSL duties. For future projects of this kind, therefore, it is important to consider if students' level of proficiency might hinder their success in such proj-

ects, and, if so, to revisit objectives and plans, and adapt them accordingly so that L2 use can be maximized. Also, this experience has confirmed the need to clarify project objectives and linguistic aspects such as proficiency levels with the participating organizations so that they hold realistic expectations for students' work.

Unlike the low-intermediate students, the high-intermediate students did not face such inhibitory proficiency problems, and they seemed to have ended the project with not only a heightened awareness of their community and the target culture (represented by the organizations and immigrants with whom they worked), but also with more confidence as L2 speakers. Although it is not possible to generalize about the enhancement of students' deep cultural understanding due to the limited nature of the data in this study and the low number of participants, the results suggest that the participants' CSL work helped them become more aware of aspects of the target culture (such as diversity, problems that immigrants and workers face in Canada, etc.) and positively affected their view of their L2 as a tool for change (e.g., to help less fortunate people). A final important aspect of this CSL project was the way in which it benefitted the participating organizations. For example, most of them praised the project and expressed their willingness to continue participating in it, and all the documentaries produced by the high-intermediate students were adopted for promotional purposes.

This study also shows that CSL projects are a more effective and valid tool than more traditional and popular classroom activities, such as cultural presentations. As shown in this article, even when carefully organized and structured to allow for critical thinking and analysis and personal involvement, this type of presentations can only result in a factual approach to the target culture (Thanasoulas 2001). Therefore, it seems that CSL projects should be considered instead because they can constitute potentially more effective tools for achieving cultural understanding and for preparing L2 learners for the multicultural society in which they live, particularly in cases with no physical access to regions where the target language is spoken.

ACKNOWLEDGMENTS

This research was supported by a Community Service-Learning Teaching Innovation grant from the University of Alberta. I would like to thank Wojciech Tokarz and Beata Gesicka for their help with data collection, and Lorraine Woollard and her colleagues at the Community Service Learning Office for their help with the nonprofit organizations where the service learning was carried out. I would also like to express my gratitude to Grace Wiebe, Grant Wang, and Lee Ramsdell from the Arts Resource Centre at the University of Alberta for the invaluable technical and academic support that they provided the participants in this study. Finally, I would like to extend my thanks to the many others who reviewed the manuscript for their insightful suggestions.

NOTE

[1]In this article, culture is defined as "involv[ing] the implicit norms and conventions of a society, its methods of 'going about doing things', its historically transmitted but also adaptive and creative ethos, its symbols and its organization of experience" (Loveday 1982: 34). This definition reflects the view of culture held by the cited researchers and the approach to the target culture promoted in the classes on which this study is based.

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Language Learners as Teachers: Integrating Service-learning and the Advanced Language Course

Gabriel Ignacio Barreneche
Rollins College, USA

Abstract: The aim of this paper is to illustrate the applications of service-learning pedagogy for an advanced Spanish language course through a case study conducted at Rollins College, a comprehensive liberal arts institution in Winter Park, Florida. The paper discusses diverse theories on service-learning pedagogy, explaining how and why this teaching method should be implemented given the changing expectations for institutions of higher education in general as well as for today's foreign language programs. Additionally, the paper evaluates how the course objectives of the subject of the case study have been enhanced by its partnership with Junior Achievement of Central Florida, including reflections and responses from the student participants themselves, as well as an analysis of the program's limitations and areas for future improvement.

Keywords: advanced language, citizenship, civic engagement, pedagogy, service-learning, Spanish

As the field of service-learning as an instructional tool in higher education has grown over the past two decades, colleges and universities around the country are searching for ways to connect students with the greater community through collaborative course-related projects in almost every discipline. It seems as though the "town and gown" divide that was once the source of tension between the college campus and the local community has been diminished by new partnerships with local service agencies. Furthermore, through the use of this pedagogy and the findings of numerous scholars in the field of service-learning and community engaged research, educators are witnessing the benefits to students as well as to their own institutions through increased learning outcomes in their courses, especially in writing (Astin, Vogelgesang, Ikeda, and Yee 2000) and improved student academic performance in class (Fredericksen 2000). Research has also demonstrated a positive effect on the faculty members who use service-learning as a teaching tool (Pribbenow 2005) and increased development of students' cognitive skills and academic motivation (Bringle, Phillips, and Hudson 2004).

A precise definition of service-learning reveals a distinct difference from the practice of having students simply volunteer at a local nonprofit agency. According to the National Service-Learning Clearinghouse, an organization dedicated to the dissemination of information and resources related to service-learning and community based initiatives, "Service-learning is a teaching and learning strategy that integrates meaningful community service with instruction and reflection to enrich the learning experience, teach civic responsibility, and strengthen communities" ("Service Learning"). Whereas a traditional class volunteer project may be directly linked to the course goals, service-learning is intrinsically tied to and reinforces the academic learning goals of a particular course, be it in the humanities, social sciences, environmental studies, etc., while at the same time educating students on the value of civic engagement and community service. Bringle and Hatcher (1995) define service-learning as follows:

> We consider service-learning to be a course-based, credit-bearing educational experience in which students (a) participate in an organized service activity that meets identified community needs

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> and (b) reflect on the service activity in such a way as to gain further understanding of the course content, a broader appreciation of the discipline, and an enhanced sense of civic responsibility. This is in contrast to co-curricular and extracurricular service, from which learning may occur, but for which there is no formal evaluation and documentation of academic learning. (112)

Finally, the ideal service-learning project considers and addresses the specific needs expressed by the community partner and/or agency affiliated with the project (Eyler and Giles 1999).

The aim of this paper is to illustrate, through a case study, the applications of service-learning pedagogy for an advanced Spanish language course offered at a comprehensive liberal arts college and some of the unique outcomes that resulted. First, this essay will discuss how recent shifts in the objectives of higher education and foreign language instruction, such as the Association of American Colleges and University's (AAC&U) 2007 report on Liberal Education and America's Promise, as well as the MLA's 2007 report "Foreign Languages and Higher Education: New Structures for a Changed World" challenge language programs to explore new integrative teaching methods, such as service-learning. I will then discuss how service-learning pedagogy can address both these new objectives as well as the linguistic and intercultural goals of a foreign language course. Next, I will evaluate how specific course and curricular goals are achieved and enhanced through service-learning pedagogy and a partnership with Junior Achievement of Central Florida. By serving as instructors in a bilingual elementary school classroom setting and imparting the Junior Achievement curriculum of entrepreneurship and community development, advanced language student volunteers in this case study developed valuable linguistic and transcultural skills. Furthermore, they experienced moments of language negotiation with the Spanish-speaking elementary school students, solidarity with them in their struggles to master a second language, and felt empowered in their ability to apply their language skills in a hands-on service experience. Finally, the study will examine some of the project's limitations as well as future directions for the illustrated course and the role of service-learning pedagogy in language instruction.

1. Review of the Literature

1.1 Educating for Civil Engagement

Service-learning pedagogy, which traces back to the theories of engaged learning developed by John Dewey (1942) as well as Paolo Freire (1970), plays an important role in educating students for active and responsible citizenship. In the American liberal arts tradition, the role of the curriculum has been to prepare students for participation and leadership in society through a broad education (general education) in addition to the specialized, major curriculum. Boyer argues that beyond the individualistic goals of career and personal interest, higher education must instill in students a sense of responsibility to their community (1987: 67–68), and that institutions of higher education have a duty to connect their vast resources with social issues and transform the campus into "staging grounds for action" for solving these problems (1996: 32). The service-learning model achieves these objectives through engaged-learning experiences in the community paired with critical reflection. According to Astin, Vogelgesang, Ikeda, and Yee (2000), among the numerous outcomes for students in service-learning courses are a heightened sense of civic responsibility as well as an increased likelihood that they will pursue a career in a service field. Eyler and Giles (1999) maintain that service-learning leads to engagement, connection, and active citizenship (157). However, this call for civic action has not always been prevalent in higher education. Boyer and Levine (1981) argue that the curricula of institutions of higher learning in America have vacillated between a vocational focus on the needs of the individual student and his or her career, and an ever increasing focus on fostering this sense of social obligation and civic involvement:

> Each general education revival moved in the direction of community and away from social fragmentation. The focus consistently has been on shared values, shared responsibilities, shared governance, a shared heritage, and a shared world vision. To us, this is an important point. It suggests that the ebb and flow of general education is, in fact, a mirror of broader shifts in the nation's mood. (17)

Boyer and Levine (1981) suggest that historically our "nation's mood" reflects a desire for shared experiences for students in terms of the curriculum as well as with regards to engagement with the community. Today's college and university students echo that interest in civic engagement are more likely to have participated in volunteer activities before coming to campus, and as such, many already have experience with community service and volunteer programs. For example, according to the Corporation for National and Community Service (2006), levels of volunteering are at a 30-year high, and older teenagers, ages 16–19, volunteer at a rate of 28.4% (2). As they enroll in higher education, this trend of volunteer activity continues. The Corporation for National and Community Service (2006) also reports that "In 2005, approximately 30.2 percent of college students volunteered, exceeding the volunteer rate for the general adult population of 28.8 percent" (2).

The upward trend in volunteerism rates parallels trends in curricular reform movements in higher education. According to the National Leadership Council for Liberal Education and America's Promise's 2007 report titled *College Learning for the New Global Century*, one of the four Essential Learning Outcomes for students is "Personal and Social Responsibility, including civic knowledge and engagement—local and global, intercultural knowledge and competence, ethical reasoning and action, and foundations and skills for lifelong learning (anchored through active involvement with diverse communities and real-world challenges)" (3). Foreign language service-learning practitioners have also addressed the need to link personal and social responsibility to their courses. For example, in Pitzer College's Community-based Spanish Program, developed in 1999 by Ethel Jorge, students learned not only about language and culture, but about activism and community involvement as well (Jorge 2006: 111). Secondly, significant efforts have been made to standardize and legitimize the role of academic service-learning in higher education through organizations such as Campus Compact and the National Service-Learning Clearinghouse. For example, the Carnegie Foundation for the Advancement of Teaching offers a Community Engagement Classification, which provides a framework for colleges and universities to institutionalize their community engagement activities by aligning their curricular objectives with service and community based learning. Furthermore, the Carnegie Classification recognizes the value and legitimacy of community based and service-learning research conducted by faculty. Finally, institutions such as the University of Georgia and the University of Central Florida have even established community engagement norms in order to standardize and designate academic service-learning courses that form a part of their curriculum.

1.2 The Role of Language Educators in the New Global Century

How can language educators, then, teach "personal and social responsibility," continue the experiences of volunteerism and interest in community service that many of today's students already bring with them to campus, and align themselves with the curricular and research initiatives of AAC&U and the Carnegie Foundation? Service-learning and engagement with our local immigrant communities can effectively do so. While certain academic fields such as anthropology, sociology, nursing, and teacher education have traditionally enjoyed close ties between their curricula and engaged-learning experiences, language departments, for the most part, are a relative newcomer. Aileen Hale (1999) argues that despite the increase in the number of service-learning programs in the liberal arts curricula, language and culture classes have been slow to adopt these methodologies (14). The liberal arts context, with its focus on

innovative teaching and a commitment to developing critical thinking skills, would also seem to be fertile ground for integrative teaching approaches such as community based learning and academic service-learning. In recent years, however, the participation of language programs has grown significantly, as has the corpus of research on the topic. For example, studies related to service-learning and Spanish language instruction can be found in the American Association for Higher Education (AAHE) publication *Construyendo Puentes: Concepts and Models for Service-Learning in Spanish* (1999) as well as the AATSP Professional Development Series Handbook *Juntos: Community Partnerships in Spanish and Portuguese* (2004), and, most recently, Wurr and Hellebrandt's compilation *Learning the Language of Global Citizenship: Service-learning in Applied Linguistics* (2007), which has a broader scope, encompassing English as a second language instruction as well as foreign language instruction. Additionally, service-learning articles in the field have appeared in academic journals such as *Hispania* and *Foreign Language Annals*, as well as the *Michigan Journal of Community Service-Learning*. Two Spanish language instructional textbooks with a focus on community engagement have also recently been introduced on the market, namely *En comunidad* (2008) and *Comunidades* (2009). With an ever growing Hispanic population throughout the United States, an opportunity has arisen for Spanish language educators to tap into the vast linguistic resources available in the community while at the same time teaching students valuable lessons about civic responsibility and the challenges facing many Hispanics in our nation.

The increased integration of service-learning and community based learning activities in foreign language instruction also reflects a shift in the methods and goals of the foreign language curriculum. A recent report published by the MLA's Ad Hoc Committee on Foreign Languages (2007) notes that, traditionally, there have been two approaches to teaching foreign language learners: 1) to work toward native-level competency in the language and 2) to teach language in relation to the culture, literature, and history of the language studied.[1] The MLA report argues that language major programs should modify their approach given the changed global landscape in a post-9/11 world, noting the importance of teaching beyond linguistic objectives in order to also focus on translingual and transcultural competence:

> The language major should be structured to produce a specific outcome: educated speakers who have deep translingual and transcultural competence. Advanced language training often seeks to replicate the competence of an educated native speaker, a goal that postadolescent learners rarely reach. The idea of translingual and transcultural competence, in contrast, places value on the ability to operate between languages. Students are educated to function as informed and capable interlocutors with educated native speakers in the target language. They are also trained to reflect on the world and themselves through the lens of another language and culture. They learn to comprehend speakers of the target language as members of foreign societies and to grasp themselves as Americans—that is, as members of a society that is foreign to others. They also learn to relate to fellow members of their own society who speak languages other than English. (3–4)

Service-learning projects in local Hispanic communities provide departments and major programs opportunities for students to engage with native speakers, reflect on and understand cultural differences, and relate to the largest linguistic minority group in the United States. Although contact with native speakers can be easily facilitated by study abroad programs, students without the resources or the ability to participate in a semester-long or summer immersion program due to academic or work commitments would miss out on this valuable language learning experience. Additionally, interaction with native speakers in the local community through service-learning addresses the issue of access to the translingual and transcultural experiences that the MLA's report advocates, in addition to facilitating the linguistic goals encompassed by ACTFL's "Five C's" set of standards (1996), as demonstrated by Lear and Abbott (2008). Furthermore, the reflective component that is crucial to service-learning programs can also enhance the students'

understanding of specific content goals, such as the experience of Hispanic immigrants in the United States. Although few students demonstrate a radical change in perspective or life mission as a result of a service-learning experience, many do experience a transformation of their worldview and are more likely to be able to identify the locus of social problems and find solutions than their peers who did not participate in service-learning (Eyler and Giles 1999).

1.3 Service-learning and Foreign Language Instruction

Significant research in the field of service-learning and foreign language instruction has examined how the linguistic and intercultural goals of language courses can be advanced through critical reflection, increased motivation, and the opportunity for language production in authentic contexts with native speaker interlocutors. A key element to effective service-learning projects is reflection. Ash, Clayton, and Atkinson (2005) and Hatcher, Bringle, and Muthiah (2004) all claim that a successful service-learning course requires continuous, high quality, directed reflective assignments. In a language course, these assignments can be completed in the target language and serve as a vehicle for language acquisition through composition. Furthermore, through these written reflections, students integrate the course's learning objectives with their field experience. Additionally, Ash, Clayton, and Atkinson (2005) argue that, if properly designed, these reflective pieces can lead to more complex, higher order student learning, following Bloom's *Taxonomy of Educational Objectives* (1956).[2] For example, Lucía Varona (1999) describes the success of fostering interactive and critical knowledge in her elementary level Spanish classes through involvement in Santa Clara University's Eastside Project. However, one service-learning experience alone may not be enough to achieve this increased higher order learning. Eyler and Giles (1999: 125) argue that although high-level service-learning contributes to the development of critical thinking skills, multiple experiences are necessary for students to develop more significant cognitive development.

In addition to critical reflection, Hale (1999) posits that service-learning pedagogy is an effective technique because of its ability to increase student motivation for learning language (9). Chin-Soo Pak's study (2007) examines the numerous motivational strategies for language learning that are likely found throughout a service-learning course.[3] Furthermore, as Wilga M. Rivers (1986) argues, increases in both motivation and linguistic capacity can result from exchanges in meaningful contexts: "Students . . . achieve facility in using a language when their attention is focused on conveying and receiving authentic messages—messages that contain information of interest to speaker and listener in a situation of importance to both—that is, through interaction . . . between people who have something to share" (2). Merril Swain suggests that student language acquisition is best when the language learner is "pushed" to create comprehensible output (1985: 249), and later argues that output has a "potentially significant role in the development of syntax and morphology" (1995: 128). Furthermore, as Canale and Swain (1980) explain: "The second language learner must have the opportunity to take part in meaningful communicative interaction with highly competent speakers of the language, i.e. to respond to genuine communicative needs in realistic second language situations" (27). Sandra Savignon's study on communicative competence (1997) adds: "The development of the learners' communicative abilities is seen to depend not so much on the time they spend rehearsing grammatical patterns as on the opportunities they are given to interpret, to express, and to negotiate meaning in real-life situations" (xi). To that end, Overfield (2007) notes that "the central tenets of sociocultural theory align with service-learning pedagogy" (76) and argues that service-learning courses afford the language learner with the opportunity to participate in the creation of his or her own language experience (77).[4] Similarly, using the example of Purdue University's *Ayuda y Aprende*, Howard Grabois (2007) describes how sociocultural theory can be applied to service-learning pedagogy in that it creates environments that allow students to engage in language learning productively. Furthermore, these approaches provide

authentic communicative environments that allow for student growth in the area of translingual and transcultural competence, as recommended by the MLA report cited earlier. However, Lear and Abbott (2009: 314) claim that the instructor must make careful preparations in order to ensure a successful language experience in the field for students who may overestimate or underestimate their language abilities.

2. Methodology

Since 2006, an innovative service-learning project integrated as part of an advanced Spanish language course at Rollins College has combined language learning objectives with citizenship and leadership education through a partnership with Junior Achievement of Central Florida. Over the four year period, over 60 students from Rollins College have participated in this service-learning course, one section of which is offered every spring semester. This essay will now describe the structure, objectives, and learning outcomes of this project as it relates to the evolving role of service-learning pedagogy in language and culture instruction.

Rollins College is a comprehensive liberal arts institution in Winter Park, Florida, with an undergraduate population of roughly 1,700 students, in addition to several graduate programs and an evening undergraduate program.[5] With a general education foreign language requirement of one semester of intermediate-level instruction, a large percentage of students at Rollins are enrolled in language courses, with Spanish being the largest contingent. Additionally, the International Business major at Rollins requires significant language training, two courses at the intermediate level and two at the advanced level, and this program's students are especially interested in Junior Achievement's curriculum of entrepreneurship and community development. The institution's stated mission is to educate students for global citizenship and responsible leadership, and has a history of curricular innovation in liberal education.

Because of its location in the Orlando metropolitan area, Rollins has direct access to one of the largest and fastest growing Hispanic populations in the country. Orange County, Florida, has seen its Hispanic population rise to almost a quarter of the entire population, while neighboring Osceola County's Hispanic population is currently more than a third of the whole. Within this population, Puerto Ricans, both from the island as well as from the mainland, comprise the largest group. "During the 1990s, Orange and Osceola became the two leading destinations of Puerto Rican migrants, displacing the Bronx and other counties in New York, Pennsylvania, and Illinois" (Duany and Matos-Rodríguez 2006: 2). Although Puerto Ricans are the predominant Hispanic group in the area, there are also significant numbers of Cubans, Colombians, and Mexicans. However, the immediate area surrounding Rollins, the city of Winter Park, has a comparatively small Hispanic population. As such, for the most part, Rollins students need to leave the comfort zone of their campus in order to encounter the Hispanic community around them.

A course designed by the author of this article, SPN 302: Spanish for Advanced Communication, was developed in response to an expressed need by Spanish majors and minors for a language-centered class beyond the intermediate level. Before the creation of SPN 302, the only courses offered at the advanced level focused on literature, film, and culture, courses in which the students' language development was secondary to the content goals. The language level of the students in the SPN 302 course is at the 5th semester level (or higher), and it is not open to students with native proficiency. Through this course, students move from the plateau of intermediate-level communicative skills to an advanced level, with a focus on advanced conversation, composition, and oral expression. The spring semester of 2005 was the first time the course was offered, and, initially, there was no service-learning component to it, nor were there any curriculum-based service-learning opportunities in the institution's Hispanic Studies program. At the completion of the first semester the course was offered, however, the instructor decided that there was a need to have students engage with native Spanish-speakers in a meaningful, intentional, and mutually beneficial way. In other words, he sought to design

a program through which the students would benefit from using the target language, and the community partners would also stand to gain from their skills.

Some of the discussions and readings for this course centered on immigration issues as well as the question of how children learn English through dual immersion/bilingual education programs. One of the course goals, then, was for students to learn more about these topics not by reading about them, or by listening to their professor lecture about them, but rather by interacting with bilingual schoolchildren and practicing their own Spanish skills with them. Such an approach mirrors Susan Plann's (2002) Latinos and Literacy course at UCLA, which also integrates similar nonlinguistic learning outcomes. Furthermore, the course's objective of understanding the local Hispanic community in Central Florida would be greatly enhanced if the students were able to interact with immigrants and Hispanic children, and witness firsthand the educational system for English language learners. To this end, the Office of Community Engagement at Rollins College suggested a collaborative partnership with the organization Junior Achievement (JA) of Central Florida.

According to their website: "Junior Achievement uses hands-on experiences to help young people understand the economics of life. In partnership with business and educators, Junior Achievement brings the real world to students, opening their minds to their potential."[6] Junior Achievement is a world-wide organization that brings a curriculum of entrepreneurship, basic economics, and community development to children from kindergarten through high school. JA relies on volunteers from the community to come into the classroom and provide the instruction. The elementary school programs include six sequential themes for students in kindergarten through fifth-grade and two capstone experiences. The themes for each grade level include: Ourselves, Our Families, Our Community, Our City, Our Region, and Our Nation (see Appendix A). Although JA works in dozens of schools throughout Central Florida, Betty Astro, the Senior Director of Education and Strategic Alliances for JA's regional office, revealed that their curriculum was not reaching the students in the bilingual classrooms due to the lack of Spanish-speaking JA volunteers. Given their higher level language skills and the course goal of improving linguistic fluency through interaction with native-speaker interlocutors, the advanced language students in the SPN 302 course served as the Spanish-speaking volunteers for the JA partnership.[7]

Successful service-learning projects must closely integrate the service activity with the learning goals of the course. The Junior Achievement partnership with Rollins College has been an effective arrangement because the Rollins students have the opportunity to interact with and learn about the Hispanic community in an intentional way while at the same time sharpening their speaking skills through the experience of teaching the JA curriculum entirely in their target language, Spanish. For its part, JA provides the volunteers with all of the necessary instructional materials, including detailed and scripted lesson plans, handouts, activities, and accompanying illustrated story books. Since these materials were unavailable in Spanish, the Rollins students also had to put their linguistic skills into practice by translating the scripted lesson plans, activities, instructions, and stories from English into Spanish, which created a rich opportunity for functional and real-life uses of the language.

In order to ensure the students' motivation for the service-learning project, the distribution of the grade for the course should reflect the time commitment required for the service-learning project.[8] As such, the JA project comprises 15% of the student's final grade: 5% for the successful completion of five 50-minute JA lessons at local elementary schools, in addition to oral presentations to the class (in Spanish) in which students give a "status report" and reflection on the experience. The remaining 10% of the final grade was determined by the submission of one-page reaction papers (written in Spanish) responding to guided reflection prompts after the completion of each JA lesson, as well as one pre-service reflection, comprising six papers total. The final exam grade for the course also integrated the service-learning experience, 10% of which consisted of a take home essay/analysis/reflection (in Spanish) on the JA experience, graded for linguistic accuracy as well as for content and organization (details on the reflection

assignments can be found in Appendix B). By having the students complete all of the reflective components of the service-learning experience in Spanish, the language goals of the course remained preeminent.

To complete the feedback loop and ensure quality control of the project, the elementary school teachers submitted brief evaluations of the Rollins students' performance as JA volunteers. Also, a JA coordinator provided logistical support, including coordination of the students' and teachers' schedules for class visits, and placed each Rollins student with a teacher at one of the two partner elementary schools in the area. Finally, when the schedule permitted, the instructor conducted site visits to observe the students as they taught the JA lesson.

3. Results and Discussion

The SPN 302/Junior Achievement service-learning program has achieved a number of the learning objectives outlined earlier in this essay. First of all, the collaborative project with Junior Achievement directly addresses Rollins College's broader goal of "Educating students for global citizenship and responsible leadership." By motivating students to engage with their local and global communities, academic service-learning programs such as the SPN 302 partnership with JA can move students towards becoming more active and responsible citizens with the linguistic skills necessary to engage with a broader, global community. Wurr and Hellebrandt (2007: xxxii) declare that the knowledge of multiple languages is a necessity for global citizenship because of the greater access to the global community permitted by language acquisition. Furthermore, this experience can serve as a launching pad for students to begin lives of social activism and engaged citizenship beyond the course and graduation (Astin, Vogelgesang, Ikeda, and Yee 2000). For example, students who have taken the SPN 302 course have gone on to participate in other campus service projects such as teaching Spanish at elementary schools or field research on migrant health issues, among other projects. Another former participant, currently in dental school, created a dental hygiene program for Hispanic children in the community as her senior thesis project. However, it should be noted that not all SPN 302 participants have gone on to lead lives of service, and tracking the long-term effect of one service-learning project among numerous other experiences presents its own unique challenges.

The JA service-learning project also enhances the course's linguistic and communicative goals, including the translingual and transcultural competencies discussed in the MLA's report, in addition to increasing student motivation for language learning through their interactions with native speakers. Due to the need to use Spanish in the JA classroom in front of a live audience, the study of the language has relevance and immediacy for the students, as suggested by Pak (2007). It also has a very pragmatic goal: the student's JA lesson will not be successful unless he or she can effectively communicate in Spanish. Students realize that in order to engage with the real Spanish-speaking world, they must be able to improvise, speak without relying on textbooks or dictionaries, and negotiate meaning with his or her interlocutor. Students were given a detailed JA curriculum in English; however, they were instructed to not simply translate the lesson plan into Spanish in order to replicate the natural speech patterns of their students. Furthermore, the students noted in their written reflections that they were unable to anticipate the questions raised in class by the children, linguistic interactions during the class activities, or requests for clarification. One student writes in her final exam essay:

> I use Spanish as an integral part that adds value and experience to my International Business major. In order to really work in the field of international business one needs to speak one or more foreign languages fluently, so that one can actually conduct business and speak with foreign people that he or she will have to [do] business with. Additionally, one must know a little bit about other cultures and have sensitivity to foreign people and situations. The experience I had with JA gave me the advantage of being able to practice my Spanish speaking skills, translat-

> ing the things I need to say in the moment I think them, rather than planning everything I say beforehand. This is important because in important conversations I will not be able to plan out how to say things, or whip-out my trusty dictionary. I tried to take advantage of this opportunity to expand my oral skills with people who really don't speak any English.[9]

Another student observes that, although translation was valuable in preparing for the class, improvisation in a second language was often necessary when teaching the lesson:

> Also, conducting a class allows for practice with coming up with things to say on the spot. In a paper or written assignment, we have time to think about exactly what we want to say and even look up how and what to say. In a conversation, this is [not] possible so the experience of teaching gives great practice because you do have a lesson plan as a guide of what you will say but students have questions and other things need to be addressed so you are forced to step out of the pre-planned comfort zone and think spontaneously which is how real conversations are carried on in everyday life when you would actually use your Spanish skills.

In other words, by not being able to rely on the instructor or classmates to help out when he or she is unable to communicate effectively with a native speaker, the student must develop strategies for communicating his or her message; in this case, the JA lesson. Another student reflects on the empowerment of the Spanish-speaking students who suddenly find themselves in a position to help their JA volunteers with the Spanish language:

> I believe the JA program really helps a language learner get over their fears of saying things correctly. Children are very forgiving and they love to help you learn. I think it is beneficial to their self-esteem to be able to assist someone in a leadership role and it is beneficial to us because it's not as intimidating to have a 6-year-old tell you that you're wrong as it is with a professor or someone on your same level.

Whereas the figure of the professor as the primary interlocutor in the linguistic exchange with a language learner can instill a fear of saying things incorrectly, as the previous student notes, creating language with a child as the primary interlocutor further facilitates the production of real language. This reflects the MLA's proposal for a shift in emphasis from grammatical accuracy and native fluency to translingual competence. As a result, much in the same way study abroad and immersion experiences heighten language acquisition and translingual skills by removing the student from a less natural classroom environment that is directed by the instructor, the student of an integrated community engagement project takes ownership of his or her language learning.

The use of the second language in a practical, applied setting also helped participants to visualize career and professional goals linked to language learning. For example, a Spanish major from the class wrote in her final exam reflection essay: "Due to this program I have a very clear vision of the possibilities that lay ahead thanks to my Spanish major. I hope to one day go on into the realm of immigration law, how more pertinent could this project have been for someone like me?! I was able to witness firsthand the product of immigration and an important aspect of the immigrant's daily life."

In addition to providing opportunities for authentic language production in an immersion environment, the Junior Achievement project was effective in teaching students about Hispanic culture and the issues facing immigrants in our local community. For example, one of the reflection assignments for the students was to discuss the culture of a bilingual classroom in comparison to their own experiences as an elementary school student. One of the points raised by a student was that the Hispanic students tended to be more talkative in class and were more affectionate with one another. This student's observations were reiterated in one of the class's regular discussions in which students share observations and insights with their classmates about their JA project. Another discussion related to the JA experience arose from a class reading about bilingualism and the use of Spanglish in our society.[10] One student remarked:

> One of the most rewarding things about participating in JA was exactly how much I learned about the Central Florida community. The students in my 5th grade classroom were from diverse cultural and economic backgrounds, and all of them had varying degrees of fluency in Spanish and English. It allowed me to see firsthand how children of Hispanic immigrants navigate issues that arise when living in [a] bilingual world, and how the development of a hybrid identity occurs. I also learned more basic demographic information about the Central Florida Hispanic population, and from what countries many people emigrate.

These insights and reflections illustrate how students learn about the greater Hispanic community as well as some of the challenges that second language learners in the Orlando area face in a real, tangible way, rather than through a professor's lecture or through a textbook talking about them in the abstract. Furthermore, by trying to communicate with English language learners in Spanish, these students understand firsthand how difficult it is to communicate in a foreign language, and will perhaps develop empathy for English language learners in their community. One student expresses her solidarity in the following excerpt from her final reflection essay:

> The Service Learning project that we did in our Spanish for Advanced Communication class turned out to be an experience that I will never forget. At first I was a little nervous since I really didn't know what to expect from the project. I was also nervous about teaching a group of young Spanish speakers in a language other than my native one. All it took was the first lesson to calm my nerves. The students, a group of adorable first graders, were all so excited to have a new face in their classroom teaching them new things. I would imagine that part of the excitement, possibly even subconsciously, was being able to see another person, a Caucasian adult, in the process of learning a foreign language, just as they are. Only I was trying to learn their language. I think this was extremely important, it shows them they are not alone in their struggle of acquiring a new language.

4. Limitations and Future Directions

While the JA partnership with Rollins College has addressed many of the objectives of effective service-learning and language courses in an era of increased civic awareness in higher education, there are areas where this program can be improved as it addresses its challenges. One of the most difficult obstacles to developing any off-campus service-learning experience is transportation. As mentioned earlier, Winter Park, the community in which Rollins College lies, has a proportionally small Hispanic population. Consequently, students must travel a significant distance to the schools with bilingual education programs. With traffic, it can take a student over 30 minutes to reach the elementary school where he or she is to teach. Another problem that has arisen with the Junior Achievement program has been scheduling and communication between the elementary school teachers and the Rollins students. Because teachers are often overwhelmed with numerous responsibilities, at times it is difficult for them to coordinate their schedule with the students in order to open up their classrooms to the JA volunteers for 50 minutes. An additional factor that can complicate any service-learning collaboration with elementary schools is the issue of standardized testing. During the spring months in Florida, schools prepare for Florida's Comprehensive Assessment Test (FCAT), an important statewide educational evaluation linked to each school's performance-based funding. Understandably, during FCAT preparation, teachers may be unable to give up instructional time for JA volunteers to come to class, further complicating the logistical aspects of the program. In spite of these difficulties, however, year after year the same elementary schools request that Spanish-language Junior Achievement volunteers return to their classrooms. Furthermore, it should be noted that in conversations with the school teachers, many expressed the welcomed addition of a social studies curriculum to their classroom.

One of the most interesting language issues to arise in the program has been the use of English by the elementary school students. These English language learners are very motivated

to practice English at any opportunity they can, and, depending on the level of the students, some classes have already transitioned to predominantly English language instruction. Therefore, when the Rollins volunteers came to the classroom, some of the children wanted to practice their English, whereas our students were there to practice Spanish. As a result, an interesting language negotiation between the two parties takes place whereby the children help the SPN 302 students with vocabulary and pronunciation, and vice versa. For example, one student commented in an e-mail sent to me months after the semester had ended: "The program allowed me to be in an environment where I felt comfortable speaking to a group of native speakers without feeling nervous about my abilities. If I made a mistake, the students helped me just as I would help them if they needed a word in English. In this respect, we developed a mutually helpful learning environment that was comfortable for everyone involved." However, the use of English by the English language learners also had the potential to undermine the Rollins volunteers' faith in their Spanish skills. Lear and Abbott (2009) observe that "CSL students may interpret a native Spanish-speaker's use of English as a judgment of their Spanish and then lack the confidence to return to Spanish" (314) and propose a series of steps to ensure that the expectations of the students and community partners are in better alignment.

Another issue that affects all service-learning practitioners, including in this particular study, is the reliability of the student feedback and reflection. Eyler and Giles (1999: 201) note that sometimes students participating in academic service-learning may feel pressure to report positive experiences to their faculty member for fear of otherwise seeming critical of the project and consequently receiving a lower grade. Additionally, if the majority of their peers respond positively to the program, some students may also hesitate to express any negativity, thus calling into question the veracity of their feedback (201). For this reason, although some of the written reflections comprised a portion of each student's grade, final program evaluations were turned in anonymously, with credit for completion being given at the moment it was turned in. In other words, just as with any service-learning project, language-based community engagement programs and their evaluators need to be cognizant of this particular phenomenon.

As discussed earlier, given the importance of critical reflection to the effectiveness of service-learning programs, another area for future improvement is the depth of reflection produced by the students. In the first few attempts at the JA program, the instructor used vague, open-ended prompts such as "reaccionar" and "reflexionar". On numerous occasions, the students responded with summaries of their lessons with the occasional opinion, which is far from the higher order critical thinking responses discussed by Ash, Clayton, and Atkinson (2005). Therefore, the first few reflection prompts in the semester were geared more towards narrative and emotional responses, which provided an opportunity for practice with the past tenses, whereas the latter targeted more metacognitive and analytical responses.

Another limitation to a small scale case study such as the one described in this article is the difficulty of measuring and quantifying student outcomes both after taking the service-learning course as well as after graduation. Some students will not be able to fully process the experience until months or years after completing the course. Consequently, these learning outcomes will be missed by the assessor. For example, it would be of interest to know if students who participated in the Junior Achievement program later on in life demonstrate a deeper understanding of the people behind immigration statistics than those who participated in traditional language and culture courses.

The final challenge that this study has encountered has been the lack of a control group. Because of the small size of the Hispanic Studies Program at Rollins and the tremendous need for course offerings at the elementary and intermediate levels, there has only been one section of SPN 302 offered annually. Consequently, the author has not been able to compare the learning outcomes of a SPN 302 class that participated in the JA program with a section that does not include the service-learning component. Nonetheless, the reflective responses and course evaluations do indicate an improved level of confidence in the students' language production

abilities and increased vocabulary acquisition, in addition to the development of intercultural and communicative skills.

5. Conclusions

Because of its national and global reach, partnership with Junior Achievement can happen on most any college or university campus. As the Census 2000 data suggest, Hispanic communities can be found in most every state in the country as well. The crucial element to duplicating this project elsewhere is finding a JA office that works with schools with significant Hispanic populations and/or bilingual education programs. While having the students prepare and teach the JA lessons in Spanish gives the project a linguistic focus, other service-learning projects that do not have this intensive language element can be just as effective in achieving the cross-cultural goals and citizenship education component of most curricula.

Service-learning in a Spanish language course can also be a part of the greater dialogue about the importance of engaged and experiential learning in higher education and lead to interesting cross-disciplinary programs for students. Ethnographies and interviews conducted in Spanish present obvious links with colleagues in anthropology, and partnerships with teacher-training programs in English as a second language offer a natural fit as well. Having Spanish majors and/or minors participating in these types of activities moves them beyond the study of literature, which has been the primary focus of most traditional Spanish programs, and results in learning outcomes related to citizenship and leadership, as described earlier.[11] Language-based service-learning projects similar to the partnership with Junior Achievement hold limitless opportunities for the academic departments, colleges, and universities that commit to these endeavors.

In conclusion, the Junior Achievement project has demonstrated how students in a service-learning project need to engage in their own language learning, as they are also asked to reconsider their assumptions about bilingual education. Furthermore, these types of projects can instill in them a sense of social responsibility that will perhaps lead to lives of ethical leadership in our communities. There are numerous vehicles available for language instructors to achieve these outcomes, and service-learning is but one of them. Given the new expectations being placed on language departments to teach students more than conversational skills and grammatical structures, and given the broader institutional goals of preparing students for active roles in their communities, conventional approaches to language instruction may not suffice. Moreover, by using instructional frameworks such as the Carnegie Foundation's Community Engagement Classification, foreign language departments can legitimize the work of foreign language service-learning practitioners, in both service-learning research and pedagogy, and contribute to their respective institution's community-based educational objectives. Finally, in their ability to enhance student learning and inspire lives of service and leadership, engaged-learning and service-learning projects hold the key to the future success of language programs and institutions of higher education.

NOTES

[1]For the complete report, see "Foreign Languages and Higher Education: New Structures for a Changed World."

[2]Higher order educational objectives in Bloom's knowledge-based goals include application, analysis, and synthesis. The lower order objectives include knowledge and comprehension. Ash, Clayton, and Atkinson (2005) use service-learning reflection as a means to bringing students to these higher order learning objectives through targeted response prompts and have developed a method to evaluate student writing accordingly.

[3]According to Pak (2007: 44), these include the students' need to improve their Spanish in order to provide service, direct contact with native speakers, and collaboration with classmates on their service-learning project, among others.

[4]Overfield (2007) defines sociocultural theory in language acquisition: "This perspective emphasizes that the learner is inextricably linked to the cultural and historical conditions in which he or she learns and maintains that the learner is the single most powerful influence on her or his own learning" (59).

[5]According to institutional data, the demographic of the student population at Rollins College is 12% Hispanic, and 69% white, non-Hispanic. In terms of the student body's socioeconomic profile, over 65% of the students receive scholarships and financial aid. For more information about Rollins College, consult its website at «www.rollins.edu».

[6]For more information about the Junior Achievement program, consult its website at «www.ja.org».

[7]Due to the success of the partnership between Rollins College and Junior Achievement of Central Florida, JA has created a similar partnership with the Spanish faculty at the University of Central Florida.

[8]For the students, this project represents a major time commitment (lesson planning, transportation, coordination with the elementary schools), and, as such, an extra academic credit was attached to the course, a real-life language lab of sorts. In addition to the three regular 50-minute meeting times, another 50 minutes of in-class time was added to the course in order to justify the extra credit. This class time was dedicated to student presentations, which reflected on the experience, translation workshops, collaborative work, and logistical coordination. Furthermore, given the significant time and effort required for this project, it only made sense that the students' grade for the course would reflect the time put into the service-learning component.

[9]At the end of the course, I request that students turn in a final reflection essay that counts as part of their final exam grade. These essays are written in both English and Spanish, whereby the English version is used for data recording and reporting purposes, and the Spanish is graded for grammatical accuracy and organization as part of the exam. Unless otherwise noted in brackets, all student quotes in this study are in their original words, including grammatical and spelling errors, and do not represent translations of their work from Spanish to English in order to accurately represent their thoughts and ideas.

[10]The text used in this particular year's course was *Conversación y Controversia*, 5th ed., which contained an article about bilingualism and Spanglish.

[11]The MLA report "Foreign Languages and Higher Education: New Structures for a Changed World" (2007) suggests that, since very few language majors go on to doctoral programs in literature or linguistics, the structures of language majors should move away from literature-focused curricula. Service-learning projects are more easily integrated in courses more focused on linguistic and cross-cultural competence, such as SPN 302.

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APPENDICES

Appendix A: Junior Achievement Elementary School Programs: Overview

(http://www.ja.org/programs/programs_elem_overview_obj.shtml)

JA's elementary school programs are the foundation of its K–12 curricula. Six sequential themes, each with five hands-on activities, as well as an after-school and capstone experience, work to change students' lives by helping them understand business and economics.

Ourselves® uses compelling stories read aloud by the volunteer, along with hands-on activities to demonstrate helping, working, earning, and saving. Five required, volunteer-led sessions. Recommended for kindergarten.

> **Concepts**—barter, benefit, buying, choices, consumer, costs, earning, entrepreneurs, giving, goods, incentives, income, money, resources, rewards, saving, scarcity, selling, spending, voluntary exchange, wants, work.
>
> **Skills**—abstract thinking, coin recognition, decision-making, drawing, following directions, interpreting information, listening responsively, matching, responsibility, sequencing, teamwork.

Our Families® emphasizes the roles people play in the local economy and engages students with activities about needs, wants, jobs, tools and skills, and interdependence. Five required, volunteer-led sessions. Recommended for first grade.

> **Concepts**—business, choices, consumers, economic institutions, employment, family, incentives, income, interdependence, jobs, needs, resources, scarcity, skills, tools, voluntary exchange, wants, work.
>
> **Skills**—analyzing information, decision-making, differentiating, drawing, following directions, interpreting symbols, listening responsively, making observations, map reading, matching, teamwork.

Our Community® explores the interdependent roles of workers in a community, the work they perform, and how communities work. Five required, volunteer-led sessions. Recommended for second grade.

Concepts—banking, business, choices, circular flow of money, community, division of labor, economic institutions, goods, government, incentives, interdependence, jobs, money, productivity, taxes.

Skills—comparing, critical thinking, decision-making, identifying choices, listening responsively, making observations, matching, problem-solving, role-playing, teamwork.

Our City® studies careers, the skills people need to work in specific careers, and how businesses contribute to a city. Five required, volunteer-led sessions. Recommended for third grade.

Concepts—banking, business, careers, city, consumer, economic institutions, entrepreneur, incentives, income, jobs, money, producers, quality, resources, skills, specialization, zones.

Skills—applying information, conducting research, decision-making, filling out forms, interpreting directions, map reading, math computations, news writing, role-playing, teamwork.

JA More than Money® teaches students about earning, spending, sharing, and saving money, and businesses they can start or jobs they can perform to earn money. Six required, after-school, volunteer-led sessions. Recommended for grades 3–5.

Concepts—advertising, banking, business planning, consumer, deposit, earn, employee, estimate, expense, goods, income, market research, money management, profit, role model, save, self-employed, service, share, spend, withdrawal, work ethic.

Skills—active listening, analysis, applying information, brainstorming, chart data, compare and contrast, computation, critical thinking, deductive reasoning, decision-making, drawing, evaluating data, follow written and verbal instructions, group work, mind-mapping, problem-solving, recording deposits and withdrawals, role-playing, self-assessment, taking turns, teamwork, vocabulary building.

Our Region® introduces the relationship between the natural, human, and capital resources found in different regions and explores regional businesses that produce goods and services for consumers. Five required, volunteer-led sessions. Recommended for fourth grade.

Concepts—business, choices, economy, exchange, expenses, goods, incentives, income, investment, products, profit, region, resources, risk, scarcity, services, specialization, taxes.

Skills—comparing, compiling data, conducting research, decision-making, differentiating, giving reports, interpreting data, math computations, problem-solving, reading, teamwork, understanding symbols.

Our Nation® provides practical information about businesses' need for individuals who can meet the demands of the job market, including high-growth, high-demand jobs. Further, it introduces the concept of globalization of business as it relates to production materials and the need for students to be entrepreneurial in their thinking to meet the requirements of high-growth, high-demand careers worldwide. Five required, volunteer-led sessions. Recommended for fifth grade.

Concepts—advertising, capital resources, career preparation, communication, competition, corporation, demand, employees, employers, engineering, entrepreneur, free enterprise, global competition, goods, high-growth, high-demand

jobs, human resources, natural resources, opportunity costs, partnerships, price, products, profit, resources, resume, scarcity, services, skills, sole proprietorship, specialization, stock, stockholders, supply, technology, technophile, technophobe.

Skills—addition and subtraction, brainstorming, conceptualizing and designing advertisements, creative thinking, critical thinking, decision-making, drawing conclusions, estimating, evaluation, following directions, graphing and graph interpretation, listening, map reading, problem solving, reading and writing, reasoning, role-playing, teamwork, verbal communication, working in groups.

JA BizTown™ provides a simulated community where students assume the roles of workers and consumers. Follows a series of classroom sessions about business and jobs. In-school, teacher-led activities; pre- and post-on-site experience. Recommended for fifth grade.

Concepts—banking, business, careers, charitable giving, citizenship, competition, conservation, consumers, demand, division of labor, employment, exchange, goods, marketing, markets, money, needs, opportunity costs, producers, production, quality, resources, saving, scarcity, services, skills, specialization, supply, wants.

Skills—analysis, applying information, budgeting, cause and effect, critical thinking, computation, data collection, decision-making, following directions, graphing, interpersonal communication, listening, negotiation, observation, planning, predicting outcomes, problem-solving, reading, research, role-playing, setting goals, spending, taking responsibility, teamwork.

All JA programs are designed to support the skills and competencies identified by the Partnership for 21st Century Skills. These programs also augment school-based, work-based, and connecting activities for communities with school-to-work initiatives.

Appendix B: Reflection Prompts for Service-Learning Project

SPN 302
Primavera 2009
Reflexiones de JA

Reflexión 1: Observación de la clase

- ¿Cómo era la clase? ¿En qué idioma se enseñaba la clase? ¿Es similar a o diferente de tu escuela primaria?
- ¿Es la primera vez que trabajas como voluntario/a?
- ¿Por qué crees que es importante servir a nuestra comunidad?

Reflexión 2: Lección 1

- ¿Cómo reaccionaron los estudiantes a tu presencia? ¿Estaban emocionados? ¿Les gustó que les hablaras en español?
- ¿Qué fue *lo más difícil* de la experiencia para ti? Describir algunas de las actividades de la lección.

Reflexión 3: Lección 2

- ¿De dónde son los estudiantes de tu clase? ¿Pueden hablar inglés? ¿A qué nivel?
- ¿Qué piensas de la educación bilingüe?
- ¿Qué fue *lo más difícil* de la experiencia para ti? Describir algunas de las actividades de la lección.

Reflexión 4: Lección 3

- Describir la relación que tienes con los estudiantes. ¿Qué piensan ellos de tener un estudiante universitario en su clase?
- ¿Qué fue *lo mejor* de la experiencia para ti? Describir algunas de las actividades de la lección.

Reflexión 5: Lección 4

- ¿Crees que estás mejorando tu nivel de español como resultado de la actividad de JA? ¿Por qué? ¿Qué cambios has notado en tus habilidades lingüísticas?
- ¿Qué fue *lo mejor* de la experiencia para ti esta semana? Describir algunas de las actividades de la lección.

Reflexión 6: Lección 5

- ¿Crees que enseñar como parte de JA ha sido una experiencia positiva? ¿Por qué? ¿Por qué no?
- ¿Crees que todo estudiante de lengua debería ayudar a la comunidad? ¿Por qué? ¿Por qué no?
- ¿Cuáles son algunas de las mejores memorias que te llevarás de la experiencia?

Predicting Changes in Cultural Sensitivity among Students of Spanish during Short-term Study Abroad

Rob Martinsen
Brigham Young University, USA

Abstract: Short-term study abroad programs of less than a semester are becoming increasingly popular among undergraduate students in the United States. However, little research has examined the changes in students' cultural sensitivity through their participation in such programs or what factors may predict growth and improvement in such areas. This study measured students' cultural sensitivity before and after a six week study abroad program and found a small but significant increase in students' cultural sensitivity, with time spent interacting with native speakers while abroad predicting such increases. Interestingly, students' skill in oral Spanish, motivation, and relationship with a host family did not predict improvements in cultural sensitivity. Results also suggest that there may be an optimal amount of interaction with native speakers that is beneficial for gaining cultural sensitivity for students abroad.

Keywords: culture learning, immersion, interaction, international education, Spanish as a foreign language, Spanish language learning, study abroad

Introduction

Participation in study abroad is increasing rapidly among college students in the United States, and Spanish and Portuguese-speaking countries are among the most popular destinations. Of the twenty most commonly visited countries by students from the United States, seven were Spanish or Portuguese-speaking countries, the most of any language group (Institute of International Education 2008). More and more faculty, administrators, and employers consider international experience an essential part of students' preparation for their future lives and are pushing for students to enhance their education by spending time studying abroad.

While much research has been dedicated to linguistic outcomes of participation in study abroad (Sieloff-Magnan and Back 2007; Segalowitz and Freed 2004), and some to understanding what factors relate to linguistic gains in study abroad (Brecht et al. 1993; Brecht and Robinson 1993; Isabelli 2001) relatively few studies have looked at improvements in areas related to culture such as cultural sensitivity (Medina López-Portillo 2004; Wilkinson 1998a; Bacon 2002). Cultural sensitivity has been defined by Hammer et al. (2003) as "the ability to discriminate and experience relevant cultural differences. . ." (422). A similar definition was provided by Medina-López Portillo (2004), who claims that intercultural sensitivity is "an individual's psychological ability to deal with cultural differences" (180).

According to the author's review of literature, no studies have investigated what factors predict improvements in cultural sensitivity during university-level study abroad programs. This seems a meaningful avenue for research since promoting cultural understanding is one of the central goals of second or foreign language teaching. As stated in the American Council on the Teaching of Foreign Language's Standards for Foreign Language Learning, students should understand the "relationship between the practices and perspectives of the cultures studied" as well as "the products and perspectives" (National Standards). Additionally, cultural immersion in the products, practices, and perspectives of the host culture is one of the most notable differ-

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ences between study abroad and classroom-based language learning. Further research in this area is needed so that faculty and administrators can ensure that students of Spanish are able to maximize their cultural learning in addition to their linguistic gains while abroad.

The lack of research on improvement of cultural sensitivity in short term study abroad is even more noteworthy given the fact that the majority of students are spending two months or less in the target country. In the past, most students would spend a semester or a year abroad; currently, however, 52% of the roughly 200,000 students who go abroad spend 8 weeks or less (IIE). This means that most study abroad programs now have significantly less time to help their students gain an understanding of and ability to deal with cross cultural differences that students from the United States encounter when visiting a Spanish-speaking country. This study will seek to answer two basic questions: 1) what changes do students in short-term study abroad programs experience in their cultural sensitivity?, and 2) what factors predict improvements in this area during these short-term programs?

Literature Review

Culture Learning and Study Abroad

As mentioned previously, increasing cultural knowledge has long been considered a key goal of instruction in foreign languages. Initially, culture teaching was limited to historical events or the fine arts produced by native speakers of the target language, often called big 'C' culture (Lange 1998). However, around the 1960's, a shift occurred toward teaching culture that was more anthropological or sociological in nature and that centered attention on the patterns of daily life among speakers of the target language. Such a focus was often referred to as little 'c' culture (Moraine 1983). The author's personal experience with study abroad suggests that such programs attempt to teach both types of culture, with big 'C' culture taught through academic courses and frequent excursions to significant historical or artistic monuments and little 'c' culture to be acquired by students through living with a host family and the activities of daily life.

Little 'c' culture is more closely related to the type of cultural sensitivity mentioned previously, where people from one culture are able to overcome cultural differences and successfully engage those of other cultures. Study abroad is widely considered to be a unique opportunity to learn little 'c' culture and develop cultural sensitivity because students can witness firsthand the way of life of speakers of the target language (Day 1987; Engle and Engle 2004; Wilkinson 1998a, 1998b).

Due to its increasing utility in today's globalized world, cultural sensitivity has been examined in many disciplines beyond foreign language teaching. In each of these arenas, instruments have been formulated for increasing and measuring cultural sensitivity in ways that are tailored to the needs of that setting. For example, one study reviewed the top ten instruments for measuring cultural sensitivity in medical settings in the United States (Kumas-Tan et al. 2007). The authors found that these measures focused on the abilities of the mostly white practitioners to successfully navigate the racial and ethnic differences between them and their patients. Other common measures include the Cross-cultural Adaptability Inventory, which measures skills thought to be relevant to effective cross-cultural interaction, including emotional resilience, flexibility/openness, and personal autonomy (Kelley and Meyers). This instrument is helpful in deciding if a person will be successful in cross-cultural environments, such as corporate settings requiring international travel.

These efforts to measure and improve cultural sensitivity in a wide variety of disciplines underscore the value of helping students to develop cultural sensitivity as a professional and life skill. Many of these studies indicate that cultural sensitivity can be developed through classroom teaching, simulations of cross-cultural interaction, and sojourns abroad (Cushner 1986; Grant 2006; Loo 1999).

In educational settings, the Inventory of Cross-cultural Sensitivity, or ICCS (Cushner 1986), examines five areas considered germane to cross-cultural interaction: empathy, attitude toward others, intellectual interaction, behavior, and cultural integration. Like most of the scales mentioned here, the ICCS uses Likert scale items to elicit self-report data. It has been useful in indicating changes in cultural sensitivity due to experiences abroad and has been used with student populations in research and training (Grant 2006; Loo 1999), making it a suitable tool for the present study.

The ICCS will be used in this study to measure students' gains in cultural sensitivity particularly with regards to short-term programs. This will add to the existing research on study abroad particularly with regards to short-term programs. To date, only two studies have explicitly investigated culture learning in a short-term study abroad program (Allen, Dristas, and Mills 2006; Medina López-Portillo 2004). Although both found that students in short-term programs experienced improvements in their intercultural sensitivity, they stopped short of explaining why some students made greater progress than others in this key area of learning. With so many students participating in short-term programs abroad, it is imperative to understand how these programs affect cultural sensitivity. The remainder of the literature review will discuss various aspects of study abroad that may be indicators of growth and improvement in cultural sensitivity.

Factors that Predict Improvement in Cultural Sensitivity

Because few studies have attempted to discover what factors might predict the changes that students will experience with regards to cultural learning during study abroad in Spanish-speaking countries, the present study will be somewhat exploratory in nature. However, there are good reasons to hypothesize that the following factors might impact students' cultural sensitivity: language skills, motivation to learn the target language, interaction with native speakers, and relationship with host family.

Language Skills

Study abroad programs are often seen as an ideal way for students to be immersed in the target language and culture. Over several decades, research has documented the changes that students experience in their language skills through study abroad. John Carroll (1967) was one of the first modern researchers to note the impact of study abroad. His frequently cited study measured the language skills of a large sample of students majoring in a variety of languages in universities across the United States. He found that, regardless of the language being learned, the amount of time spent abroad was one of the factors most strongly associated with the skill level of the students. His findings gave students who had not studied abroad little hope of attaining high skill levels. He states: "Those who do not go abroad do not seem to be able to get very far in their foreign language study, on the average, despite the ministrations of foreign language teachers" (137). Indeed, much of the subsequent research on study abroad demonstrates that, despite a wide variety of outcomes, students often experience gains in proficiency through their participation in these programs (see Brecht et al. 1993; Freed, Segalowitz, and Dewey 2004; and Yager 1998).

Some research has also been dedicated to the way that students' skill in the target language prior to departure may affect how much improvement they make during study abroad. Most studies find that the less developed students' language skills are prior to going abroad the greater their overall improvement in language skills. For example, Brecht, Davidson, and Ginsberg's (1993: 9) analysis showed a strong negative relationship between predeparture levels in all of the skills (reading, listening, and oral proficiency) with postprogram levels in each measure. This analysis supports the idea that students with less initial skill made greater improvements than those at more advanced levels.

However, the present study seeks to determine which factors predict the gains that students will make in their cultural sensitivity through their participation in study abroad. The research cited in this section suggests that lower levels of starting language proficiency correlate with greater improvements in language skills than students who began with higher levels of proficiency. On the other hand, higher starting levels of proficiency may predict more growth in terms of cultural sensitivity because more proficient students are more likely to spend time with members of the target culture. A qualitative study by Brecht and Robinson (1993: 13) found that students with higher predeparture skill levels tended to spend more time speaking entirely in Russian than did those at lower levels. This suggests that students with more advanced language skills would make greater improvements in their cultural sensitivity because they would spend more time in contact with native speakers and, in turn, gain more ability to understand and overcome cultural differences.

Motivation to Learn Target Language

Motivation is one of the most widely studied variables related to second language acquisition. Dörnyei (2000: 521) states that motivation theories attempt to explain three parts of human behavior: why one chooses to do something, why one persists in that action, and the effort that one expends doing so. Various scholars have asserted that motivation has a major impact on the way students engage in language learning in general and study abroad in particular (Dörnyei 2005; Isabelli 2001; Masgoret, Bernaus, and Gardner 2000; Masgoret and Gardner 2003). The importance of motivation in language learning is underscored by the results in an article by Skehan (qtd. in Gass and Selinker 2001: 345) who found that motivation was an influential variable in language learning, second only to aptitude.

Masgoret and Gardner (2003) found that motivation was the single greatest predictor of successful language learning. Their meta-analysis of over 75 pieces of research found that motivation was a better predictor of achievement in the target language (L2) than an instrumental or integrative orientation, or attitudes toward the learning situation. In these studies, motivation was generally measured using Gardner's widely accepted motivational intensity scale, which will be used in the present study in a slightly modified form.

Research addressing students' motivation to learn a second language has also revealed that one of their principal motivations to learn a language is the desire to connect with and understand speakers of the target language (Dörnyei 2006; Gardner 1985). For example, Gardner conceptualized motivation as either integrative or instrumental with integrative motivation referring to a desire to participate in another groups' cultural activities and way of life. An instrumental orientation refers to a desire to learn a second language in order to improve one's economic situation, pass a standardized test, or study a specific profession. Studies by Cook (2001: 116) and Coleman (qtd. in Coleman 1998: 195) have found that in many contexts motivation made up of a desire to understand and successfully interact with members of the target culture is the type of motivation that best predicts success in language learning. Similarly, in Shedivy's qualitative work, students also indicated that "blending in" while abroad and a "desire to immerse" themselves in the target culture were powerful motivations in their quest to achieve fluency in Spanish. Dörnyei (2006) found that integrative motivations become more influential as students become increasingly advanced in their language studies.

The studies mentioned here consistently point to the power of integrative motivation in successful language learning. This conclusion led the author of the present study to hypothesize that a student's level of motivation to learn the target language might also be a predictor of increases in students' cultural sensitivity while abroad.

Isabelli's (2001) research also supports the notion that motivation to learn the language could predict improvements in cultural sensitivity. Her study examined the progress of five students who spent an academic year in Argentina. Using qualitative data, she gauged which

of the students had higher motivation. She determined that the three students with the highest initial motivation to learn Spanish were also those who became part of a social network made up of members of the target culture. Her findings lend support to the idea that high initial motivation leads to greater culture learning during study abroad because, through these social relationships, students have greater opportunities to experience cultural differences and gain cultural sensitivity.

Interaction with Members of the Target Language at Home and Abroad

Additionally, two studies by Wilkinson (1998a, 1998b) and Twombly (1995) imply that interaction with members of the target culture is essential to gaining cultural sensitivity. They feel that experiencing cultural differences without seeking understanding tended to push study abroad students away from members of the target culture, thus decreasing their opportunities for learning.

The idea that interaction with members of the target culture increases cultural sensitivity seems logical, inasmuch as students without any contact with people outside of their own culture would simply have no opportunity to experience cultural difference personally. It would be easy to assume that students who go abroad would be awash in rich interaction with members of the target culture. However, it is very common for study abroad students to spend so much time together that it prevents them from meeting and interacting with native speakers. Klineberg and Hull (qtd. in Day 1987: 264) claim that study abroad participants often move in a "foreign student ghetto" in which speaking needs rarely rise above those of the intermediate-mid level according to the guidelines of the American Council on the Teaching of Foreign Languages.

However, there is tension among students and administrators about how much time students should spend with others from their home country while abroad. Generally, students spending time together speaking their common language is seen as a negative pattern (Brecht et al. 1993), as it likely takes away from time spent pursuing the target language. However, Wilkinson (1998b) believes that spending some time with other students allows students to process the overwhelming newness of their surroundings. One student stated that she "didn't see how it could be any other way" and felt that speaking with study abroad peers was "a relief".

Relationship with Host Family

The relationship that students develop with their host family likely plays a large role in culture learning. By living in a family's home, students will probably have a more intimate view of life in the target culture than if they were merely to make friends with other native speakers. Schmidt-Rinehart and Knight (2004) investigated the nature of the homestay setting in various study abroad programs and revealed that, for the most part, staying with a host family was a very positive experience. However, research on living arrangements in study abroad does not show that students who live with a host family have an advantage over students who live in other settings such as dormitories, at least in terms of language learning (Rivers 1998; Sieloff-Magnan and Back 2007), indicating a need for further research to understand the value of the host family living arrangement in culture and language learning.

Methodology

Research Questions/Hypotheses

The purpose of this study is to answer two related questions: 1) what changes do students in short-term programs experience in terms of their cultural sensitivity?, and 2) which of the following variables predict gains in cultural sensitivity, preprogram levels of motivation and oral language skills, students' relationship with the host family, and interaction with native speakers?

Participants

The forty-five individuals participating in the study were students from a large university in the southwestern United States enrolled in a six-week summer program in Argentina administered by the students' home university. All participants were native English speakers between the ages of 18 and 30 who had a minimum of one year of university-level Spanish (many had taken upper-division courses). The students' home university selected students to participate in the program based on a personal essay, recommendations from faculty, and grade point average.

Prior to their departure, students were required to attend one predeparture meeting in which they received information intended to prepare them for the cultural differences they would experience. During their time abroad, individual students were placed with an Argentine host family selected by their home university in conjunction with the host university. The program offered a wide variety of courses from second-year Spanish to upper-division courses for Spanish majors. Students were required to take six credit hours and some took as many as nine.

Instruments

Test of Oral Language Skills

For purposes of this study, language assessment focused on students' speaking. This seemed reasonable since it is likely that oral skills would allow students to interact more with native speakers and engage in the informal culture learning that occurs in study abroad than would reading, writing, or grammar. Before studying abroad, students were asked to respond orally in Spanish to two contextualized tasks taken from the Oral Proficiency Interview (OPI) and the Texas Oral Proficiency Test (TOPT), which is a test used in the state of Texas to certify bilingual teachers and is based on the OPI (see Appendix C).

Students' responses to these two tasks provided a sample of approximately three minutes of each student's Spanish from before and after his or her time abroad. Later, a panel of three native speakers of Spanish, and the researcher, rated each speech sample on pronunciation, fluency, grammar, vocabulary, and comprehensibility. This was done using a scale ranging from 1 to 5, except for comprehensibility, which used a scale of 1 to 3. Comprehensibility referred to how well the raters were able to understand a given student's speech.

In order to score the samples of student speech, the author created a rubric with descriptors for the kind of speech that would fall under each level of each of the categories. This rubric was adapted from other rubrics such as that used by the Inter-agency Language Roundtable, in addition to other sources (Higgs 1984; Koren 1995; Okamura 1995) and then used to train the raters and guide them while rating (see Appendix B). Samples were presented to the raters in random order so that the raters were unaware of whether a given sample was taken before or after the student went abroad.

In order to increase reliability the raters and I discussed the rubric prior to beginning the rating process. Then raters listened to and rated a sample of the speech of a student who did not participate in the study and discussed where it would fall according to the rubric. After arriving at a consensus, raters rated more practice samples until the scores of the raters were consistently identical or fell next to each other on the scale in each of the categories. For example, one rater may place a participant at 3 on fluency and another at 2; however, a situation where one rater gave a 4 and another a 2 would be unacceptable and would require more discussion of the rubric.

The Test of Oral Language Skills demonstrated extremely high inter-rater reliability. Inter-rater reliability was calculated for each of the five aspects of speech rated. The Cronbach's Alpha for each is as follows: pronunciation=.89, grammar=.90, fluency=.90, comprehensibility=.77, and vocabulary=.91. Also, assessing oral skills this way has the advantage of high face validity since the students are carrying out an actual communicative task for native speakers.

This assessment was developed prior to the actual study in a small pilot study to determine if it would be feasible for use on a larger scale. Three native speakers of Spanish, two males and one female, who were graduate students in the Department of Spanish and Portuguese at the same university in which the research was conducted, served as raters. Additionally, the author conducted the training and facilitated discussion of the rubric and ratings, along with a faculty member versed in language teaching and assessment.

Survey of Motivational Intensity

Prior to going abroad and upon completion of their program, students completed a brief questionnaire to determine the intensity of their motivation to learn Spanish. Students responded to a series of descriptive statements regarding motivation, such as, "I really work hard to learn Spanish" and then indicated how true that statement was for them personally on a Likert scale of 1 to 4, with 1 indicating 'strongly disagree' and 4 'strongly agree'. These statements are based on an investigation of motivation in language learning performed by Gardner (1985) (see Appendix D). Because some items were added or modified, reliability was calculated for this instrument as used here with Cronbach's Alpha of .86.

Inventory of Cross-cultural Sensitivity

Before and after their sojourn, students completed the Inventory of Cross-cultural Sensitivity (ICCS),[1] consisting of 32 items corresponding to one of five subscales: Cultural Integration, Behavioral Scale, Intellectual Interaction, Attitude towards Others, and an Empathy Scale. Combined, these scores yield a total score of cross-cultural sensitivity, which can range from 32 to 224. The ICCS has been examined for both content and construct validity and has been able to accurately distinguish between those with extensive cross-cultural experience and those without such experience with high reliability.

This instrument was chosen in part because it seeks to identify a kind of attribute that would be helpful in any type of cross-cultural experience. Also, cultural sensitivity as a skill or characteristic has a broader application than knowledge of specific cultural facts related to a given culture. This type of approach also seemed preferable to a test with a narrower focus, such as knowledge of a specific culture, because it seemed unlikely that very many students would have much concrete knowledge of Argentina prior to going abroad, which would make analysis meaningless.

Language Contact Profile

This survey is designed to determine the quantity and nature of the students' interactive contact with Spanish during their time abroad, with interactive contact being defined as oral use of Spanish with another person. For each question, students provided the approximate number of days per week that they engaged in a particular activity, as well as the average number of hours per day. The version used here is an updated version used frequently by researchers in study abroad and second language acquisition (Freed, Dewey, and Segalowitz 2004). This version of the language contact profile shows a high level of reliability (Cronbach's Alpha=.83).

Survey of Host Family Relationship

Students were given a brief survey to determine the degree to which their host family was supportive during their time abroad. For example, students responded to statements such as: "My host family encouraged me to speak Spanish with them" or "My host family liked to hear

what I had to say," using a Likert scale. The author created this survey specifically for this study. Reliability for this instrument was high with a Cronbach's Alpha of .87.

Procedures

Forty-five participants completed all of the following measures before and after their first six weeks abroad: Inventory of Cross-cultural Sensitivity, the Test of Oral Language Skills, and the Survey of Motivational Intensity. Moreover, students completed two additional measures at the end of the program: the Language Contact Profile and the Survey of Host Family Relationship.

Findings

Research Question 1. What changes do students experience in terms of cultural sensitivity during short-term study abroad?

Prior to going abroad, students' mean score for cultural sensitivity was 166.33 on a scale from 32 to 224. After going abroad, students' scores on the same measure rose to 171.60, demonstrating a modest net gain of 5.27. A paired samples *t*-test comparing the group's prelevel mean to the group's postlevel mean revealed that as a whole the group experienced a highly significant gain in their level of cultural sensitivity ($p<.001$, *t*-value 3.929). Figure 1 provides a visual description of the analysis of differences between students' pre- and posttest scores of cultural sensitivity.

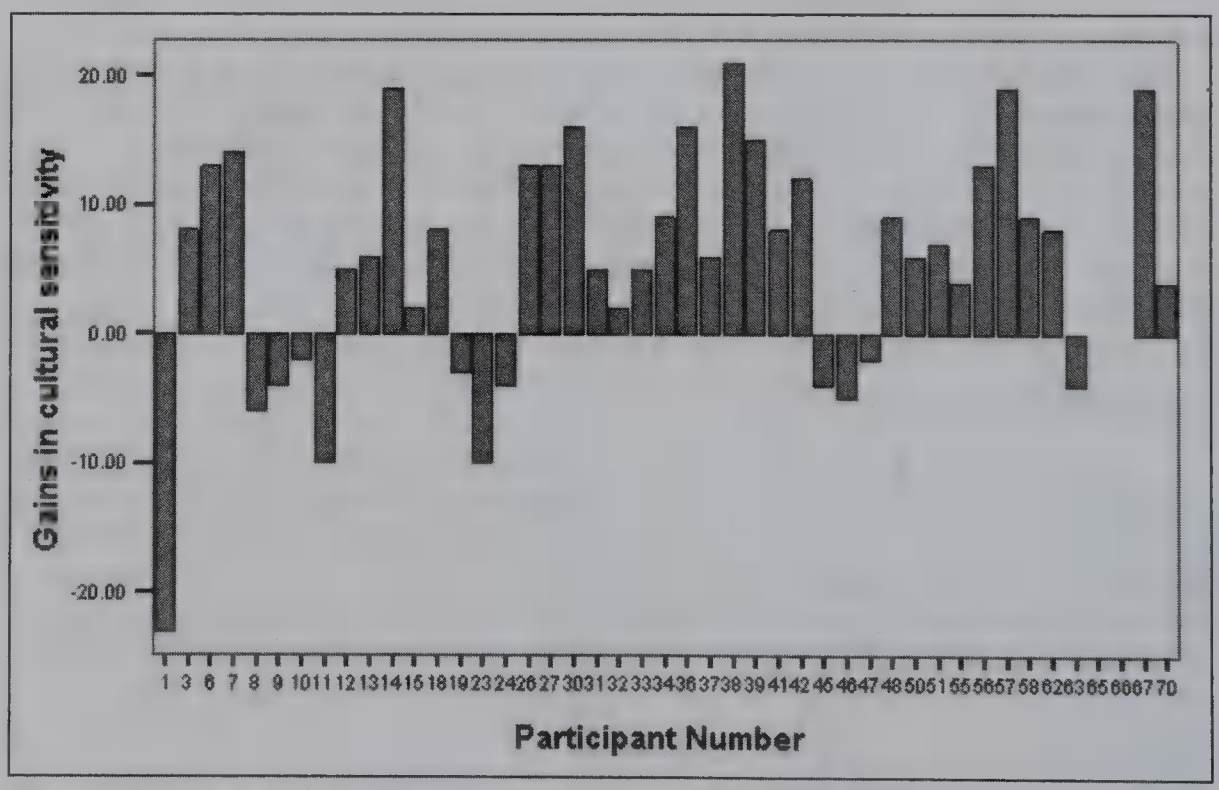


Figure 1. Gains in Cultural Sensitivity

Figure 1 shows the scores for gains as bars extending upward from zero for students whose scores increased and downward for those students whose scores decreased or no marking for students whose scores did not change. The x-axis provides the case number indicating which participant's score is depicted directly above it. The y-axis indicates the difference between the pre- and post-score for cultural sensitivity. Thirty-one of 45 students' scores increased (roughly 70% of the students) while twelve students (roughly 27% of the 45 participants) demonstrated a decrease in cultural sensitivity, and two students' scores showed no change after their time abroad.

Research Question 2. Which of the following variables predict gains in cultural sensitivity, preprogram levels of motivation and oral language skills, students' relationship with the host family, and interaction with native speakers?

In order to determine the answer to this question, the researcher calculated the correlations between the gains students made in cultural sensitivity and the other variables in question as shown in Table 1.

Table 1. Correlations between Gains in Cultural Sensitivity and Predictor Variables

		Premotivation	Preoral Language	Host Family	Interaction
Gains in cultural sensitivity	Pearson Correlation	.078	-.122	.181	.275
	Sig. (2-tailed)	.611	.424	.235	.068
	N	45	45	45	45

These correlations provide an initial insight into which variables might predict improvements in cultural sensitivity. According to this initial analysis, interaction with native speakers is the variable that bears the strongest relationship with improvements in cultural sensitivity and approaches significance at the .05 level. These correlations also indicate that the other possible factors, starting level of motivation and oral language skills, and relationship with the host family appear to bear no meaningful relationship with gains in cultural sensitivity. It is helpful to note, however, that correlations do not indicate predictive or causal relationships and cannot describe nonlinear relationships. A multiple regression analysis is able to make claims about one variable predicting another and will provide a much clearer picture of how these variables might predict improvements in cultural sensitivity.[2]

The multiple regression analysis indeed indicates that among these factors only the amount of time students spent interacting with native speakers significantly related to gains in cultural sensitivity. Interaction with native speakers was actually found to have a fairly strong relationship with gains in cultural sensitivity, predicting 23% of the variation in students' scores. This multiple regression analysis also revealed a much higher p value than in the correlation, and reached significance at the .01 level.

The statistical analysis performed also found no significant predictive relationship between gains in cultural sensitivity and starting level of motivation, starting level of oral language skills, and relationship with the host family as seen in Table 2.

Table 2. Results of Multiple Regression Analysis, Variables that Did Not Meet Significance, Criterion Variable: Gains in Cultural Sensitivity

Predictor Variables	Partial Correlation	Probability
Preoral Language	-.156	.311
Host Family	.102	.851
Premotivation	-.029	.851

An additional finding is that the relationship between cultural sensitivity and interaction with native speakers was not linear but curvilinear in nature as can be seen below in Figure 2.[3]

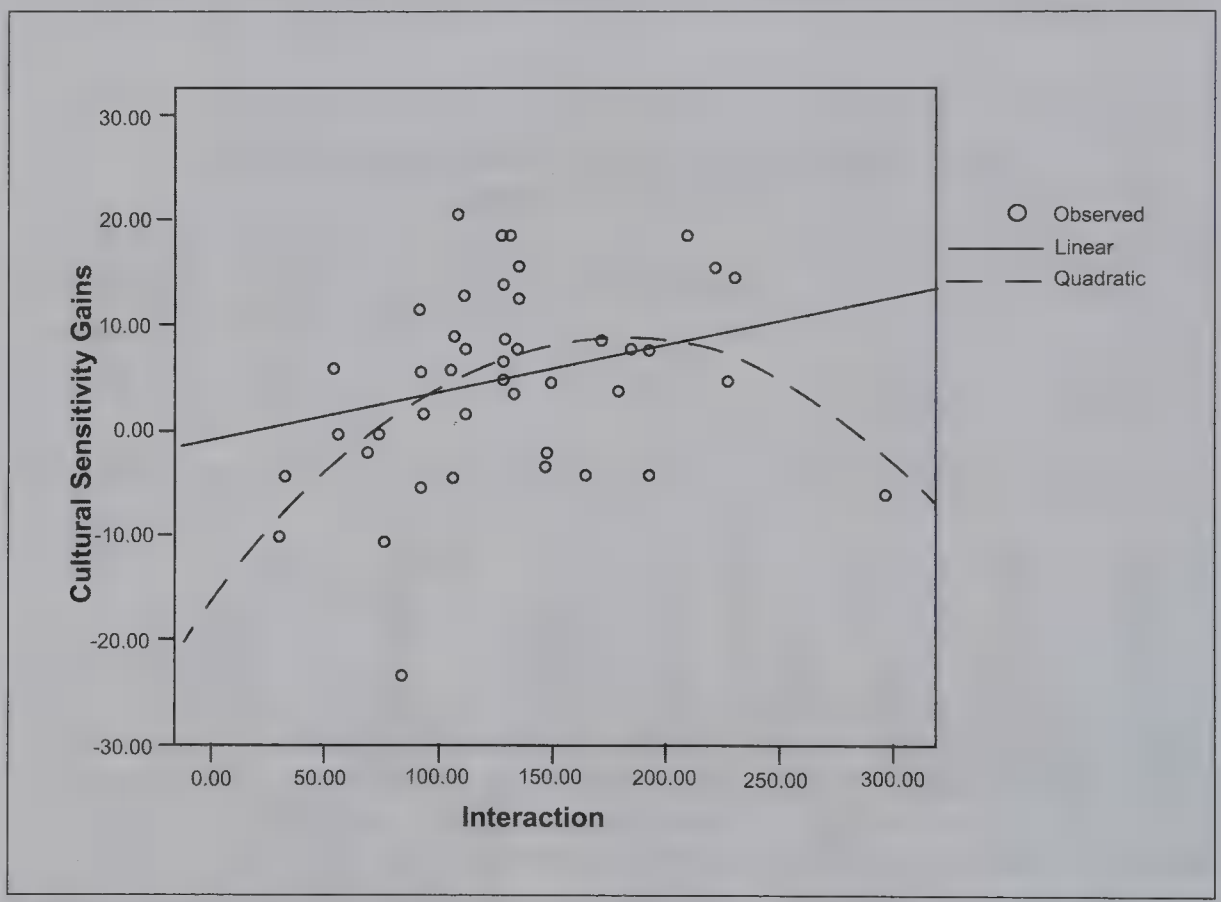


Figure 2. Scatter Plot Providing a Comparison of Linear and Curvilinear Analyses of Relationship between Interaction and Gains in Cultural Sensitivity

In this figure, the y-axis represents the improvements that students made in their cultural sensitivity. The x-axis represents the amount of time students spent interacting with native speakers. The small circles represent each student's scores in each of the areas. The dotted line represents the most accurate representation of the relationship between students' improvements in cultural sensitivity and the time students reported interacting with native speakers.

These data seem to suggest that the more students interact with native speakers the more students' cultural sensitivity will improve, up to a certain point. After that point, if students reported interacting more with native speakers, their improvements in cultural sensitivity tended to be slightly smaller than students who had interacted somewhat less with native speakers.

Discussion and Implications

The results of this study demonstrate that students who go abroad for only six to seven weeks generally show a significant increase in their cultural sensitivity. This finding is validated by previous studies such as the investigation done by Medina López-Portillo (2004) who also found that students in short-term programs in a Spanish-speaking country showed improvement in cultural factors over the course of their time abroad. The findings of this study, taken with those of Medina López-Portillo, demonstrate that short-term programs can play a positive role in the overall goal of secondary and postsecondary foreign language education of increasing students' cultural sensitivity.

This study also examined another meaningful and related question, "Why do some students improve their cultural sensitivity more than others during their time abroad?" Only one of the factors included in this study was a significant predictor of gains in cultural sensitivity: interaction with native speakers. Surprisingly, students' oral skills in Spanish, relationship with the host family and motivation to learn Spanish did not demonstrate a significant relationship with gains in cultural sensitivity. These findings indicate that more advanced students (i.e., those with greater language skills) did not improve their cultural sensitivity more than students with weaker language skills. Additionally, having higher motivation did not translate into more improvement in cultural sensitivity. On some level, these findings are somewhat counterintuitive. More research would be helpful in understanding if these results are typical and if there is indeed no relationship between motivation, language skills, and gains in cultural sensitivity.

The fact that interaction with native speakers predicted gains in cultural sensitivity was not unexpected because it seems unlikely that cultural sensitivity would develop without contact with another culture. However, the nature of the relationship between cultural sensitivity and interaction was surprising. These results indicated that as students interacted more, their cultural sensitivity also improved. However, at the top of the curve, the pattern started to reverse and showed that students who had spent the very most time interacting with native speakers actually experienced less improvement than students who had interacted somewhat less.

One explanation could be that there is an optimal amount of interaction with members of the target culture for students to have while abroad. This could be for two reasons. One, there is only so much time in the day, and there could come a point where a student becomes fatigued or uninterested and stops processing their experience. Similarly, students who study abroad may need small amounts of time away from the target culture on a regular basis to digest the meaning of their information. These findings corroborate Wilkinson's (1998b) article where students commented that "spending time occasionally speaking English was 'a pretty good balance'" (30–31). Other authors (Bown et al., in press) have found that students in immersion type programs are at least as intent on making the program livable emotionally as they are on improving their language skills. Future research could be dedicated to understanding the relationship between these two variables and clarifying for practitioners how much interaction is optimal and what can help students to process their experiences more successfully.

It is also intriguing to note that a student's relationship with his or her host family was not a predictor of changes in cultural sensitivity. One explanation could be that families who frequently host American students are accustomed to the idiosyncrasies and cultural differences that commonly surface and may have become acculturated on some level to the culture of students from the United States. For example, they may adjust meal times or prepare special foods or do any number of things based on their experience with members of the students' culture. Consequently, the students may not have to adjust as much to a new culture as they would in a home where the family was unaccustomed to the cultural mores of American college students. This is similar to Allen, Dristas, and Mills' (2006) study, which found that American students relied on program faculty and thus avoided dealing with cultural difference.

The host family setting can also mimic students' home life in other ways. This program and others make an effort to match students with families that have similar interests and backgrounds and that are willing to meet any special needs that a given student might have. Additionally, host families tend to be middle-class and educated, a background similar to that of the families of most students who go abroad. All of these factors could mean that the host family setting may be more familiar and less culturally demanding than other settings in which the students could find themselves. This may explain why a student's relationship with his or her host family was not a significant predictor of gains in cultural sensitivity for participants in the present study.

Additionally, students reported generally high levels of satisfaction with their host families. This could indicate that there was not enough variance among students. When scores are generally high, no significant relationship may be found due to a ceiling effect.

Implications

The results of this study have far-reaching practical implications in foreign language teaching and learning both at home and abroad.

1. Study abroad program administrators need to actively create opportunities for students to have meaningful interaction with native speakers while abroad.

This study clearly indicates that interacting with native speakers is predictive of increases in students' cultural sensitivity during study abroad. One obvious implication that could be drawn from these findings is that study abroad programs should be designed in such a way that students will have many opportunities to interact in meaningful ways with native speakers. However, the very structure of most study abroad programs can actually prevent students from engaging in meaningful interaction with native speakers. For example, study abroad generally plucks students from the relatively comfortable confines of their college campus and places them in a foreign context where they have no family, friends, or contacts except possibly the homestay family. It should be no wonder that they gravitate to the familiar faces and cultural mores of their fellow study abroad participants. In fact, the course work offered through many programs requires students to take classes with other study abroad participants and then take frequent excursions with the same group. In such programs, communicative needs in the target language will rarely rise above everyday survival language and contact with native speakers will likewise be limited to superficial or transactional contact.

Anecdotal evidence indicates that programs where students are given opportunities for interaction with native speakers provide students with more total time in contact with native speakers in the target language and in turn more cultural learning, than more traditional study abroad programs. For example, in some study abroad programs, students participate in service-learning with local volunteers for people in the community in addition to taking classes and living with a host family. Other programs create a language exchange with a local university, where students from the US university are paired with students in the host institution, and meet regularly to spend time speaking each other's languages. Still other programs require students to participate as individuals in a community activity related to a hobby or personal interest such as a book club or sports team.

2. Program administrators should not assume that students will have meaningful interaction with native speakers because they are living with a host family.

The findings in the present study indicate that students' relationship with their host family does not predict gains in cultural sensitivity. All too often living with a host family is the only opportunity within the actual structure of a program for significant contact with native speakers.

Many program administrators and students assume that the host family living arrangement will ensure that students will have contact with native speakers that is both meaningful and plentiful. However, research findings indicate that living with a host family does not ensure that students will develop a relationship or be able to integrate themselves into the lives of the host family (Schmidt-Rinehart and Knight 2004). Even in cases where a student forms a close relationship with his or her host family, the contact can still be superficial. Likewise, if the relationship with the host family is not particularly positive, students are often left completely to their own devices to make a connection with native speakers. This underscores the importance of the first suggestion that study abroad programs need to build in opportunities for students to meet and interact with native speakers.

3. Program administrators should also provide students with time away from direct contact with the target culture where they can process their cultural experiences and rest from the rigors of cross-cultural contact.

This study provides the unique insight that cultural sensitivity tends to increase the more students interact with native speakers, but only up to a certain point. This may run counter to traditional study abroad thinking which suggests that any time spent with other study abroad participants is seen as a waste. These findings suggest that programs should contain time specifically for students to step away from the target culture and that such time will benefit the development of students' intercultural sensitivity. Future research could be dedicated to discovering how best to do this, but some possibilities could include writing a weekly blog and commenting on other students' blogs, participation in a seminar where students are encouraged to discuss their experiences with their host family and other native speakers, or other relevant experiences. Also, the occasional excursion to another city or historical site with other study abroad students may be very helpful in this regard. However, a balance should be sought between activities with other students and time in the host culture with this balance obviously weighted toward time in contact with the host culture.

4. Teachers in classroom settings should also find ways for their students to have contact with native speakers.

Since this study found that students in study abroad improved their cultural sensitivity through interaction with native Spanish speakers, the same should hold true for students in the foreign language classroom. Research has found that interviews with native speakers in the students' community can be a very effective means of helping students to understand the perspectives of the target culture (Bateman 2004). Some teachers have placed emphasis on other simple means of having students come into contact with native speakers, such as inviting guest speakers, attending cultural events in the community, or participating in community service programs where they will have contact with Spanish speakers. Care should be taken in such activities to provide students with the opportunity for reflection. Also, if students participate in these types of out-of-class activities, teachers should ensure that the activities are age-appropriate and that precautions are taken to ensure their safety.

Conclusion

The present study contributes to the existing research by demonstrating that even students who participate in short-term study abroad programs of only seven weeks will generally improve their cultural sensitivity. Additionally, this study shows that interaction with native speakers is the key to increasing students' cultural sensitivity while abroad. Other factors such as being more or less motivated to learn the language or possessing greater language skills do not necessarily

aid students in developing cultural sensitivity. It is also noteworthy that, there appears to be an optimum amount of interaction with native speakers, meaning that spending too little time or too much time with native speakers is associated with less improvement in cultural sensitivity. Taken together these findings inform practice in study abroad by suggesting that programs need to provide students with opportunities to interact extensively with native speakers, in addition to living with the host family. Students should also be given time away from the target culture to reflect on their experiences.

Limitations and Directions for Future Research

While attempting to predict changes in attitudes or behaviors in the social sciences, the sheer number of factors that could be involved is staggering. Therefore, it is necessary to recognize that this study was necessarily limited to some of the factors most likely to contribute to gains in cultural sensitivity. Also, time spent interacting with native speakers explained 20% of the variation in the changes in students' cultural sensitivity, which means that there are other variables that could explain why some students seem to make more progress than others.

Also, this study utilized several self-report measures, which were fitting for the present study. However, future research could employ other quantitative measures, mixed methods, or even a purely qualitative analysis of the relationship between students' experiences with native speakers abroad and changes in cultural sensitivity. Qualitative data sources such as interviews, diaries, or participant observations could add great insights to the nature of cross-cultural learning in study abroad programs that quantitative measures alone may not capture.

Additionally, this study found that there is a relationship between interacting with native speakers and improvements in cultural sensitivity. However, it does not tell us how these interactions help students to become more culturally sensitive. Future research should include qualitative and quantitative efforts to understand how and what kinds of interactions help students to develop cultural sensitivity and how to help students have those kinds of experiences. Also, it would be worthwhile to understand the curvilinear relationship between cultural sensitivity and interaction with native speakers and clarify why more interaction did not always lead to more improvements in cultural sensitivity.

ACKNOWLEDGMENTS

I would like to thank Zena Moore, Elaine Horwitz, Orlando Kelm, Thomas Garza, and Carl Blyth for their efforts. Also, I would like to thank John Sunnygard, Director of the International Office at the University of Texas at Austin, for his assistance.

NOTES

[1]Due to copyright restrictions, the Inventory of Cross-Cultural Sensitivity has not been appended. However, it can be found in print as cited in the works cited page or online at «http://www.mhhe.com/socscience/education/cushner/activity_2.html».

[2]Before performing the multiple regression analysis, other analyses were performed and indicated that the data were evenly distributed and could thus be analyzed using multiple regression analysis.

[3]In order to determine the most accurate representation of any relationship between gains in cultural sensitivity and interaction with native speakers, an analysis called the estimate of the curve was completed. It indicated that a curvilinear relationship was more accurate and reached a higher level of statistical significance than the linear model. The estimate of the curve and the actual multiple regression analysis take the raw data and square it in order to determine whether or not there is a curve in the relationship. The actual curve in the graph is then determined. The specific results of the estimate of the curve are provided in Appendix A.

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APPENDICES

Appendix A: Estimate of the Curve-predictor Variable: Interaction with Native Speakers, Criterion Variable: Gains in Cultural Sensitivity

	R square	F	df1	df2	Sig.
Linear	.075	3.506	1	43	.068
Quadratic	.233	6.396	2	42	.004

Appendix B: Test of Oral Language Skills Rubric

	Pronunciation	Grammar	Fluency	Comprehensibility	Vocabulary
1	Heavily accented speech with obvious interference from speakers first language	Typically misuses basic structural elements	Completely halting, hesitant, speaks with great difficulty	Incomprehensible, only occasional words	Nearly unable to complete task due to lack of vocabulary knowledge
2	Less heavily accented speech, still much interference from first language	Correctly uses basic structures, but still irregular, may lack knowledge of structures necessary to complete task easily	Very halting, hesitant and fragmentary, far from smooth	Task difficult to complete because of lack of vocabulary, some simple vocabulary present	Task difficult to complete because of lack of vocabulary, some simple vocabulary present
3	Consistent use of sound system of target language even with errors	Correctly uses high frequency structures, some facility with complex structures	Fairly halting, sometimes smooth and fluid	Completely comprehensible	Adequate, may still lack some words for the topic or use unnecessary repetition
4	Expert level of pronunciation with little interference from first language	Consistently correct use of basic and complex structures, small errors still present	Very smooth and fluid		Very adequate, though range limited or slightly odd word choice
5	Highest level of pronunciation, very little interference from first language	Nearly perfect agreement of gender, number, aspect, and proper use of complex structures	Completely smooth and fluid		Rich and varied, excellent word choice

Appendix C: Tasks for the Test of Oral Language Skills

Instructions for Oral Language Tasks read to the student by the researcher:

Remember there are no wrong or right answers. This is an opportunity to show your ability to speak Spanish. Speaking less in order to make fewer mistakes will not help your performance. Try to always say as much as you can, speak as well as you can, and show what you can do.

Item 1

Imagine that you are at a friend's home in Argentina for dinner. You find yourself in a conversation where people are describing their homes. Your friend Pablo asks you to describe the home you grew up in. You may use the picture and your own experience or imagination as sources for what to say. You will have 15 seconds to think about your answer and 1 minute 20 seconds to respond. Do not proceed to Item 2 until you are instructed to do so.

Item 2

You missed an important exam in an important class and are now speaking to the professor/teacher. Explain what happened and try to arrange for a make-up exam. You will have 20 seconds to think about your answer and 1 minute 30 seconds to respond.

Thanks for your time and participation!

Appendix D: Survey of Motivational Intensity

This section provides information about your motivation to learn Spanish. Please be as sincere and accurate as possible. It is vital that you answer all of the questions in order for the test to be a useful measurement of motivation.

1=strongly disagree 2=disagree 3=agree 4=strongly agree

1. I make a point of trying to understand all the Spanish I see and hear.
2. I learn Spanish by working on it almost every day.
3. When I have a problem understanding something we are learning in a Spanish class, I always try to find the answer. (Think back to your most recent class.)
4. I really work hard to learn Spanish.
5. When I am learning Spanish, I ignore distractions and stick to the job at hand.
6. I intend to improve my Spanish as much as I can.
7. Being a person who knows Spanish is important to me.
8. I am willing to dedicate time and effort to learning Spanish even if it is not convenient.
9. I will not stop trying to learn until I have reached I reach the skill level in Spanish that I seek.

Appendix E: Host Family Questionnaire

This section of the survey is designed to understand the host family that you stayed with while abroad.

1=strongly disagree 2=disagree 3=agree 4=strongly agree

1. My host family and I got along very well.
2. My host family made an effort to involve me in their activities.
3. My host family was patient with any difficulties I had in communicating in Spanish.
4. My host family helped me get used to the way things are done in Argentina.
5. My host family helped me feel comfortable in their home.
6. My host family encouraged me to speak Spanish with them.
7. My host family liked to hear what I had to say.

Appendix F: Language Contact Profile

1. Which situation best describes your living arrangements while in Argentina?
   a. __ I lived in the home of a Spanish-speaking family.
      i. List the members of the family (e.g., mother, father, one 4-year-old daughter, one 13-year-old son): _____
      ii. Did they speak English? Circle one: Yes / No
      iii. Were there other nonnative speakers of Spanish living with your host family? Circle one: Yes / No
   b. __ I lived in the student dormitory.
      i. I had a private room.
      ii. I had a roommate who was a native or fluent Spanish speaker.
      iii. I lived with others who are NOT native or fluent Spanish speakers.
   c. __ I lived alone in a room or an apartment.
   d. __ I lived in a room or an apartment with native or fluent Spanish speakers.
   e. __ I lived in a room or an apartment with others who are NOT native or fluent Spanish speakers.
   f. __ Other. Please specify: _____

For the following items, please specify: How many ***days per week*** you typically used Spanish in the situation indicated and on average how many ***hours per day*** you did so. Circle the appropriate numbers.

2. On average, how much time did you spend speaking, *in Spanish*, outside of class with native or fluent Spanish speakers while abroad?

Typically, how many *days per week*? 1 2 3 4 5 6 7
On those days, typically how many *hours per day*?
0–1 1–2 2–3 3–4 4–5 more than 5*

3. While abroad, outside of class, I tried to speak *Spanish* to:
   a. my instructor
   b. friends who are native or fluent Spanish speakers
   c. classmates
   d. strangers with whom I thought could speak Spanish
   e. a host family, Spanish roommate, or other Spanish speakers in the dormitory
   f. service personnel
   g. other (specify):_____

4. How often did you use Spanish outside the classroom for each of the following purposes?
   a. to clarify classroom-related work
   b. to obtain directions or information (e.g., "Where is the post office?", "What time is the train to . . . ?", "How much are stamps?")
   c. for superficial or brief exchanges (e.g., greetings, "Please pass the salt," "I'm leaving," ordering in a restaurant) with my host family, Spanish roommate or acquaintances in a Spanish-speaking dormitory.
   d. extended conversations with my host family, Spanish roommate, friends or acquaintances in a Spanish-speaking dormitory, native speakers of English with whom I speak Spanish.

5. How often did you try deliberately to use things you were taught in the classroom (grammar, vocabulary, expressions) with native or fluent speakers outside the classroom?

6. How much time did you spend doing the following *each week*?
   a. speaking a language other than English or Spanish to speakers of that language (e.g., Chinese with a Chinese-speaking friend)
   b. speaking *Spanish* to native or fluent speakers of *Spanish*
   c. speaking *English* to native or fluent speakers of *Spanish*
   d. speaking *Spanish* to nonnative speakers of *Spanish* i.e., classmates!
   e. speaking *English* to nonnative speakers of *Spanish* i.e., classmates
   f. speaking *Spanish* to a language exchange partner from the university in Cordoba. (If you did not participate in the language exchange program mark N/A below.)

7. How much time did you spend doing each of the following activities *outside of class*?
   a. overall, in reading in Spanish *outside of class*
   b. reading Spanish newspapers *outside of class*
   c. reading novels in Spanish *outside of class*
   d. reading Spanish language magazines *outside of class*
   e. reading schedules, announcements, menus, and the like in Spanish *outside of class*
   f. reading e-mail or Internet web pages in Spanish *outside of class*
   g. overall, in listening to Spanish *outside of class*
   h. listening to Spanish television and radio *outside of class*
   i. listening to Spanish movies or videos *outside of class*
   j. listening to Spanish songs *outside of class*
   k. trying to catch other people's conversations in Spanish *outside of class*
   l. overall, in writing in Spanish *outside of class*
   m. writing homework assignments in Spanish *outside of class*
   n. writing personal notes or letters in Spanish *outside of class*
   o. writing e-mail in Spanish *outside of class*
   p. filling in forms or questionnaires in Spanish *outside of class*

8. On average, how much time did you spend speaking in *English* outside of class while abroad?

9. How often did you do the following activities in *English* during your time in Argentina?
   a. reading newspapers, magazines, or novels or watching movies, television, or videos
   b. reading e-mail or Internet web pages in English
   c. writing e-mail in English
   d. writing personal notes and letters in English

Interaction variable = Questions 2, 3a,b,d,e,f,g, 4a,b,c,d, 5, 6b,f

*These two scales for *days per week* and *hours per day* were used for the each of the subsequent questions and their subsections. While included for each item in the original survey, they have been removed here to conserve space.

Las metáforas conceptuales como estrategias comunicativas y de aprendizaje: Una aplicación didáctica de la lingüística cognitiva

Alberto Hijazo-Gascón
Universidad de Zaragoza, Spain

Abstract: La competencia comunicativa (Hymes 1972) supuso un punto de inflexión en la investigación sobre adquisición de segundas lenguas. Entre las diferentes subcompetencias que un usuario de una segunda lengua debe utilizar, algunos autores como Canale y Swain (1983) han enfatizado el papel de la competencia estratégica. Ésta consiste en la habilidad del hablante para solucionar problemas en la comunicación. En un sentido más amplio, las estrategias del aprendizaje de la lengua incluyen también los diferentes recursos del estudiante para retener, procesar y aplicar la información que recibe en el aula (Oxford 1990). Este artículo propone el uso de metáforas conceptuales como herramientas para el desarrollo de la competencia estratégica. Ya que las metáforas conceptuales suponen una asociación entre dos dominios conceptuales e implican una extensión de significados, el trabajo con las metáforas en clase es útil para desarrollar la *inteligencia metafórica* (Littlemore 2001). Su adquisición supondría una habilidad para interpretar, procesar y crear metáforas que podría ser de gran utilidad para desarrollar estrategias memorísticas, cognitivas y de compensación (Hijazo-Gascón 2009). Además, se propone una aplicación de la teoría presentada por medio de una unidad didáctica basada en las metáforas para expresar emociones en español como segunda lengua.

Keywords: applied linguistics, cognitive linguistics, communicative strategies, conceptual metaphor, second language acquisition

1. Introducción: La teoría cognitiva de la metáfora

Tradicionalmente se ha considerado la metáfora y, en general, el lenguaje figurado como un "adorno" lingüístico. En numerosas ocasiones se piensa que la metáfora, la metonimia, la personificación, etc., son elementos exclusivamente poéticos con una función meramente estética. Sin embargo, desde los postulados de la lingüística cognitiva y a partir de la obra de Lakoff y Johnson (1980), las fronteras entre significado literal, metafórico y pragmático se diluyen. Se piensa que todos ellos forman parte del significado del signo lingüístico. La creación de los conceptos estaría además motivada por las experiencias sensomotoras, el entorno que nos rodea y la experiencia que tenemos de él. Esto suele definirse como *corporeización* o *embodiment* (Cuenca y Hilferty 1999; Soriano, en prensa).

En el caso de la metáfora, la teoría cognitiva considera que es un mecanismo de conceptualización que nos permite expresar ideas abstractas y complejas por medio de otras más simples. Así pues, si decimos que *comienza una nueva etapa en nuestra relación* estamos recurriendo a un concepto simple como puede ser un cambio en un viaje para expresar un concepto más abstracto como es el cambio en una relación amorosa. En este caso, la expresión metafórica marcada en cursiva se corresponde con la metáfora conceptual EL AMOR ES UN VIAJE.[1] Siguiendo a Lakoff y Johnson (1980), el procedimiento por el que se crean las metáforas consiste en la proyección de ciertos elementos de un dominio fuente (en este caso el de los viajes) hacia un dominio meta (en este caso el amor): viajeros → amantes; nueva etapa → cambio en la relación; obstáculos → problemas; destino → amor eterno.

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Esto es lo que nos permite crear expresiones metafóricas como pueden ser: *Estamos pasando por un bache, tenemos que tomar caminos diferentes, mi meta no es un matrimonio al uso.* . . . Todas estas expresiones pertenecen a la misma metáfora conceptual EL AMOR ES UN VIAJE, aunque eso sí, el que exista una metáfora conceptual entre dos dominios no implica que todos los elementos de un dominio puedan traspasarse al otro. Por ejemplo, en una metáfora como LA VIDA ES UN LIBRO, podemos proyectar un elemento como las páginas para crear una expresión metafórica del tipo *he decidido pasar página*, referente a nuestra vida, pero difícilmente encontraremos expresiones metafóricas convencionalizadas (otra cosa son las metáforas noveles propias del lenguaje poético) con elementos como el lomo, las ilustraciones, el índice, el prólogo proyectados en el dominio meta de "la vida". Por expresarlo más gráficamente: el que en español podamos *pasar página* cuando decidimos cambiar la actitud vital no implica que para expresar la muerte tengamos necesariamente que recurrir al mismo dominio diciendo algo del tipo *se cerró el libro.*

Es interesante observar cómo desde un punto de vista interlingüístico, lo habitual es que las metáforas conceptuales coincidan entre las lenguas, aunque no necesariamente lo hagan las expresiones metafóricas. Esto se debe a que la base de las metáforas suele ser universal (Lakoff y Johnson 1980) puesto que la creación de conceptos se realiza a través de la corporeización. Normalmente los cambios se producen en la proyección de distintos elementos del dominio fuente hacia el dominio meta dependiendo de la lengua, lo que supone expresiones metafóricas diferentes. Por ejemplo si seguimos la metáfora CABEZA ES EXTREMO podemos decir en español *estar en cabeza de la carrera* para indicar el liderazgo en una competición, pero no *la cabeza de las escaleras*, mientras que en inglés este elemento sí podría proyectarse como *the head of the stairs.*

En todo caso, no siempre las propias metáforas conceptuales coinciden en una lengua y otra, lo que supone no pocos problemas de comprensión. Por ejemplo, una metáfora como VER ES ENTENDER, que subyace a expresiones metafóricas del tipo *veo lo que quieres decirme,* se consideró universal durante mucho tiempo. La investigación en torno a la percepción en lenguas más alejadas de la cultura occidental permitió observar que en algunas lenguas esta metáfora no se expresaba con el sentido de la vista, sino con el olfato o el oído. Por lo tanto, si en distintas culturas OLER ES ENTENDER u OÍR ES ENTENDER, sería más acertado considerar que la metáfora conceptual universal es PERCIBIR ES ENTENDER (Ibarretxe-Antuñano 2008).

Como indica Kövecses (2002a), existen otros elementos relacionados con la metáfora como su *alcance*, es decir, si puede aplicarse la misma metáfora conceptual a otros dominios y la *productividad*, esto es, si el mismo dominio meta puede aplicarse a dominios fuente diferentes. Es el caso de LA VIDA ES UN VIAJE (*empecé una nueva etapa en mi vida, no he alcanzado aún mis metas*) o LA CARRERA PROFESIONAL ES UN VIAJE (*me han puesto muchos obstáculos para llegar a donde estoy, el camino a la cátedra no ha sido de rosas precisamente*).

Por lo tanto, la metáfora conceptual no debe considerarse como un elemento ornamental del lenguaje sino como una herramienta cognitiva que nos capacita para expresar conceptos complejos y abstractos. De hecho, usamos las metáforas conceptuales continuamente, en el lenguaje cotidiano, sin buscar necesariamente una pretensión estética. Es muy importante diferenciar entre la metáfora conceptual y expresión metafórica. La metáfora conceptual es abstracta y normalmente coincide entre las lenguas, ya que su base es experiencial. Por su parte las expresiones metafóricas son los enunciados concretos con los que se expresa esta metáfora, que, lógicamente, varían más de una lengua a otra.

Su manejo en la clase de una segunda lengua (L2) puede mejorar numerosas competencias del estudiante, tanto la estratégica (ya que las metáforas son proyecciones de un dominio conceptual a otro) como la lingüística de tipo léxico (colocaciones, frases idiomáticas, etc.) como se ha visto en diversos trabajos, sobre todo en el ámbito del inglés como segunda lengua (Boers y Lindstromberg 2008; Piquer Píriz 2008). En el presente artículo, nos centraremos en la aplicación de la teoría de la metáfora para desarrollar la competencia estratégica, ya que ha

sido menos tratada. Sin embargo, utilizaremos también el potencial de la metáfora conceptual para el léxico en la propuesta de unidad didáctica para la enseñanza de español, una lengua en la que esta teoría no ha sido aplicada.

2. Las estrategias comunicativas

Como es bien sabido por los profesionales de la enseñanza de segundas lenguas, el objetivo principal en clase de una L2 es que el alumno consiga comunicarse en la lengua meta. El concepto de *competencia comunicativa* acuñado por Hymes (1972) supuso una revolución en la forma de concebir el proceso de enseñanza-aprendizaje en segundas lenguas, ya que se desplazaba ampliaba el foco de interés de la competencia gramatical a la comunicación. Para ello se necesitaban diferentes subcompetencias. Una de las clasificaciones más citadas es la de Canale y Swain (1980) que diferencian entre competencia lingüística, sociolingüística, discursiva y estratégica. Respecto a esta última, que es la que nos interesa en este artículo, dicen que "la competencia estratégica está hecha a base de estrategias comunicativas verbales y no verbales que pueden ser utilizadas para compensar los problemas en la comunicación debidos a las variables de la actuación o a competencia insuficiente" (Canale y Swain 1980: 30; traducción mía).

En este sentido, la atención dedicada a la competencia estratégica se ha ido desarrollando, intentando fomentar la autonomía del alumno para solucionar problemas en la comunicación real, fuera del aula. De hecho, el *Marco europeo de referencia para las lenguas* (2001) no considera una competencia estratégica dentro de las competencias comunicativas, sino que plantea las estrategias como elementos transversales que deben desarrollarse en cada una de las competencias comunicativas (lingüística, pragmática y sociolingüística). La definición que da el *Marco* es que las estrategias son medios del usuario de la lengua para activar destrezas, movilizar y equilibrar recursos para cumplir las exigencias de la comunicación en contexto. También considera que pueden entenderse como la aplicación de principios metacognitivos como la planificación, la ejecución y acción reparadora a las actividades comunicativas de la lengua.

Oxford (1990) realiza una clasificación de estrategias comunicativas y de aprendizaje. Las clasifica entre directas, las que directamente están relacionadas con la lengua meta, e indirectas, las que apoyan el proceso de aprendizaje. De entre todos los subgrupos que distingue esta autora, hemos seleccionado aquellos que nos han parecido más interesantes para desarrollar a partir de metáforas conceptuales.

Destacaremos tres tipos de estrategias directas: las de memoria, cognitivas y de compensación. En el caso de las estrategias de memoria, ayudan al estudiante a recordar la información. Podemos distinguir entre *crear imágenes mentales* a partir de asociaciones significativas para el estudiante, en este caso la metáfora es útil porque su significado está motivado, y *aplicar imágenes y sonidos* porque es más fácil recordar imágenes, por lo que su uso es importante.

En el caso de las estrategias cognitivas, éstas facilitan el procesamiento de la información, ya sea en la comprensión de una nueva expresión o creando una producción en la otra lengua. Estrategias de este tipo son *analizar expresiones*, a partir de cada parte de la expresión, lo que es especialmente útil en lenguas con alto uso de composición como el alemán; *analizar contrastivamente*, es decir, comparando elementos de las lengua meta y la lengua materna como falsos amigos; y *traducir y transferir*, una estrategia muy arriesgada, pero muy común, por lo que los materiales didácticos deberían tener en cuenta los estudios contrastivos.

Respecto a las estrategias de compensación, es interesante destacar el caso de *adivinar de forma inteligente (inferir)*. En este caso, las metáforas conceptuales son interesantes porque están asociando dos dominios diferentes. Por lo tanto, el conocimiento y uso de las metáforas puede resultar interesante para desarrollar la capacidad inferencial del alumno. También es interesante el caso de *sobrepasar limitaciones hablando y escribiendo* porque suponen el uso de paráfrasis, sinónimos y giros que pueden desarrollarse a partir de la competencia metafórica.

Por último podemos destacar las estrategias indirectas sociales, que se fundamentan en la dimensión social de la comunicación y en el caso de *empatizar con los demás* pueden suponer un desarrollo de esta estrategia para entender los pensamientos y sentimientos de la cultura meta.

3. ¿Por qué las metáforas pueden funcionar como estrategias comunicativas?

A lo largo del apartado anterior hemos explicado en qué consisten las estrategias comunicativas y de aprendizaje y ya hemos dado alguna pincelada de por qué creemos que pueden desarrollarse por medio de la metáfora conceptual. El modelo de la lingüística cognitiva se está desarrollando en el campo de la adquisición de segundas lenguas como es el caso de Robinson y Ellis (2008) y Achard y Niemeier (2004). Aunque todavía es un campo incipiente, se están haciendo aplicaciones a la enseñanza, fundamentalmente de inglés como segunda lengua, como Boers y Lindstromberg (2006, 2008), Tyler, Takada, Kim y Marinova (2005) o Tyler y Evans (2003). En el caso de la metáfora, se ha utilizado en algunos recursos didácticos como técnica de agrupación del léxico y de estudio de expresiones hechas y fraseología en inglés (Wilson y Clare 2007).

En el caso del español como lengua extranjera, aunque se han hecho diversas propuestas sobre cómo aplicar la lingüística cognitiva (Hijazo-Gascón 2009; López García 2005), en pocas ocasiones se han llevado a la práctica. Esta es la motivación que nos ha llevado a preparar la unidad didáctica que adjuntamos más abajo, en la que se pretende aplicar la teoría cognitiva de la metáfora no como un mero "añadido" para explicar asociaciones de vocabulario y de fraseología sino como un eje vertebrador de la secuencia, con el objetivo de que el alumno trabaje con las estrategias comunicativas a partir de las metáforas y que, a su vez, el familiarizarse con las metáforas le ayude en otros ámbitos como el de la competencia léxica.

En este sentido consideramos que el concepto de Littlemore (2001) de *inteligencia metafórica*, es decir, la capacidad de producir, interpretar y activar metáforas, es interesante para la aplicación de las metáforas a las estrategias propuestas por Oxford (1990). En todo caso, el uso de metáforas como estrategias comunicativas ya está explicitado en el *Plan curricular del Instituto Cervantes* (2007), que considera la metáfora una estrategia pragmática para el nivel B2.[2]

4. Las emociones, un campo metafórico por naturaleza

El campo semántico de las emociones es uno de los más trabajados en el campo de la metáfora. No en vano, se tiende a considerar que las emociones son un aspecto universal que cada cultura y cada lengua codifican de una determinada manera. En este sentido, es un campo semántico modelo para ejemplificar la *corporeización* que defiende la lingüística cognitiva y que explicamos arriba. Wierzbicka (1999) defiende que aunque la dotación emocional humana es sin duda alguna innata y universal, las vidas emocionales de los seres humanos están formadas en gran medida por su cultura, ya que ésta les proporciona una base para la conceptualización de emociones y un conjunto de *guiones* (*scripts*) de cómo sentir, cómo expresar sentimientos o como pensar sobre los sentimientos.

En este sentido, Kövecses (2002a, 2002b, 2005) ha estudiado con detenimiento cómo la variación metafórica puede darse en numerosos niveles tanto desde el punto de vista interlingüístico como intralingüístico (en dialectos, sociolectos, diafasias, etc.). Wierzbicka critica que en numerosas ocasiones se tiende a estudiar los términos de emociones desde puntos de vista eurocéntricos, tomando como referencia las categorías del inglés. En todo caso, los estudios que se han llevado a cabo en relación con diferentes lenguas (especialmente del inglés) muestran que hay una variación en las metáforas conceptuales de emociones, además de la lógica variación en cuanto a las expresiones metafóricas. Por ejemplo, Shinoara y Matsunaka

(2009) explican que la metáfora LA EMOCIÓN ES FENÓMENO ATMOSFÉRICO EXTERNO AL SER parece ser específica del japonés.[3]

a. *kuro-kumo-ga* *mune-ni* *ooi-kabusaru.*
black-cloud-Nom. chest-Loc. cover-lap
"Una nube negra cubre mi pecho" para expresar "Estoy ansioso/estresado".
b. *kokoro-wa* *doshaburi* *da.*
heart-Topic heavy rain be
"Llueve con fuerza en mi corazón" para expresar "Estoy muy triste".
c. *kaminari-ga* *ochiru*
Thunder-Nom. fall
"Cae un trueno" para expresar "Una persona se enfada mucho y riñe a otro".[4]

En estos ejemplos, podemos observar como el español y el japonés tienen metáforas conceptuales diferentes, por lo que a un aprendiz de japonés como L2 de origen hispano le costaría muchísimo comprender estas expresiones metafóricas (necesitaría conocimiento previo, un contexto muy determinado, etc.).

En otras ocasiones, podemos encontrarnos con expresiones metafóricas diferentes en dos lenguas, pero que se corresponden a una misma metáfora conceptual. Por ejemplo, en inglés podemos decir *I feel up / down* para indicar que nos sentimos bien o mal. Estas expresiones metafóricas no son directamente traducibles al español: *Me siento arriba/abajo*, pero sí que podemos encontrar otras expresiones metafóricas similares como *Estoy por las nubes / Estoy por los suelos*. Esto se debe a que el español y el inglés comparten la metáfora conceptual FELICIDAD ES ARRIBA (y su complementaria: TRISTEZA ES ABAJO), aunque la expresen de formas diferentes.

Además, también podemos encontrarnos con casos en los que las dos lenguas compartan la misma metáfora conceptual, pero que las frecuencias de uso sean diferentes. Es el caso del estudio de Emanatian (1995) que descubre importantes diferencias en la frecuencia de uso de algunas metáforas para el deseo sexual en chagga, una lengua bantú, que utiliza con frecuencia altísima EL DESEO ES HAMBRE sobre todo en relación con la misma metáfora en inglés.

En este sentido, es importante que el aprendiz de una L2 se familiarice con las metáforas, con su uso (en la L1 y la L2) y sus expresiones. En el último caso, podemos encontrarnos con expresiones correctas gramaticalmente pero poco usadas en la lengua meta; estamos en este caso ante cuestiones de competencia pragmática.

En el caso del español, hay numerosos estudios que comparan las diferencias, en general contrastando con el inglés, en cantidad de metáforas, tipo de proyecciones y frecuencia de uso, en relación con el amor (Barcelona 1992), la ira (Soriano 2004) o el deseo sexual (Hijazo-Gascón 2009). En el presente trabajo, utilizamos las metáforas de emociones para fomentar la competencia estratégica del estudiante. Además, en la unidad didáctica que adjuntamos, aprovechamos para ejercitar también otras competencias, como la léxica, que también puede tratarse desde el punto de vista de la metáfora conceptual.

5. Una propuesta de unidad didáctica

Por todo lo expuesto anteriormente, hemos decidido crear una unidad didáctica que suponga una aplicación real de la teoría cognitiva de la metáfora, con el objetivo principal de ayudar al alumno en el desarrollo de estrategias comunicativas y de aprendizaje. También cubrimos parte del contenido requerido para un nivel B2 del *Marco común europeo de referencia para las lenguas*, adaptado al español por el *Plan curricular del Instituto Cervantes*. La unidad didáctica se vertebra en torno a una tarea final de expresión escrita, en la que el alumno deberá utilizar los recursos presentados a lo largo de la secuencia. En todo caso, queremos resaltar que el objetivo que perseguimos no es crear una unidad didáctica modelo, sino simplemente

demostrar que es posible realizar aplicaciones didácticas desde una perspectiva más cognitiva, en el campo de la metáfora.

Los contenidos que planteamos son los siguientes:

- Contenido funcional: Léxico de emociones
- Contenido formal: Verbos de cambio: *ponerse, volverse, quedarse*
- Estrategias comunicativas y pragmáticas: Metáforas conceptuales
- Expresión escrita: carta personal

Los objetivos perseguidos son:

- Expresar emociones y sentimientos.
- Familiarizarse con el uso de metáforas tanto en la comprensión como en la producción oral y escrita.
- Utilizar las metáforas como estrategias léxicas, comunicativas e inferenciales.
- Practicar la expresión escrita desarrollando estrategias discursivas.

Como puede observarse en el anexo, la unidad didáctica comienza con unas preguntas de calentamiento en las que se pregunta sobre el título de la unidad, se intenta que adivinen de qué trata y que hagan una lluvia de ideas sobre el vocabulario de las emociones. A esta actividad le sigue un texto que consiste en una entrevista con una psicóloga y una comprensión lectora.

La actividad 4 es la que introduce la teoría de la metáfora. Se pide que los alumnos observen las expresiones en negrita del texto y que piensen si podrían aplicarse a otro tema diferente al de las emociones (el mundo académico o escolar, las relaciones comerciales, etc.). Estamos pues intentando que el alumno produzca inferencias y analice expresiones, dos de las estrategias que utiliza Oxford (1990) y que ya explicamos arriba. Después se pide que discuta en parejas qué es una metáfora y que ponga ejemplos del español o de su lengua, con lo que también está utilizando estrategias cognitivas de traducción y trasferencia y de análisis contrastivo, aunque de forma guiada por el profesor, y las de tipo social (ya que se favorece la empatía con la cultura meta y, en su caso, con las diferentes culturas presentes en la clase). Acto seguido se explica el funcionamiento de la metáfora conceptual y se ponen ejemplos. El siguiente apartado del ejercicio consiste en que busquen en el texto expresiones correspondientes con las metáforas que se indican, con lo que trabajan las estrategias citadas anteriormente, especialmente las cognitivas y compensatorias:

TRISTEZA ES ABAJO: *estar hundido, estar deprimido*
ODIO ES LÍQUIDO EN UN CONTENEDOR: *estar lleno de odio, explotar*
ODIO ES LOCURA: *volverse loco*
AMOR ES FUERZA FÍSICA: *atraer, sentirse atraído*
AMOR ES GUERRA: *conquistar*
AMOR ES LÍQUIDO EN UN CONTENEDOR: *enamorarse*

En el último apartado de la actividad, se les ponen más ejemplos, tanto con metáforas complementarias (por ejemplo FELICIDAD ES ARRIBA / TRISTEZA ES ABAJO con expresiones metafóricas del tipo *sube el ánimo, estoy bajo de moral / hundido / deprimido*...) como con metáforas que comparten uno de los dominios (VERGÜENZA ES CALOR / IRA ES CALOR / DESEO SEXUAL ES CALOR) y, por último, tienen que realizar una actividad de unir una metáfora conceptual, con una expresión metafórica y una imagen. De este modo, favorecemos el desarrollo de estrategias de memoria, repasando el funcionamiento de la metáfora y apoyándonos en imágenes. Como apuntamos arriba el uso de imágenes es interesante para desarrollar las estrategias de memoria.

Después de este ejercicio, el tema de las emociones y alguna de las expresiones metafóricas utilizadas anteriormente nos permite enlazar con el contenido formal de los verbos de cambio. En la actividad 5, el alumno debe trabajar con colocaciones de estos verbos, que forman parte del contenido formal de la unidad didáctica: *ponerse contento, triste, alegre, furioso, rojo como un tomate / volverse loco, orgulloso, prepotente / quedarse helado, frío, de piedra* y *dar pena, miedo, asco, rabia.* Posteriormente deben ejercitar su uso en la actividad 6 en la que tienen que elegir uno de estos verbos para colocarlo (y conjugarlo adecuadamente) en un texto.

Por último, la tarea final consiste en la redacción de una carta informal (un e-mail) para animar a un amigo que acaba de romper con su novia. Se proporciona una breve guía con el formato de las cartas informales y se espera que el alumno utilice las estrategias metafóricas que ha estado trabajando a lo largo de la unidad didáctica.

6. Conclusiones

Con este trabajo hemos querido destacar la importancia del papel que las metáforas desempeñan en el desarrollo de la competencia estratégica y pragmática. La teoría cognitiva de la metáfora es, a nuestro modo de ver, una buena herramienta para desarrollar las estrategias que propone Oxford (1990) y que se recogen tanto en las diversas clasificaciones para lograr la competencia comunicativa (en la competencia estratégica de Canale y Swain 1980) como en el *Marco común europeo de referencia* y el *Plan curricular del Instituto Cervantes* de forma transversal. Además, como ya se ha visto para el inglés, la teoría de la metáfora cognitiva puede ser de especial utilidad para la adquisición de vocabulario y la competencia léxica (Boers y Lindstromberg 2008; Piquer Píriz 2008).

Es especialmente novedoso que se realice en español, ya que todavía no se ha aplicado la teoría cognitiva de la metáfora como recurso didáctico a esta lengua. Ya que, como explicamos arriba, suele haber diversidad interlingüística en las expresiones metafóricas, sería interesante observar las metáforas de emociones desde un punto de vista contrastivo. En esta línea, el paso siguiente sería aplicar la unidad didáctica propuesta a diferentes grupos, observar si los resultados cambian según la lengua primera de los estudiantes y si resulta de utilidad para lograr los objetivos previstos en la unidad didáctica.

También pretendíamos realizar una explotación didáctica de las metáforas conceptuales a actividades comunicativas, una cuestión que nos parece extensible al resto de la teoría cognitiva. No queremos decir con esto que la manera en la que hemos planteado el uso de la metáfora cognitiva desde un punto de vista didáctico sea la única ni la mejor, simplemente pretendemos plantear la posibilidad de trabajar con este tipo de teorías en la enseñanza de español como segunda lengua. Consideramos que se trata, siguiendo con la metáfora, de un *camino* prometedor que todavía está por *recorrer*.

AGRADECIMIENTOS

Esta investigación se ha llevado a cabo gracias a la financiación de la Beca de Investigación de la Diputación General de Aragón B043/2007 y del proyecto MovEs del Ministerio español de Ciencia e Innovación FFI2010-14903. Me gustaría dar las gracias a Iraide Ibarretxe-Antuñano por introducirme en la lingüística cognitiva y la metáfora conceptual.

NOTAS

[1]Las metáforas conceptuales estudiadas en este artículo se escriben con versalitas, siguiendo las convenciones propias de la lingüística cognitiva.

[2]El nivel B2, establecido por el *Marco común europeo de referencia para las lenguas*, corresponde a un nivel intermedio-alto/avanzado. En el sistema europeo hay seis niveles, por orden: A1, A2, B1, B2, C1, C2.

[3]Estos autores explican que aunque las proyecciones parecen estar semánticamente motivadas: los cambios de tiempo afectan a los seres humanos, también la falta de sol, etc., también debe considerarse el componente sociocultural, ya que la representación del corazón como microcosmos es frecuente en la tradición poética japonesa.

[4]Los ejemplos están tomados de Shinohara y Matsunaka (2009). Cabe tener en cuenta que en otras lenguas como el español también construimos metáforas sobre emociones con fenómenos atmosféricos: *estar atormentado, echar rayos y centellas* o incluso en Aragón (España) se oye *estar "aneblao" (nublado)* para indicar que alguien "tiene un día tonto", pero nótese que en estos casos el fenómeno meteorológico se internaliza, mientras que en los casos del japonés no se hace alusión a la persona que siente la emoción, sino que se sitúa al corazón como escenario del fenómeno atmosférico.

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APÉNDICE

Unidad didáctica: "Cuando una puerta se cierra... una ventana se abre"

Datos técnicos

Autor:	Alberto Hijazo-Gascón (Universidad de Zaragoza)
Nivel:	B2 (MCER)
Metodología empleada:	Comunicativa
Destrezas implicadas:	Comprensión y expresión escritas Comprensión y expresión orales
Duración:	2 sesiones de 60 minutos

Contenidos

Contenido funcional: Léxico de emociones
Contenido formal: Verbos de cambio: *ponerse, volverse, quedarse*
Estrategias comunicativas y pragmáticas: Metáforas conceptuales
Expresión escrita: carta personal

Objetivos

Expresar emociones y sentimientos.
Familiarizarse con el uso de metáforas tanto en la comprensión como en la producción.
Utilizar las metáforas como estrategias léxicas, comunicativas e inferenciales.
Practicar la expresión escrita desarrollando estrategias discursivas.

Cuando una puerta se cierra...
una ventana se abre

1. Comenta con tu compañero las siguientes preguntas:

¿Qué te sugiere el título de esta unidad?
¿Estás de acuerdo? ¿Por qué?
¿De qué crees que vamos a hablar?
¿Qué palabras conoces para expresar *emociones* en español?

2. Lee el texto:

¿Es fácil hablar de emociones?

¿A veces te cuesta hablar de tus emociones? ¿Eres tímido o tímida y te cuesta contar las cosas? Muchas personas se encuentran estas dificultades y buscan ayuda en personas como Laura Sánchez Buil, psicóloga y especialista en gestión de emociones.

Laura, ¿qué tipo de gente va a tu consulta?

De todo tipo. Tanto jóvenes como gente mayor. Normalmente vienen más mujeres, porque, en general, dan más importancia a estos temas, pero últimamente los hombres también se animan.

¿Qué es lo que suelen pedirle sus pacientes?

Muchas veces cuando vienen a la consulta están hundidos, muy bajos de moral. La mayoría vienen después de **poner fin** a una relación y están llenos de odio. En algunos casos han explotado y han causado mucho daño tanto a la ex pareja como a ellos mismos.

¿Cuál es la actitud que debe tomarse ante estas situaciones?

Estas personas tienen que darse cuenta de que tienen ante sí **una nueva etapa**. Sobre todo deben evitar volverse locos con la situación. Hay que mantener la calma, no pasa nada por perder un **compañero de viaje**. Deben comprender que el fin de una relación simplemente supone **tomar caminos diferentes** en la vida.

¿Es fácil recuperarse de una ruptura?

Depende de la personalidad de cada uno y del tipo de relación. Para muchas personas es muy fácil, sin embargo otras necesitan pedir ayuda. Para superarlo es importante sentirnos bien con nosotros mismos, realizar actividades que nos gusten e intentar subir el ánimo. También es importante apoyarnos en la familia y en los amigos. Contar nuestras cosas y escuchar las experiencias de los demás nos ayuda a ver que nuestro caso no es tan grave ni tan extraño, es una experiencia más por la que pasamos todos.

Por último, ¿podemos decir que un clavo saca otro clavo?

Bueno, eso dice el refrán, que un nuevo amante hace que nos olvidemos del anterior… Yo no estoy de acuerdo, creo que cuando una historia se acaba es lógico que pasemos un período de tristeza. Así estaremos más preparados para **empezar un nuevo viaje**. Una vez que hayamos **superado esta fase**, podremos sentirnos atraídos por otra persona, empezar una conquista o, en definitiva, volver a enamorarnos.

3. Responde a las preguntas:

a. ¿Crees que los pacientes de la psicóloga tienen enfermedades graves?
b. ¿Qué consejos da la señora Sánchez Buil para superar una ruptura?
c. ¿Por qué no está de acuerdo con la creencia popular de que "un clavo saca otro clavo"?

4. Observa las expresiones del texto que están marcadas en negrita.

a. ¿Crees que podrían aplicarse a otro tema diferente al de las emociones?

5. Expresarnos con metáforas.

¿Sabes lo que es una metáfora? En parejas intentad explicar en qué consiste una metáfora y poned algunos ejemplos, en español o en vuestra lengua.

Muchas veces, utilizamos palabras simples para referirnos a ideas abstractas y complicadas (por ejemplo, las emociones). En estos casos, estamos utilizando metáforas. Las expresiones en negrita que aparecen en el texto son ejemplos de la metáfora EL AMOR ES UN VIAJE.

Por eso podemos decir cosas como:

Necesitamos una nueva etapa en la relación.
Estamos pasando por un bache.
No es un adiós, sino un ¡hasta pronto!
Tenemos que ir más lento.
Vamos demasiado rápido.

6. ¡Pero no solo utilizamos metáforas para hablar del amor! Busca en el texto las expresiones correspondientes a las siguientes metáforas y explica su significado:

TRISTEZA ES ABAJO: (estar hundido / bajo de moral)
ODIO ES LÍQUIDO PELIGROSO EN UN CONTENEDOR: (estar lleno de odio, explotar)
ODIO ES LOCURA: (volverse loco)
AMOR ES FUERZA FÍSICA: (atraer, sentirse atraído)
AMOR ES GUERRA: (conquistar)
AMOR ES LÍQUIDO EN UN CONTENEDOR: (enamorarse)

7. Observa que a veces las metáforas se complementan:

FELICIDAD ES ARRIBA	TRISTEZA ES ABAJO
¡Arriba ese ánimo!	*Hoy está bajo de ánimo*
Tienes que tirar p'arriba	*Estoy deprimido*

Y otras veces podemos utilizar una metáfora para muchas emociones:

EMOCION ES LÍQUIDO EN UN CONTENEDOR
Me llena de tristeza / alegría / odio que te portes así conmigo
EMOCIÓN ES CALOR / FUEGO

Une cada metáfora con su expresión y con la imagen correspondiente:

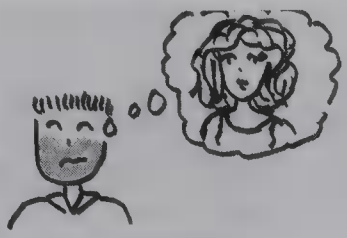
ODIO ES CALOR	Mario se pone rojo como un tomate cuando las chicas le hablan.
VERGÜENZA ES CALOR	El jefe después de la reunión ¡echaba humo!
DESEO SEXUAL ES CALOR	Él le dijo: "Me pones caliente" y ella le dio una bofetada.

8. ¿Emociones y gramática?

a. Aunque puede que a alguno la gramática no le *emocione*, muchas veces hablamos de emociones con expresiones como las que veremos a continuación. Une el verbo con el grupo de adjetivos o nombres correspondiente:

I. II. III.







ponerse	helado, frío, de piedra, triste
volverse	loco, orgulloso, prepotente
quedarse	pena, miedo, asco, pánico, rabia
dar	contento, triste, alegre, furioso, verde (de envidia), rojo (como un tomate)

b. Completa ahora el ejercicio con las expresiones de arriba:

Mi hermana es una mentirosa. Ella piensa que no nos damos cuenta, pero cada vez _____ más furiosos cuando la pillamos en otra de sus mentiras. Por ejemplo, el otro día nos dijo que iba al cine con su amiga Cristina a ver una película francesa, pero justo después de marcharse sonó el teléfono y ¿sabes quién era? Cristina… Mi hermano Pablo _____ helado cuando oyó su voz. No entendemos por qué ya no nos cuenta las cosas. Desde que va al instituto _____ un poco orgullosa.

El otro día, a mi hermano y a mí nos _____ tanta rabia que nos mintiese que cuando volvió a casa le dijimos todo. Al principio, ella _____ roja como un tomate. Después nos pidió perdón, nos dijo que no _____ loca, que todo tenía una explicación. ¡Nos había preparado una fiesta sorpresa! Así que _____ muy contentos. Ya no tenemos que preocuparnos por ella.

9. Tarea final

Ayer tu amigo Miguel que está de estudiante Erasmus en Berlín te escribió un e-mail para contarte que ha roto con su novia de toda la vida. Ahora se siente un poco solo y te echa de menos. Escríbele para animarle y darle consejos.

Recuerda que una carta informal debe tener las siguientes partes:

Saludo:	*¡Hola!, ¿Qué tal?, ¿Cómo estás?, Querido Miguel:...*
Introducción:	*He recibido tu e-mail, Hace tiempo que no te escribo, Tengo que contarte muchas cosas...*
Desarrollo:	Información
Cierre:	
- Conclusión:	*Escríbeme pronto, Espero noticias tuyas, Estamos en contacto...*
- Despedida:	*Muchos besos, Besos, Un abrazo, ¡Hasta pronto!*
- Firma	

Approaches to Grammar Instruction in Teaching Materials: A Study in Current L2 Beginning-level Spanish Textbooks

Claudia Fernández
Knox College, USA

Abstract: This study explores how grammar instruction is conceptualized and applied in published Spanish materials. It sought to answer the following questions: What are the approaches to grammar instruction in current, college-level, beginning Spanish textbooks? How do they reflect current perspectives on grammar teaching? Six widely adopted Spanish textbooks were examined. The chapters presenting the Spanish preterite were arbitrarily selected for the analysis, which examined the presentation of explicit information and language data as well as the types of activities offered for learners to begin the acquisition of the grammatical feature. The results showed that although most of the textbooks still follow traditional approaches to teaching grammar, there is evidence indicating that textbooks are incorporating teaching perspectives based on what is known about L2 acquisition. This article addresses the central role of the profession in the development of published materials that aim at the acquisition of grammar.

Keywords: grammar acquisition, grammar teaching, instructed SLA, L2 acquisition, textbooks

1. Introduction

The role that grammar instruction plays in L2 acquisition continues to be an important issue to investigate. In the last twenty years or so, a number of studies have examined not only whether or not explicit grammar instruction is necessary but, more relevant to the teaching profession, what types of teaching techniques are most helpful for learners to start building a mental representation of the L2 grammar. Although the issue is not yet conclusively resolved, newer perspectives have emerged that seem to enjoy acceptance among scholars and practitioners because of their theoretical or empirical rationale.

While the premise that L2 instruction should occur in meaningful and communicative contexts has not changed over the past two decades (Savingon 1998), SLA researchers and practitioners have advocated for a role of grammar instruction where students' attention is drawn to formal aspects of the L2 in an effort for learners to notice and subsequently acquire them. Because this form-focused instruction is by no means devoid of meaning and communication, newer teaching techniques try to incorporate attention to form in meaningful contexts.

According to newer perspectives to L2 teaching, it is critical to engage L2 learners' learning processes during form-focused instruction, including, of course, grammar instruction for learners to begin to develop an implicit linguistic system (Doughty 2001; Doughty and Williams 1998; Larsen-Freeman 2003; Lee and VanPatten 2003; Long 1991; Nassaji and Fotos 2004;VanPatten 1996). Therefore, the traditional way of teaching grammar with the presentation-production-practice model (PPP) (Larsen-Freeman 2003) is no longer advocated because presenting grammar rules explicitly and manipulating them through drills or decontextualized production practice does not engage the cognitive processes necessary for grammar acquisition. Nassaji and Fotos (2004) report that in terms of grammar instruction "learners must . . . have the opportunities to encounter, process, and use instructed forms in their various form-meaning relationships so the forms can become part of the interlanguage behavior" (130). In this sense, techniques for

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grammar instruction that include the provision of comprehensible input, that engage L2 processes such as noticing and making form-meaning connections, and that provide opportunities to use the L2 in meaningful, communicative ways are seen as the most effective ways to help learners acquire the grammar of the target language.

In spite of the extensive and growing body of literature on grammar acquisition and teaching, there is scarce methodological investigation on whether new perspectives on grammar teaching have reached actual teaching techniques in published materials, in particular Spanish textbooks. To my knowledge, there is not an investigation yet that addresses how grammar is taught in Spanish textbooks and whether and how these materials are incorporating grammar teaching techniques that reflect newer L2 teaching perspectives. A way of casting a light on this question is by conducting a study to examine how grammar is presented and taught in these published materials.

The focus of the present study is to address this issue. The analysis consisted of identifying the instructional features that textbooks present to teach grammar, such as explicit information, language examples, and types of activities or tasks. It is hoped that this study will provide information on the current state of commercial Spanish teaching materials regarding grammar instruction and whether and how they reflect current teaching perspectives. Because L2 instructors have a great influence in the decision of textbook publication, it is also hoped that this study encourages them to become critical and well-informed forces of change, as they become actively involved in the development of published materials that promote the acquisition of grammar.

2. Background

2.1 Some Definitions

Although there are several definitions of the term "grammar," in the present study grammar is defined as the underlying, implicit, and abstract knowledge that humans have in their minds regarding the morphology and syntactic rules of their mother language(s). In the field of Second Language Acquisition (SLA), this is the type of knowledge that L2 learners need to build and develop before they can become successful L2 users.

With respect to the definitions of "approach," "method," and "technique" used in this article, I have adopted Anthony's (1963) definitions (qtd. in Brown 2002). Approach, according to Anthony, is a set of assumptions dealing with the nature of language, learning, and teaching. Method is the overall plan for systematic presentation of language, which is based on a selected approach. Techniques are the specific classrooms activities to facilitate learning, which are consistent with a method and, thus, with an approach as well. Based on these definitions, by analyzing a set of activities of a given textbook, we shed light on the method that is selected, which, in turn, provides information on the approach followed.

2.2 The Role of Input in Grammar Acquisition

There are two premises upon which the field of SLA has agreed, and which have significant implications for L2 grammar instruction. First, in order for learners to acquire and use the language successfully, they must ultimately create an implicit linguistic system (Doughty 2001, 2003; N. Ellis 2002; VanPatten 2004a; Williams 2005). Although the nature of this system is debatable, there is no question that L2 acquisition involves some type of underlying linguistic knowledge. In this sense, L2 teaching should focus on facilitating the acquisition of this knowledge, finding the best ways in which learners can integrate linguistic forms and rules into their developing systems.

The other point of agreement in SLA concerns the essential role that input (i.e., the language that the learner hears, reads, and sees [in the case of sign languages]) plays in L2 acquisition.

Input provides the data or "raw material" necessary for learners' internal learning mechanisms to begin the acquisition of the L2. Therefore, for learners to develop an L2 grammar, it is essential that they are exposed to significant amounts of comprehensible, meaning-bearing input (Ellis 1994; Gass 1997; Krashen 1985; VanPatten 2003). However, because the input is so complex and consists of many components (morphological, phonological, syntactical, pragmatic, and lexical, to name just a few) that are all attended at the same time when interpreting a message, there is only so much that L2 learners can pay attention to, especially beginner learners. The efforts to focus on the meaning can take up much of the attentional resources and, although general comprehension may be achieved, there are still linguistic aspects in the input that learners do not notice, do not process (i.e., with which they do not connect meaning), and thus take longer to acquire or do not acquire at all (VanPatten 1996; 2003). Here is where instructional attempts can be made to facilitate acquisition so that learners become aware of forms that may be missed if they were left on their own.

2.3 Production and Grammar Acquisition

The role that language production plays in L2 acquisition is not conclusively resolved; however, many scholars see language production as the result of acquisition and not its cause (Ellis 1994; Gass 1997; Krashen 1985; VanPatten 2003; Williams 2007). Production, however, seems to significantly help language development, as has been put forward by Swain (1998, 2005) and other scholars within the interaction hypothesis of L2 learning (Gass and Mackey 2006; Long 1996).

According to Swain (2005), language production forces learners to engage in deep syntactic processing because the need to produce the L2 accurately forces learners to pay attention to linguistic forms and their relationships, and how to organize them as a coherent whole. In addition, as a result of this deep-processing, forms are more likely to be retained in memory than if they were only processed for comprehension. Swain (2005) claims that, through production, learners have the opportunity for hypothesis testing, for noticing forms during input, and for the development of language awareness, which greatly contribute to L2 acquisition. According to her, communicative-based production activities that push learners to use grammar forms accurately promote further language development, especially in advanced language learners (Swain 1998).

According to the interaction hypothesis, language production offers learners the opportunity to receive feedback on the (in)correctness of their utterances, thus promoting their recognition of and reflection on what they do not know or have not mastered. Such processes may also promote language modifications (Gass and Mackey 2006). Production is also seen as a way for learners to retrieve acquired or partially acquired linguistic knowledge, which strengthens form-meaning connections and promotes automatization and fluency (N. Ellis 2002; VanPatten 2003; Williams 2007).

These positions of the SLA field on the role of production for grammar development, along with the tenets of the Communicative Approach, seem to imply that for production to be effective, it should occur in situations where learners have the opportunity to interpret, negotiate, and express meaningful messages; that is, it should occur in communicative contexts. Therefore, traditional production practices typically found in textbooks that go from very restrictive contexts—often devoid of significant meaning—to less-restricted ones such as drills (Paulston 1972) or other ways of form manipulation are not supported by current SLA views. These types of activities may not provide the opportunities for meaningful and purposeful interaction that promote language awareness, deeper syntactic processing, hypothesis testing, feedback, and the strengthening of form-meaning connections (Larsen-Freeman 2003; Lee and VanPatten 2003; Savingon 1998; Toth 2004, in press; Walz 1989; Wong and VanPatten 2003).

2.4 Current Techniques in Grammar Teaching

Perhaps one of the most widely used instructional methods for making learners aware of grammatical forms is providing explicit information (i.e., information about the L2 and how it works). The issue of whether or not to provide students with explicit grammar information is still debatable; however, most scholars see a beneficial role for grammar instruction that includes this information. Ellis (1990, 2002), for example, argues that if learners have information about a certain grammatical form, they are more likely to notice it and connect meaning to it than if they do not have such information. A great number of studies have investigated whether explicit information is beneficial for L2 grammar acquisition. The results seem to suggest that its effectiveness is not equal across the board; rather, it depends on a number of factors such as the linguistic forms, teaching techniques, and learners' individual differences. However, there is some indication that many activities are more effective if accompanied by grammar explanation than if they do not have this component (for a review of many of these studies, see Norris and Ortega 2001; for some contrasting results, see Fernández 2008).

Larsen-Freeman (2003) and Williams (2005), however, have warned that explicit information supplied by the teacher or the textbook may be obtrusive for communication because it usually requires learners to focus on the form before experiencing its meaning. In addition, Doughty (2005) has warned about the kind of knowledge that explicit information provides; indeed, this explicit knowledge may not be the type of knowledge that learners need to develop their linguistic systems unless it is accompanied by activities that engage natural acquisition processes.

In addition, for quite some time, practitioners have addressed the inadequacy of the way textbooks present grammar explanations (R. Ellis 2002; O'Connor di Vito 1991), and the struggles of instructors on how much and with what level of detail grammar should be explained, mostly those who follow the "communicative" approach (Fox 1993). Katz and Blyth (2009) mention that—given the heterogeneity of textbook users—it is a challenge to decide the level of detail for grammar explanations in a given lesson. What is more, in an effort to focus more on "communication" and less on grammar rules, publishers often require that explanations be concise. Katz and Blyth (2009) argue that this way of presenting grammar has led to superficial, linguistically unsound and incomplete information about how the language works and is used by its speakers. In light of these problems, several researchers advocate for more inference-based techniques, where learners discover the rules by being exposed to samples of language at the discourse level (Celce-Murcia 2002; Fotos 1994).

In addition to giving the explicit information that makes forms more noticeable, the field of instructed SLA has also seen other grammar teaching techniques emerge for learners to acquire linguistic forms. These techniques seek to engage learners in meaning-based activities that attempt to work with natural linguistic processes. Because input is so essential for grammar acquisition, many of these techniques involve activities that are input-based, either directly or indirectly. They can be categorized under the umbrella of "input-enhancement" techniques, a term first presented by Sharwood-Smith (1993) to refer to the instructional efforts to make forms during input noticeable for learners. Some of these techniques include 'input flood' (Trahey and White 1993; J. White 1998), 'textual enhancement' (Alanen 1995; Leow 1997; Shook 1994), and 'processing instruction' (Farley 2005; VanPatten 2004b; Wong 2004; for a complete review of these techniques and examples, see Wong 2005). Other techniques are based on language production in an effort to make learners aware of the linguistic forms that they do not have or still need to master in order to convey their intended meaning. Some of the activities that aim at doing this are 'dictogloss' (Swain 1998) and 'input/output cycles' (Izumi and Bigelow 2000; Izumi, Bigelow, Fujiwara, and Fearnow 1999).

There is still much more to investigate to better understand the conditions under which these techniques are most effective. However, they are promising because of the sound theoretical and empirical rationale upon which they are based.

3. Previous Studies on L2 Textbooks

Even in this era of instructional technology, computer assisted language learning (CALL), and the internet, textbooks still have a central role in second language classrooms. In addition to their major purpose of instruction, they serve as a foundation for curriculum and syllabus design, a guide for lesson planning and assessment, a tool for defining teaching approaches, and a primary source for tasks, activities, and exercises (Bragger and Rice 2000; Byrnes 1988; Kramsch 1989; Shrum and Glisan 2005). Considering this important role, several analyses have been carried out to investigate how textbooks from different target languages present and teach several aspects of the L2 such as grammar (Aski 2003; Byrnes 1988; R. Ellis 2002; Fortune 1998; Islam 2003; Lally 1998; O'Connor di Vito 1991), context (Walz 1989), culture (Chapelle 2009; Frantzen 1998), writing (Lally 1998), and pragmatics (Etienne and Sax 2009; Takenoya 1995). More relevant to the present study are the findings regarding the teaching of grammar, which will be reviewed in the next section.

3.1 L2 Grammar Instruction in Textbooks

Fortune (1998), R. Ellis (2002), and Islam (2003) investigated how grammar instruction was presented in current English as a Foreign/Second Language (EFL/ESL) textbooks. Each of the three researchers observed similar trends in the findings of their respective studies. Fortune (1998) found prevalence for noncontextualized, fill-in-the-gap activities, mechanical exercises, and a strong bias toward a deductive approach to teach grammar. Islam (2003) observed that most of the activities were for oral production, asking learners to listen and repeat. R. Ellis (2002) identified two predominant features in the textbooks he analyzed: explicit description and controlled production practice. Although these three studies also found signs of development in the instructional materials examined (e.g., input processing activities and consciousness-raising tasks), the authors concluded that textbooks have ignored a number of teaching techniques that are based upon what it is currently known about L2 grammar acquisition.

Similar findings were reported by Aski (2003) on seven elementary Italian textbooks. She investigated whether textbooks were keeping pace with the instructed SLA research, and analyzed the types of activities textbooks offered in their attempts to teach two linguistic forms: the verb *piacere* and the *passato prossimo*. She found that mechanical drills were prevalent in most of the textbooks for both of these structures, but in particular for the *passato prossimo*. Most textbooks included both meaningful and communicative drills, and the activities that aimed at communicative practice were just a few. She concluded that for grammar teaching, Italian textbooks lie far behind current research on teaching methods. She called for language teachers to consider findings in SLA research that can potentially inform teaching practices, and to indicate to publishers their preference for materials that reflect these findings.

Other studies analyzed the way grammar is explained in textbooks and whether they reflect actual language use. O'Connor di Vito (1991), for example, analyzed three popular elementary French textbooks and their explicit description of four grammatical features. She compared the textbooks' grammar descriptions against oral and written samples of native language use (in formal and informal registers) that she collected over several years. She found that textbooks inaccurately represented the native language use because they ignored context, frequency, and function at the levels of discourse in their descriptions. O'Connor di Vito argued that such misrepresentation prevents students from grasping the L2 as it actually occurs. She also underscored the importance of presenting grammar rules within the context of the discourse so learners form accurate intuitions about native speech and acquire sociolinguistic appropriateness. Such claims have also been echoed by several other scholars (Celce-Murcia 2002; Katz and Blyth 2009).

Walz (1989) analyzed how textbooks contextualized grammar activities in French textbooks for college level students. He reported that textbook authors contextualized mechanical drills in

their attempt to create communicative grammar activities and emphasized the ineffectiveness of this practice. Walz proposed grammar activities that force students to attend to the meaning and make a choice based on the situation and context in which the communicative act takes place. In a follow-up study, Lally (1998) examined six beginning French textbooks published between 1995 and 1998 and observed the treatment of writing skills (previously addressed in Byrnes 1988), and whether grammar activities had incorporated Walz's (1989) suggestions. She found that most textbooks had not incorporated the changes suggested, but that some had shown incipient signs of change. Lally found a relatively lower percentage of drills and more communicative activities. She concluded that progress had taken place in the three categories she analyzed; however, a need for more improvement remained.

4. The Present Study

There has not been a study of which I am aware that analyses the approaches to grammar instruction in Spanish textbooks at the post-secondary level. From previous studies on textbooks of other L2's, we see that although progress has been made from the era of the Audiolingual Method, textbooks tend to lag behind in incorporating the updated grammar teaching techniques generally advocated by researchers and practitioners in the instructed SLA field. However, we do not have information that it is based on an actual methodological analysis of whether Spanish textbooks follow this trend or not. This is rather surprising, mostly because of the dozens of Spanish textbooks, particularly at the beginner level, that are available in the United States and the strong market that Spanish learners represent for both textbook authors and publishers in the country. The present study seeks to fill this gap and to inform the profession about how grammar teaching is currently conceptualized and applied in materials used by a large number of instructors and students.

The research questions that guided the study are:

1. What are the approaches to grammar instruction in current, college, beginning-level L2 Spanish textbooks?
2. How do these approaches reflect current perspectives on grammar teaching?

5. Method

The latest editions of six US best-selling textbooks of beginning Spanish were selected to analyze their approaches to grammar instruction. The textbooks analyzed were *¡Arriba!* (Zayas-Bazán, Bacon, and Nibert 2008), *¡Claro que sí!* (Caycedo Garner, Rusch, and Domínguez 2008), *Dicho y hecho* (Dawson, Potowski, and Sobral 2007), *¡Dímelo tú!* (Rodríguez, Samaniego, Blommers, Lagunas-Solar, and Ritzi-Marouf 2006), *Puntos de Partida* (Knorre, Dorwick, Pérez-Gironés, Glass, and Villareal 2009), and *¿Sabías que...?* (VanPatten, Lee, Ballman, and Farley 2008). The criteria for selection were based on the number of editions the textbooks had. A relatively high number of editions demonstrates that the textbooks (1) are popular, (2) possess an established reputation, and (3) are continuously being selected by instructors of Spanish. Therefore, textbooks with five or more editions and from a variety of established publishers (Cengage, Houghton Mifflin, John Wiley and Sons, McGraw-Hill, and Pearson-Prentice Hall) were selected, and the latest editions up to 2009 were analyzed. All the selected textbooks followed a communicative approach, according to their descriptions in their prefaces. A sample of their chapters was selected for the analysis and it was arbitrarily decided to use the chapter(s) where the preterite was introduced.[1]

In order to answer the research questions, the analysis was carried out in two parts. The first part identified the instructional features presented to teach the preterite, such as the possible inclusion of explicit information, the types of data or samples of language, the nature of

the activities offered, and the instructional suggestions given by the authors in the Annotated Instructor's editions used in the study. The identified instructional features would provide information on the techniques used, which would inform our understanding of the methods followed and, in turn, shed light on the approaches adopted. The second part was a quantitative analysis, which identified the number of activities according to their nature. Such analysis would help examine whether there was a tendency for one type or another. This information would also provide further support to the first part of the analysis.

The procedure that was followed was similar to the one used in R. Ellis (2002). That is, the researcher read through each of the chapters where the preterite was introduced and kept a record of the instructional features that were used to present and teach the preterite. The features were codified and classified into general categories with subdivisions. This procedure resulted in the system shown in Figure 1.

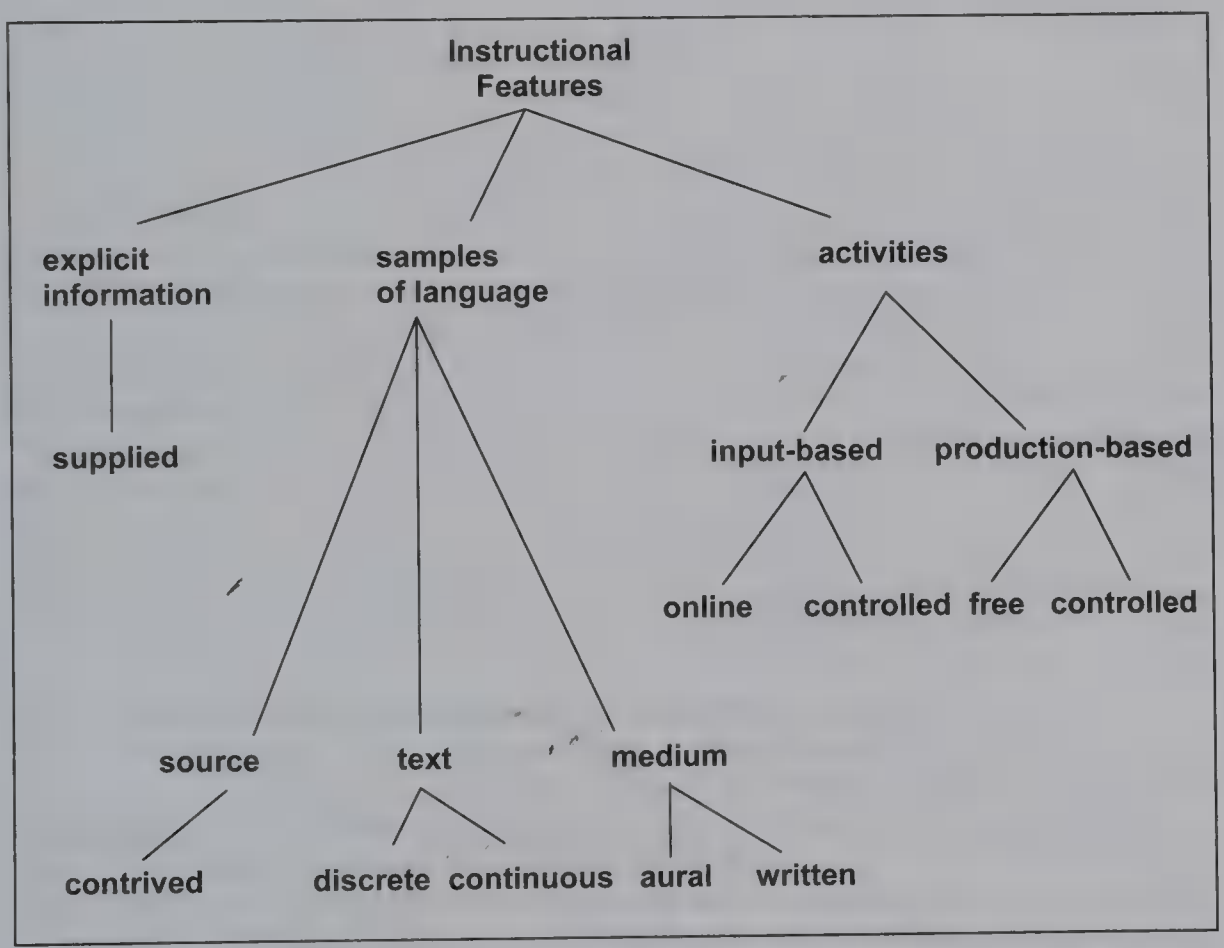


Figure 1. Instructional Features Employed in Six Spanish Textbooks to Teach Grammar

The sets of characteristics that were identified in the materials were: (1) explicit information, (2) samples of language, and (3) activities. These features may or may not all be present in L2 textbooks. However, they were in all the textbooks selected for this study.

Explicit information refers to the explicit description about the target structure or form and how it works. It is very well possible that a textbook follows inference-based techniques and does not explicitly explain grammar rules; rather, it allows the learner to discover them (see Celce-Murcia 2002; Fotos 1994). However, none of the textbooks analyzed had this option (Figure 1). The samples of language refer to the evidence or the data that are shown to the learners for illustrative purposes but that are not accompanied by any type of activity. For example, captioned pictures constitute "data", but fill-in-the black paragraphs were classified as activities. It was

found that the data could be subdivided by the source, text size, and the medium. The source can be authentic, which means that it was originally created for fluent and competent speakers (e.g., native speakers) and that it was not modified to meet the needs of language learners, meaning that the data would have been contrived. As the system in Figure 1 shows, the type of source found in the chapters analyzed to illustrate the L2 was only from contrived language. The text size refers as to whether the data were presented mainly with discrete sentences or if the data were presented continuously, as in paragraph length. Both types were found in the textbooks. The medium refers to the way the data were presented, which can be written or aural. Figure 1 shows that the medium found was only written.

A third feature, referred to as activities, were the types of operations that learners have to do in order to acquire the target form (henceforth, "main" activities). The textbooks presented a relative large variety of main activities that could be categorized under many different groups. However, regardless of their type, all these activities shared a common feature: they were either reception activities (i.e., input-based) or production activities (i.e., production-based). Thus, it was decided to classify them under these two groups (Figure 1).[2] This division was also particularly useful for the analysis because of the roles that input processing and production play in grammar acquisition and because of the current techniques that focus on these two modalities (as explained in the background section of this article). In addition, due to the prevalence of product-oriented approaches previously found in textbooks, it would seem appropriate to examine in this study as well the amount and nature of production and input-based types of activities.

The criteria to identify input-based and production activities were based on R. Ellis (2002) and are as follows. Input-based activities are the activities in which learners have to attend to the instances of language with the target form and do something that reflects that they have noticed it and comprehended it without having to produce such a form (e.g., read about someone's typical activities and decide whether they are carried out on a regular basis or if they were done last night). These types of activities can be controlled or online. Controlled activities are those that give learners time to process the language (such as reading activities). Online activities are those in which learners are asked to attend to and process the data at the same time it is conveyed (such as listening activities). Production activities are those in which learners use the target language to say, sign, or write something. These can also be controlled, as when language learners are asked to produce the target form that is provided (e.g., complete sentences using verbs from a list), or free, as when learners are left on their own to express their messages with the target form (e.g., writing a paragraph describing what a famous actor did during his vacation). Of course, in these activities, learners may not necessarily use the target form.

It is important to note that in some of the textbooks analyzed in the present study, many of the main activities were constructed in several subactivities or steps (sometimes called "pasos"). Each step was recorded and examined as if it were a single main activity. That is, if an activity consisted of three steps, these were considered as three single activities. This would give us a better picture of the number and types of operations, because each step may be of a different type (i.e., one step may be a production activity and another input-based, for example). There were activities not included in the analysis, such as those for extra grammar practice at the end of the chapters or the textbooks.

In order to include the authors' suggestions on how to teach the preterite, the present analysis also evaluates the additional instructions found in each of the Annotated Instructor editions. Author suggestions within these texts are limited to supplementary activities; therefore, tips or instructions for implementing each of the main activities were also excluded from this study.

For the second part of the analysis, the activities for each type of operation were quantified. Although there were single activities that asked learners to both attend to the input and produce language (i.e., such as question/answer or interviews), and thus could be classified as both input-based and production-based, it was decided to consider them as production activities because, ultimately, the purpose of the activity was to produce language.

6. Results

There was a common trend followed by all the textbooks in the way the explicit information and the samples of language were provided. There was only one way of teaching about the preterite and how it works and it was by supplying that information (rather than having learners discover it, for example). The length and amount of detail of the information varied among textbooks, but it tended to be relatively brief and concise and had several contrived examples to illustrate the explanation.

The common way of presenting the data or samples of language (that did not involve activities) was by contrived sources, with both discrete sentences and brief paragraphs, through brief dialogues or captioned pictures, and through a written medium. None of the textbooks provided samples of languages in an aural way (as read by the instructor or listened to through an audio file, for example) or through authentic sources unless they involved some type of operation.

The textbooks were also similar in the number of chapters dedicated to teach the preterite, but slightly differed at the point in the textbook's syllabus where the form was introduced for the first time. The total number of chapters analyzed for each book was between two and three.

All textbooks included both input-based and production activities although they largely differed in the amount for each kind, as I will explain below. The most common input-based activities were based upon simple selection (e.g., true/false, yes/no, yesterday/always, etc.), relating the columns, or ordering events logically or chronologically. The common production-based activities were overwhelmingly based upon controlled sentence formation, although all textbooks also included interviews (both controlled and free). Other common types of production activities included: question and answer, fill-in-the blank, information-gap, and story narration (with or without prompts). Two textbooks, *¡Arriba!* and *¡Dímelo tú!* had meaningful drills as part of their production-based activities.

Textbooks largely differed regarding the amount of input-based and production activities (Table 1). For example, while one textbook had only one input-based activity, another included sixteen. In addition, the amount of controlled input-based activities was considerably higher than the online activities among textbooks. Only three textbooks out of the six had online input-based activities, and there were differences between them in quantity as well.

Table 1. Number of Activities by Type in Six Beginning-level Spanish Textbooks

Textbooks	Input-based Activities		Production-based Activities	
	Controlled	Online	Controlled	Free
¡Arriba!	4	0	16	0
¡Claro que sí!	1	0	12	1
Dicho y hecho	5	3	9	11
¡Dímelo tú!	2	3	18	12
Puntos de partida	9	0	17	5
¿Sabías que...?	15	1	12	7
Total	**36**	**7**	**84**	**36**

This variation in number was also similar for the production activities. All except one textbook had both controlled and free production activities, but the difference in number was ample: one textbook had a total of thirteen production activities while another had thirty. As was the case with the input-based activities, there were more controlled than free production activities in all textbooks, although the difference in number was wide-ranging as well (Table 1). The average ratio between input-based activities and the production activities among the six textbooks was 7:20.

All of the Instructor's Annotated editions of the textbooks included information on techniques and additional activities on how to teach the preterite, in addition to the main activities in the student's version of the text. In four of the six textbooks, the recommended techniques for introducing the preterite were input-based (*¡Arriba!*, *Dicho y hecho*, *Dímelo tú*, and *¿Sabías que...?*). The types of activities that were suggested contained data that were visual, aural, or both, and asked for the instructor to narrate a brief story or to describe what he/she did the previous day/week using the target forms, for example, and to check for comprehension. Other activities were more form-focused, asking students to process the forms by having to consider the verb form and choose the tense or the subject of the sentence, for example. Some of the textbooks underscored the importance of doing these activities in a personalized and contextualized way. This suggested information appeared at the beginning of the grammatical presentation in all the chapters analyzed.

The techniques that were suggested in the other two textbooks (i.e., *Puntos de partida* and *¡Claro que sí!*) were mainly production-based. *¡Claro que sí!* suggested chain and transformation drills and *Puntos de partida* encouraged activities with some type of form manipulation (e.g., translations or asking students to provide the infinitive form to the preterite prompt), as well as chain and transformation drills. *Puntos de partida* suggested some input-based activities as well.

It is important to note that the techniques and activities recommended by the authors in the margins of the textbooks do not necessarily reflect the types of the main activities provided to students. That is, a textbook may suggest input-based techniques to introduce the preterite, but have several meaningful drills as their main activities (e.g., *¡Arriba!*). Or a textbook may suggest chain and transformation drills, but present none of them as its main activities (e.g., *¡Claro que sí!*). This mélange of suggestions and activities demonstrate that some of the textbooks follow different approaches at the same time. On the one hand, they seem to favor acquisition-based approaches, where grammar learning is thought to be learned through input processing and meaningful interaction. On the other, they seem to follow product-oriented approaches, where grammar learning is thought to be learned through controlled oral practice.

Additionally, in spite of the authors' input-based suggestions to introduce the preterite in most of the textbooks, the notable difference between the number of main input-based activities and production activities is certainly prominent, indicating a trend. In most of the textbooks, the main input-based activities were practically neglected if compared to the number of production activities included. These numbers reflect a strong tendency toward production activities, in particular for the controlled type, in most of the textbooks.

7. Discussion

With regard to our first research question, "What are the approaches to grammar instruction in current, college-level beginning L2 Spanish textbooks?", the results show two prominent features in most of the textbooks: explicit information plus controlled production practice. These findings indicate prevalence for a product-oriented approach, reminiscent of the PPP, where grammar acquisition is assumed to occur through explicit knowledge of rules that are practiced orally in constraint contexts. The findings of this study are similar to those found in the previous studies addressed in section 3.1 of this paper. The product-oriented approach is even more evident when one examines the amount of input-based activities, particularly the

online type. Only three of the six textbooks included main activities in which learners were required to process the linguistic target aurally. Furthermore, half of the textbooks provided limited opportunities for students to process the target form through written input. These findings indicate that at least half of the textbooks in this study overlook what is currently known in SLA: the central role of input in the development of an L2 grammar (Ellis 1994; Gass 1997; Krashen 1985; VanPatten 2003).

It is true, however, that in four of the six textbooks authors suggest presenting the target form via techniques that include contextualized, input-based activities, which may indicate that the traditional and questionable controlled production-based approach to teach grammar may be giving way to a more theoretically sound approach, where grammar is thought to be acquired by the processing of meaningful input. Therefore, the number and nature of main activities presented may indicate a traditional approach still followed; however, the authors' more innovative suggestions may be a subtle sign that the approaches are changing.

With regard to our second question, "How do these approaches reflect current perspectives on grammar teaching?", the analysis revealed that most textbooks are not incorporating these perspectives sufficiently. On the one hand, by offering just a few input-based activities, most textbooks are leaving out many of the newer approaches that encourage students to notice and connect form with meaning (e.g., those based on input enhancement techniques, as referred to in the background section of this article; see Wong 2005) and that could be incorporated to facilitate L2 grammar acquisition. On the other hand, by focusing on controlled practice to promote grammar development, textbooks limit opportunities for deeper syntactic processing, noticing the gap, or hypothesis testing (as suggested by Swain 1998, 2005), and the tenets of the interaction hypothesis (Gass and Mackey 2006; Long 1996). These observations indicate that in terms of grammar teaching, most textbooks in the present study could incorporate more activities that better reflect current perspectives.

Furthermore, the results of the analysis showed that the textbooks included similar pedagogical features to teach the preterite, without offering significant, more innovative alternative to enhance grammar learning. For example, all the textbooks in the present study provided explicit information and none presented inference-based techniques with opportunities for learners to discover the grammar rules (Celce-Murcia 2002; Fotos 1994). The samples of language were also very similar; for example, they did not present data for illustrative purposes that were authentic, aural, and at the appropriate level of discourse. Furthermore, none of the textbooks presented alternative types of grammar activities, such as grammaticality judgments. The reasons for not including these options may be practical and even instructionally valid; nevertheless, they indicate that textbooks look very similar and that they tend toward the conventional.

An analysis of the methodological features, number, and nature of the main activities in most of the textbooks in this study suggests that most texts continue to incorporate traditional ways of teaching grammar. However, the fact that three of the textbooks reviewed in this analysis differed from the rest by including more input-based activities, and by either having more free communicative production activities or a greater balance between production and input-based activities, indicates that some textbooks are adopting approaches based on what is currently known about L2 grammar acquisition. In addition, the fact that four of the six textbooks suggest input-based techniques to introduce the grammar form indicates an acknowledgement of the essential role that input plays in grammar acquisition.

These observed features may reflect a concern among the profession about the current state of Spanish textbooks. Thus, more effective approaches to grammar teaching are making their way into the mainstream, although in a slow and subtle way. In order to confirm whether this change is actually taking place, it is necessary to conduct further investigations to examine not only recent editions of best-sellers, but also new textbooks that come out into the market.

Although the slow pace with which textbooks adopt newer perspectives on language teaching has been addressed in previous literature (Katz and Blyth 2009; Shrum and Glisan 2005), the

reasons why this happens are not always clear. It is certainly puzzling that current textbooks are very innovative with the presentation of culture, the use of authentic and interesting readings, and the inclusion of the most recent technology-based materials, but have lagged behind in their approaches to teaching grammar. Why, in spite of the influential communicative approach of the eighties and the large number of publications on new perspectives of grammar teaching in the last twenty years, has much of this been neglected in Spanish textbooks?

Perhaps the main reason for the current state of textbooks, as addressed by several scholars, is the prevalent conservatism of the profession (Aski 2003; Bragger and Rice 2000; Dorwick and Glass 2003). Language instructors are not willing yet to let go of traditional ways of teaching grammar, and this situation is reflected in the approaches to grammar found in the textbooks. Instructors greatly influence textbook publishers because adopting a text is based on their decision. Understandably, publishers will bring out textbooks that please as many as possible to ensure successful sales and, thus, will not risk publishing a too innovative textbook attractive to just a few. Katz and Blyth (2009) report on what a reviewer expressed: "[U]nless a critical mass of potential adopters reveals a desire for materials that incorporate more research from SLA, textbook publishers will not take that risk. . ." (6). In other words, grammar instruction looks the way it does because that is what instructors expect. This is one of the reasons why popular textbooks look alike, and why innovations in grammar instruction are hardly seen (Ariew 1982; Bragger and Rice 2000).

Why does the profession still prefer to remain with the familiar? Some scholars have reported that many language instructors tend to teach they way they were taught. A study conducted by Borg (2003), for example, showed that the findings in the SLA field regarding grammar instruction is not what influenced teachers, but rather the impact of prior language learning experiences. Lee and VanPatten (2003) report that teaching assistants often attribute their L2 learning success to the drills, grammar explanations, and written exercises they did in the classroom when they were L2 students.

Another reason may be the scarcely updated training and professional development of instructors, including textbook authors and decision-makers in language departments, who may rely mostly on their past experience to make decisions on teaching practices. Of course, accumulated experience is a valid asset to confer expertise in textbook design and choice; however, it is not enough. Furthermore, because many institutions do not see textbook writing as a valid activity for tenure promotion, those applied linguists who might contribute to innovations in material design are not being encouraged to pursue such an activity.

Of course, it may still be the case today what VanPatten (1999) addressed more than ten years ago regarding the misunderstanding of the term "communicative". Language instructors may still relate communication with oral production only, when the term actually refers to any ongoing act in which there is interpretation, negotiation, and expression of meaning (Savignon 1998). Therefore, it may occur that the "communicativeness" of the textbooks is being measured inappropriately; that is, only by the amount of production activities. Certainly, updated training and professional development would clarify confusion, and would prevent the risk of perpetuating teaching techniques based upon outdated approaches.

8. Limitations

Although a study like this provides information on the current situation of grammar teaching in best-selling textbooks, it does not provide a complete picture. A limitation of this study is that while it tried to evaluate the most representative textbooks in the market, it certainly did not include all the best-selling textbooks, and thus, it might have left out books that may present different approaches from what we found with the sample chosen. In addition, the study did not include new books recently published or less popular books which may also present different approaches from the well established best-sellers. Furthermore, the study focused on beginning-

level Spanish textbooks and, thus, it does not report on the current state of textbooks for higher proficiency levels. In order to better observe if new approaches to grammar teaching are making their way into textbook materials, further investigation is needed with both recently published new books and less popular books, as well as for audiences at different proficiency levels.

Another limitation is that by selecting one single grammar form, the study did not observe a possible variation in teaching techniques that may appear with other types of forms. Although this seems unlikely due to the teaching consistency that characterizes textbook methods, different evidence may have been observed had more target forms been included. Finally, it is suggested that future material reviews on grammar teaching practices conduct analyses that further break down input-based and production based activities (e.g., text-enhancement, structured input, input/output cycles, fill-in-the gaps, completion of sentences, dictogloss, etc.) to provide a more detailed picture of the types of activities that textbooks present.

9. Conclusions

The approaches to teaching grammar that most of the textbooks in the present analysis follow are still reminiscent of the PPP model, which assumes that grammar is acquired through explicit grammar instruction and controlled production practice. However, some signs of change were observed in at least half of the textbooks, as they incorporated more opportunities for learners to acquire grammar via input processing and meaningful interaction. This change may indicate the willingness of the profession to try newer and more theoretically sound techniques to teach grammar that reflect what is currently known about L2 acquisition. It is hoped that this study demonstrates the actual situation of grammar teaching in Spanish textbooks and the room for improvement that exists. It is also hoped that these results show the need for the profession to try new teaching techniques and to be involved in the creation of published materials. In this way, we will ensure that textbooks are effective tools to promote grammar acquisition in the Spanish language classroom.

ACKNOWLEDGMENT

I am very thankful to Paul Toth for his suggestions and comments on an earlier version of this paper.

NOTES

[1]It is important to note that the analysis was limited to the instruction of the preterite and not of the difference between the preterite and the imperfect or the uses of the Spanish aspect. Also, the preterite form was arbitrarily selected and was used as a sample to shed light on textbooks' grammar approaches. No claims will be made about the most or least effective techniques to teach this specific target form in particular.

[2]R. Ellis (2002), for example, found a third type of operation in his analysis: grammaticality judgments, a type of acceptability judgments (Mackey and Gass 2005) commonly used in SLA research where learners are required to discriminate between what is grammatical and what is not by applying their linguistic knowledge. These types of activities were not found in the chapters examined in the present study.

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Asking for a Letter of Recommendation in Spanish and English: A Pilot Study of Face Strategies

Laura Callahan
The City College-CUNY, USA

Abstract: This pilot study examines the face work in two students' e-mail requests for letters of recommendation, to investigate whether and how the type and amount of face work differs in requests written in English and Spanish by native speakers of each language. The results do not conform to those of previous comparisons of requestive behavior between the two languages, which predict more direct strategies in Spanish. This may be due to the fact that previous studies have relied largely on elicited data. The present paper points to the need to conduct a larger scale study using natural data, in order to find out what factors will hold across a more sizeable corpus, and to highlight the complexity of individual differences.

Keywords: e-mail, face, independence, involvement, politeness, pragmatics, requests, Spanish

1. Introduction

The present paper is a pilot study comparison of two e-mail requests for a letter of recommendation, both sent to a professor in a large North American public university system. One of the e-mails was written in English and the other was written in Spanish, each one in the writer's native language. Other investigators have compared the pragmatic conventions of these two languages as manifested in the realization of various speech acts (see, for example, Ballesteros Martín 2001; Félix-Brasdefer 2003; Heros 1998; Hickey and Vázquez Orta 1994; Iñigo-Mora 2008; Koike 1994; Sánchez Vicent 2008; Valeiras Viso 2009). In general terms, Spanish and English discourse practices have often been characterized in a rather dichotomous way, with Spanish associated with a preference for positive politeness, and English with a preference for negative politeness.

Although new developments in politeness theory have emerged in recent years,[1] the work of Brown and Levinson (1987) continues to be of great utility. In this framework, positive face refers to the desire to be liked and appreciated, while negative face refers to the desire to be unimpeded (Brown and Levinson 1987). Positive and negative face are often characterized as corresponding to the dichotomies of involvement vs. independence, intimacy vs. distance, and solidarity vs. deference (Scollon and Scollon 2001). An action or utterance that goes against one's need for appreciation, in the case of positive face, or autonomy, in the case of negative face, is said to constitute a face-threatening act, or FTA (Brown and Levinson 1987).

Searle (1976) defines the speech act of requesting as "attempts to get hearers to do something" (3), and further describes how status differences between speaker and hearer will affect how the request is phrased. With respect to this speech act, it has been shown that Spanish tends to favor more directness than does English; this has held across studies with speakers of diverse varieties of each of the two languages. For example, Hofmann's (2003) Canadian English speakers favored more indirect strategies in comparison to his Costa Rican Spanish speakers, as did Díaz Pérez's (2005) British English speakers in comparison to his Peninsular Spanish speakers. Márquez-Reiter's (1997) Uruguayan Spanish speakers showed a higher preference for imperative constructions than did her British English speakers. She observes that this pref-

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erence "can also be seen in Brown and Levinson's terms, as an 'optimistic' way of performing FTAs since imperatives indicate a certain optimism that the addressee is willing to carry out the act requested by the speaker; thus the frequent use in Spanish can be seen as an indication of positive politeness" (Márquez-Reiter 1997: 163). In all varieties of both languages, however, social distance has been shown to have an effect on the degree of directness, with lower status speakers increasing the indirectness of their requests to higher ranked addressees.

Díaz Pérez (2005), Hofmann (2003), and Márquez-Reiter (1997) examine a variety of request types elicited through a discourse completion test (hereafter DCT).[2] The present work makes a contribution to this body of research with an examination of naturalistic data in which native speakers execute a specific type of request that heretofore has been studied primarily via elicited data produced by language learners.[3] Moreover, the particular speech event studied here—e-mail communication written in either Spanish or English asking for a letter of recommendation—is one in which *Hispania* readers are very likely to participate at some point in their professional lives, whether in the role of sender, receiver, or both.

Students can make a variety of requests of professors. Some common types are requests for extensions on due dates, information on assignments, suggestions for and/or copies of readings, comments on preliminary drafts of papers, rescheduling of examination dates, and explanations of final grades. These requests have to do with the business of the course. In this sense, the professor has some obligation to fulfill or at least attend to the request.

A request for a letter of recommendation is a type of petition not as closely tied to the conduct of the course. Although most such requests do come from current or at least recent students, the instructor does not have the same degree of obligation with respect to this type of request. Opinions are mixed as to whether or not professors have an absolute obligation to write letters of recommendation, but there seems to be a general consensus that doing so is part of an academician's professional responsibilities (Harris; Roberts 2006). Nevertheless, at most institutions, such work does not appear on faculty members' annual reviews or tenure applications, or, if it does, it carries little weight.[4] In addition, even among those who consider writing these letters to be a professional duty, most agree that not all requests need be fulfilled (Central Michigan; DePaul). A professor may refuse to write a letter for various reasons, including, but not limited to, the student's less than stellar academic performance, discipline issues, or last minute timing of the request. Thus, a request for a letter of recommendation is by no means assured of a positive response, and it behooves the requestor to take steps to increase the possibilities of success. One such step is to attend to the instructor's face.

Speech acts as well as nonlinguistic actions that attend to the addressee's as well as the speaker's own face, both positive and negative, are described as face work.[5] Face work attenuates, or mitigates, the force of face-threatening acts. A request that the addressee perform some action is by its very nature an imposition that threatens his or her independence and autonomy (i.e., his or her negative face).[6] Scollon and Scollon (2001: 41) speak of linguistic strategies of involvement and independence as part of "[p]oliteness (or [f]ace) [s]ystems", and provide examples, summarized in Table 1. In Tables 1, 2, and 4, H stands for 'Hearer', which for the purpose of the present paper will be considered equivalent to reader; S stands for 'Speaker', equivalent for our purposes to writer.

Note that those strategies characterized as involvment all constitute, in O'Driscoll's (2007) words, "moves toward" the interlocutor, while those assigned to independence constitute "moves away" (474). Put into other terms, positive face(work) emphasizes connection and belonging, while negative face(work) maintains separation and individuation (474). Strategies of involvement and independence will be the main focus of the present analysis. Within these strategies, on a more minute level, linguistic mitigators of a request can take various forms. Examples include set phrases such as 'please' and 'thank you', formality markers such as the use of titles and last names, salutations and valedictions, and past tense and conditional[7] verb

Table 1. Linguistic Strategies of Involvement and Independence (Adapted from Scollon and Scollon 2001: 40–41)

Linguistic Strategies of Involvement
1. Notice or attend to H
2. Exaggerate interest in, approval of, or sympathy with H
3. Claim ingroup membership with H
4. Claim common point of view, opinions, attitudes, knowledge, empathy
5. Be optimistic
6. Indicate S knows H's wants and is taking them into account
7. Assume or assert reciprocity
8. Use given names and nicknames
9. Be voluble
10. Use H's language or dialect
Linguistic Strategies of Independence
1. Make minimal assumptions about H's wants
2. Give H the option not to do the act
3. Minimize threat
4. Apologize
5. Be pessimistic
6. Dissociate S, H from the discourse
7. State a general rule
8. Use family names and titles
9. Be taciturn
10. Use own language or dialect

forms. All such discrete items will be referred to in this paper as face markers. Other forms of face markers will be elucidated as they appear in the data.

2. Literature Review

This literature review focuses on face in e-mails from students to teachers, something that has not been the topic of other comparisons of Spanish and English, except perhaps in the context of second language learners. Bou Franch and Lorenzo-Dus's (2008) corpora included e-mail requests from students to professors, but their study was not so much a comparison between the two languages as between two methods of data collection, DCTs and unelicited e-mail messages. The authors' findings lead them to advocate strongly for the use of natural data. They state: "Natural data . . . yields *complex* responses from which researchers can gain a more informed view of both the amount and the specific nature of supportive work carried out in interactions involving potentially face-threatening speech acts by members of different language/cultures" (264; emphasis original).

In one of the earlier studies related to face work in e-mails between students and professors, Waldeck et al. (2001) discuss strategies that instructors can use to encourage students to communicate with them via this medium. These strategies include such practices as self-disclosure, phatic speech, use of the student's first name, and compliments on the student's work. Their subjects were students of diverse ethnicities and fields of study at two large public institutions of higher learning on the West Coast.

Moving to communication directed by students to teachers, Davies et al. (2007) studied the structure of apologies in a corpus of 100 e-mails sent to three university professors in the

United Kingdom. Apologies were rarely found alone, occurring instead couched in between other speech acts, particularly, as alluded to in the paper's title—"Institutional Apologies in UK Higher Education: Getting Back into the Black Before Going into the Red"—speech acts calculated to garner the writer future favor.

Much of the research on politeness involves comparisons of first and second language speakers' communication in English. For example, Beisenbach-Lucas (2007) performed a quantitative and qualitative analysis of low and high imposition requests sent to faculty by graduate students at a North American university, finding that native speakers of English used a greater variety of politeness features in their petitions, especially with regard to indirect syntactic choices. Based on her conclusions, Beisenbach-Lucas advocates pedagogical intervention for ESL students in the use of e-mail to instructors.

In another comparison study, Al-Ali and Sahawneh (2008) asked 80 undergraduates, 40 Jordanian nonnative speakers of English in Jordan and 40 native speakers of English in the United States, to create an e-mail message in response to a hypothetical scenario requiring them to plead for an extension of a deadline. The authors found differences in the sequencing of moves, with the Jordanians placing their justifications before the request and the Americans making the request first, followed by the reasons it was being made. The Jordanians invoked compassion to support the request, while the Americans were more apt to refer to ancillary documents and to provide means for further communication. Finally, as in Beisenbach-Lucas (2007), Al-Ali and Sahawneh's ESL speakers used more lexical/phrasal devices to mitigate their requests, rather than "syntactic devices that require a native language proficiency that the nonnative users lack" (57).

Bretag (2006) also examined e-mail from ESL students, at an Australian university. Using a Freirian perspective—in which both teacher and student act in both roles—her focus was on the third space created via interaction in this medium. She examined the strategies of positive politeness, such as self-disclosure, used by both students and instructor to create this third space, in which the hierarchical relationship between student and teacher is altered.

As mentioned above, the specific situation in which students who are native speakers of two different languages use their respective native language to make a relatively high imposition request of one professor in a single country, has not, to the best of my knowledge, been examined. My research questions therefore include: (1) What differences, if any, characterize such messages from one language to the next? (2) Will these differences be consonant with findings from previous studies on pragmatic differences between Spanish and English?

3. Method

Two e-mails were chosen for analysis and comparison, one written in English by a native speaker of English, the other written in Spanish by a native speaker of Spanish. The English speaker was male and the Spanish speaker was female. Both were in their mid-to-late twenties. The man was raised in a country in which English is the dominant language and the woman in one in which Spanish occupies this position. Constant variables include the length of the e-mail (227 and 209 words, respectively), the writers' age, academic level, length of acquaintance with the addressee (about 18 months), and ultimate objective: a letter of recommendation to enter a graduate program.[8] The addressee was also a constant variable: as has been noted, both e-mails were sent to the same person, a female professor of approximately twice the writers' age working in a large North American public university system.

Each of the e-mails was analyzed from the perspective of involvement and independence politeness strategies (Scollon 2001; Table 1), as well as smaller, individual elements that constitute face markers. As seen in Figures 1 and 2, letters in parentheses were inserted before individual phrases, clauses, and sentences that were considered to represent a strategy of involvement or

independence, or, in a few cases, both at once. These letters were then copied into Tables 2 and 4, within their respective categories. Individual elements that constitute face markers were copied into Tables 3 and 5, and these were classified as markers of positive or negative face. All of this will be illustrated and explained further in section 4.

4. Results

To begin, we can see that in Figure 1, "Hey" and "how are things going?", for example, are treated as two separate items, (a) and (b), and so on until the end of the message. The last item is the e-mail writer's first name, in (u).

(a) Hey, (b) how are things going? (c) After doing a bit of job searching (I'm going to teach a course at El Camino next semester!), I'm starting to hit the PhD applications hard. (d) I imagine you were expecting this question, (e) but do you think you would feel comfortable writing recommendation letters for me? (f) If you were willing I would be forever grateful.

(g) If you are ok with writing them for me, I have a pretty big favor to ask. (h) Unfortunately, I mistakenly believed that the deadline for Bedford was Dec. 15th, but I just found out that I was horribly mistaken and it is in fact due the 30th of November, and (i) I of course should have given you much more time to write it! (j) The good thing is that it can be submitted electronically (k) and we wouldn't have to worry about mail. (l) I'm very sorry that I didn't ask for this earlier, (m) do you think it will still be possible? (n) Thanks for your time, (o) and thanks for the help you've been giving me.

(p) By the way, I contacted Michael Johnson and Susan Smith and they've both been great. (q) Susan said that they're very close to starting a PhD program in Political Science, possibly in 2007. (r) I'm waiting for a response to see if it's something I could possibly apply for. (s) I hope to hear from you soon! (t) Thanks,

(u) Bob

Bob Jones
[telephone number]

Figure 1. E-mail from Native English Speaker[9]

What we see in Table 2, then, is that each item marked with a letter in the English language e-mail (Figure 1) has been assigned to a category of involvement or independence. For example, items (a) 'Hey', and (b) 'how are things going?' are considered to be strategies of involvement in that the writer notices and attends to the reader (Table 2, top section, row 1).

Note that four items have been deemed to instantiate strategies of both involvement and independence. In the case of (i) 'I of course should have given you much more time to write it!', there is evidence of involvement insofar as this statement indicates that the writer knows the reader's wants (in this case her need for adequate lead time in light of her busy schedule) and is taking them into account (Table 2, top section, row 6). It also shows signs of respecting the reader's independence, by acknowledging the writer's own responsibility for an error (Table 2, bottom section, row 4). Item (j) 'The good thing is that it can be submitted electronically'

likewise shows an orientation toward involvement, in that it expresses optimism (Table 2, top section, row 5), as well as an orientation toward independence, in that it minimizes the threat to the reader's autonomy, insofar as electronic submission will facilitate the task the reader is being asked to undertake (Table 2, bottom section, row 3). Finally, item (k) 'and we wouldn't have to worry about mail', also minimizes this threat—by downtoning the possible obstacles to meeting a deadline on short notice—at the same time claiming ingroup membership with the reader via the use of the inclusive pronoun 'we' (Table 2, top section, row 3).

Note that in both Tables 2 and 4, a strategy characterized as oriented toward involvement—the use of the hearer's language (Tables 2 and 4, top section, row 10)—and a strategy characterized as oriented toward independence—the use of the speaker's own language (Tables 2 and 4, bottom section, row 10), have not been applied to the data under discussion. As noted in Callahan (2009), language choice is complex and open to multiple interpretations, depending on the context and interlocutors. For example, the English language e-mail was written in what happens to be both the writer and reader's native language, a choice that could therefore instantiate a strategy of involvement. Alternatively, it could signal a strategy of independence oriented toward nonimposition. This is because, although Spanish would also have been available for use, and was in fact the language used on most other occasions between these two individuals, it is nevertheless a second language for both. In the Spanish language e-mail, the writer uses her own native language, rather than the reader's, a choice that could represent a strategy of involvement, in that the writer recognizes the reader's proficiency in the language and includes her among its legitimate users.

Table 2. Linguistic Strategies of Involvement and Independence in E-mail from Native English Speaker

Linguistic Strategies of Involvement: Total of 9 Types, 16 Tokens
1. Notice or attend to H: (a), (b), (n), (o), (t)
2. Exaggerate interest in, approval of, or sympathy with H: (e)
3. Claim ingroup membership with H: (k)
4. Claim common point of view, opinions, attitudes, knowledge, empathy: (d)
5. Be optimistic: (j), (s)
6. Indicate S knows H's wants and is taking them into account: (i)
7. Assume or assert reciprocity
8. Use given names and nicknames: (u)
9. Be voluble: (c), (p), (q), (r)
10. Use H's language or dialect
Linguistic Strategies of Independence: Total of 5 Types, 8 Tokens
1. Make minimal assumptions about H's wants
2. Give H the option not to do the act: (f), (g), (m)
3. Minimize threat: (j), (k)
4. Apologize: (i), (l)
5. Be pessimistic: (h)
6. Dissociate S, H from the discourse
7. State a general rule
8. Use family names and titles
9. Be taciturn
10. Use own language or dialect

Table 3 shows individual elements from the English language e-mail that constitute face markers. These have been classified with a plus or minus symbol as markers of positive or negative face. We see that there are five types of face markers (a total of twelve tokens) oriented toward positive politeness, from an opening and closing[10]—'Hey' and 'Thanks'—to the use of the writer's first name alone at the end of the message (his first name and surname together with telephone number are not taken into account, as this appeared to be an automatic setting on the e-mail and was therefore not part of the actual message). There are three types of face markers (a total of eight tokens) with an orientation to negative politeness, including presequences to the request, subjunctive and conditional verb forms, and requests phrased as statements. The presequences—such as, for example, 'I imagine you were expecting this question'—serve to prepare the reader for the coming imposition. The subjunctive and conditional verb forms move the request into the realm of the hypothetical, thus giving the appearance that the writer does not take it for granted that his request will be fulfilled.

Table 3. Face Markers in E-mail from Native English Speaker (5 Positive Types; 3 Negative Types)

Face Markers	Positive / Negative Types
Use of addressee's given name	
Use of addressee's surname	
Use of titles with addressee's name	
Use of nicknames and pet names	
Salutations and valedictions	Hey/ Thanks +
Use of speaker or writer's name	Bob +
Expressions of interest in addressee's welfare	how are things going? +
Use of presequences to the request	I imagine you were expecting this question/ do you think/ do you think -
Use of past tense verb forms	
Use of subjunctive and conditional verb forms	you would feel comfortable/ If you were willing/ I would be forever grateful/ we wouldn't have to worry -
Intensifiers	Pretty big/ horribly/ of course/ ! ! !+
Requests prefaced with negation	
Requests phrased as statements	I hope to hear from you soon -
Please and thank you and variations thereof	Thanks/ Thanks/ Thanks +

As in the first e-mail, in Figure 2 we see the classification of various items, from the opening in (a), 'Querida profesora Miller', to the closing in (o), which, in contrast to the native English speaker's message, takes the form of the writer's first and last name.

Following the procedure described above, each item marked with a letter in the Spanish language e-mail (in Figure 2) has been assigned to a category of involvement or independence in Table 4. Here again, we see that some phrases have been deemed to instantiate strategies of both involvement and independence. Thus, item (a), 'Querida profesora Miller', orients toward involvement, in that it pays notice to the reader (Table 4, top section, row 1) by using not only a rather warm salutation but also the reader's name, while still maintaining a certain distance and hence an emphasis on independence with the use of the reader's family name and title (Table 4, bottom section, row 8). Items (c), 'pero quería adelantarle un poco de que se trata mi pregunta', and (g) 'Como usted ya se tomó el trabajo de escribir una de las recomendaciones, me apenaba mucho volver a pedirle el favor de hacer otras dos copias de la carta' likewise in-

(a) Querida profesora Miller:

(b) Yo pienso pasar el lunes durante sus horas de oficina para consultarle algo, (c) pero quería adelantarle un poco de que se trata mi pregunta. (d) Seguí su consejo de aplicar en noviembre al doctorado de Firestone (e) y (gracias a que usted y la profesora Allen aceptaron escribir las recomendaciones) ya los papeles para postularme al doctorado de Ciencias políticas están listos.

(f) Lo que sucede es que también, recientemente, tengo en mente presentarme a Sullivan State University y Magnolia University para los doctorados de Ciencias sociales en ambas universidades. (g) Como usted ya se tomó el trabajo de escribir una de las recomendaciones, y yo no tenía planteadas por entonces las otras dos opciones, me apenaba mucho volver a pedirle el favor de hacer otras dos copias de la carta. (h) Lo cierto es que el profesor Carter y la profesora Allen aceptaron escribir cartas para las tres universidades, (i) pero Magnolia y SSU me piden tres cartas y me están haciendo falta dos de ellas (una para Magnolia y otra para SSU).

(j) Yo entiendo profesora si usted ya no dispone del tiempo para hacer otras dos recomendaciones, (k) pero si aún fuera posible hacerlas le estaré muy agradecida... (l) Y si no, por supuesto, también.

(m) Un saludo (n) y disculpe la inconveniencia,

(o) Graciela Guerrero

Figure 2. E-mail from Native Spanish Speaker

stantiate strategies of involvement and independence at the same time. Item (c) is an example of the writer's volubility (Table 4, top section, row 9), and item (g) of an exaggerated show of sympathy with the reader (Table 4, top section, row 2). Item (c) also serves to minimize the threat of the imposition (Table 4, bottom section, row 3), especially with the downtoner 'poco', while item (g) does double duty as an implicit apology (Table 4, bottom section, row 4).

As in Table 3, we see in Table 5 individual elements from the Spanish language e-mail that constitute face markers and which have been classified with a plus or minus symbol as markers of positive or negative face. There are three types of face markers (a total of five tokens) oriented toward positive politeness, including the salutation 'Querida' and acknowledgment of the reader's contribution, 'gracias a que usted'. There are eight types of face markers (ten plus tokens) with an orientation to negative politeness, including the use of deferential second person pronouns and verb forms, a strategy unavailable in English. The instances of formal second person pronouns and verb forms have not been counted individually, but rather treated as one token in Table 5, since these deferential forms are used without variation throughout the message. This is the most common practice, although in oral discourse a speaker may sometimes change from formal to informal to address the same interlocutor within the same speech situation or event.

5. Discussion and Conclusions

The first research question guiding this study asked what differences, if any, might be found in e-mails from students who are native speakers of Spanish and English using their respective first language to make a relatively high imposition request. We have seen that both writers employ

Table 4. Linguistic Strategies of Involvement and Independence in E-mail from Native Spanish Speaker

Linguistic Strategies of Involvement: Total of 4 Types, 11 Tokens
1. Notice or attend to H: (a), (m)
2. Exaggerate interest in, approval of, or sympathy with H: (g), (k)
3. Claim ingroup membership with H
4. Claim common point of view, opinions, attitudes, knowledge, empathy
5. Be optimistic
6. Indicate S knows H's wants and is taking them into account: (l)
7. Assume or assert reciprocity
8. Use given names and nicknames
9. Be voluble: (b), (c), (d), (e), (h), (i)
10. Use H's language or dialect
Linguistic Strategies of Independence: Total of 5 Types, 7 Tokens
1. Make minimal assumptions about H's wants
2. Give H the option not to do the act: (j)
3. Minimize threat: (c)
4. Apologize: (g), (n)
5. Be pessimistic: (j)
6. Dissociate S, H from the discourse
7. State a general rule
8. Use family names and titles: (a), (o)
9. Be taciturn
10. Use own language or dialect

Table 5. Face Markers in E-mail from Native Spanish Speaker (3 Positive Types; 8 Negative Types)

Face Markers	**Positive / Negative Types**
Use of addressee's given name	
Use of addressee's surname	Miller -
Use of titles with addressee's name	Profesora -
Use of nicknames and pet names	
Salutations and valedictions	Querida/ Un saludo +
Use of speaker or writer's name	Graciela Guerrero -
Expressions of interest in addressee's welfare	
Use of familiar second person pronouns	
Use of formal second person pronouns	le/ usted/ su -
Use of familiar verb forms	
Use of formal verb forms	Yes -
Use of past tense verb forms	quería adelantarle/ me apenaba -
Use of subjunctive and conditional verb forms	si aún fuera posible -
Intensifiers	Mucho +
Requests prefaced with negation	
Requests phrased as statements	me apenaba mucho volver a pedirle el favor de hacer otras dos copias de la carta -
Please and thank you and variations thereof	gracias a que usted/ el favor de +

a variety of linguistic politeness strategies, but each tends toward a different type, as detailed in Section 4. Both writers used a similar number of independence strategies, but the English language message includes more strategies of involvement and positive politeness, although these are not absent from the message written in Spanish. As well, the message in English has a more informal tone than the Spanish one. A good example of this can be seen in the choice of opening formula—'Hey, how are things going?' versus 'Querida profesora Miller'. The degree of familiarity between instructor and student may contribute to the level of (in)formality the latter uses when addressing the former. Al-Ali and Sahawneh (2008) found opening formulae associated with an informal register in data elicited from their ESL participants, hypothesizing that "[t]hose users think that e-mail as a medium of communication, in general, is characterized by informal and casual language" (59). A discussion of the possible influence of orality in electronic communication is outside the scope of this paper. Of more immediate interest here is the fact that, in contrast to Al-Ali and Sahawneh's investigation, nonnativeness is not a factor in the current study; the informal register was used by a native speaker of the language in question. The length and context of acquaintance between the professor and both students in this study was similar, as detailed in section 3. However, it was not possible to control for personality differences, and the fact that the native English speaker shared more cultural background with the instructor than did the native Spanish speaker may also have been a factor, causing him to feel more solidarity with rather than distance from her.

The second research question asked whether these differences would be consonant with findings from previous studies on pragmatic variation between Spanish and English. If one takes the positive–negative dichotomy mentioned in section 1 at face value, the answer to the second research question would be no, they are not, insofar as the English language message bears more face markers oriented toward positive politeness than does the Spanish language one. Notwithstanding the small sample of the present study, this may be due in part to the fact that much of the work upon which the aforementioned dichotomy is based consists of elicited rather than spontaneous speech. As Bou Franch and Lorenzo-Dus (2008) note: "Unlike in requests collected from natural data (whether face-to-face or electronic), there is no real interpersonal history between potential requester and requestee available to respondents when they complete a DCT, no matter how highly contextualized the situations in the DCT may be presented" (270). They also found that many participant responses on DCTs featured scarcely more than the request itself, and often lacked opening and closing sequences, which, as the authors observe and as the data for the present study supports, is where much of the face work in natural interactions takes place.

The limitations of this study include two uncontrolled variables: the gender of the writer, and his or her country of origin, and hence, the particular variety of English or Spanish that shapes the writer's discourse. As to gender, men typically engage in less face work than women (see, for example, Fishman 1984; Montgomery 1995). However, it has also been found that more face work occurs in mixed sex dyads; therefore, the fact that the professor to whom both requests were directed in this study was a woman may have functioned as an equalizing factor, causing the male writer to use more face work. Nevertheless, in a larger corpus this variable could and should be controlled.

The fact that there are differences in the pragmatic conventions within both Spanish and English as used in different countries or regions has also been well established (see, for example, Bou Franch and Gregori Signes 1998; Curcó and de Fina 2009; Félix-Brasdefer 2008; Márquez Reiter and Placencia 2004; Tannen 1981). Notwithstanding differences within each language, however, comparisons of Spanish to English have shown consistent differences between the two languages regardless of the particular varieties examined. The difference most often found, as noted in section 1, is a general tendency for more directness in Spanish. Although this seems to be most notable in Peninsular Spanish, and perhaps least in Mexican Spanish, the difference is still salient in comparison to English, whether the latter is British or American. Privacy concerns

preclude disclosure of the exact regions from which the two e-mail writers in this study come, but the distribution is such that each can be taken as fairly representative of a large non-European macrodialect of his or her respective language. Again, that the data in the present study did not reflect the differences between Spanish and English that have been cited in previous research may be due to the method of data collection (natural as opposed to elicited). This deserves further investigation. The point being made here, however, is that the uncontrolled variable of country of origin does not invalidate the present study's results.

The e-mails analyzed were chosen for their homogeneity in length, purpose, and certain writer characteristics, as noted in section 3. A future investigation should include a larger corpus, which, if extensive enough, might yield statistical differences between the two groups of writers: students asking for a letter of recommendation in their native English, and other students asking for one in their native Spanish. As noted above, a comparison of a larger corpus of naturalistic data to work based on elicited data could also prove revealing; a focus on spontaneous data in the present pilot study has already shown some differences between the two types. Another important step would be to test instructors' reactions to sample letters, which in turn could provide useful data on intercultural communication in this venue.

NOTES

[1]See, for example, Watts (2003).

[2]Discourse completion tests (DCTs) are questionnaires on which respondents indicate how they would perform particular speech acts (such as issuing a request or apology, declining an invitation, etc.) in given situations. Contextual information, such as the age of and relationship between hypothetical interlocutors, is typically included. Role plays function as a variation on DCTs, requiring participants to act out hypothetical scenarios.

[3]For example, asking for a letter of recommendation was one of the sample situations used to elicit speech from learners of Spanish in Félix-Brasdefer (2007), with the aim of discovering how proficiency level affects pragmatic development in learners of Spanish as a foreign language, as manifested in their production of requests. The present study is not directly concerned with second language acquisition, although the data offered here could be used for comparison by researchers of interlanguage pragmatics.

[4]Untenured assistant professors and especially adjunct instructors may feel some pressure to accede to requests for letters of recommendation, as popularity among students may be of the utmost importance to their continued employment at some institutions.

[5]Paralinguistic features, such as tone and volume of voice, as well as smiles, gestures, and laughter, can also serve as face work, complementing or at times substituting speech. See also Pan (2000), which provides an interesting exposition of what happens when a language lacks the types of structures referred to as face markers.

[6]It must be recognized that imposition is not universally considered to be a face-threatening act; see, for example, Hernández-Flores (2004) and Sifianou (1992). Nevertheless, it is seen as such in the cultures of all three participants represented in the data for the present study.

[7]The conditional is recognized as a face marker in many languages. Chodorowska-Pilch (2004) posits that it has become grammaticalized as such in Spanish.

[8]More specific details, such as the e-mail writers' countries of origin, field of study, additional personal characteristics, and particulars of their relationship to the addressee, are not given here in order to preserve anonymity.

[9]Real names and all other possible identifiers have been removed from both e-mails.

[10]Bou Franch and Lorenzo-Dus (2008) found that many participant responses on DCTs featured scarcely more than the request itself, and often lacked opening and closing sequences, which, as the authors observe, is where much of the face work in natural interactions takes place.

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I ☺ Spanish: K–8 Attitudes toward Learning Spanish with Computers

Eduardo García-Villada
Drake University, USA

Abstract: This study investigates children's attitudes and technology use for learning Spanish, and examines the type of technology-enhanced learning activities they enjoy. A survey with two versions was developed to gather attitudes and opinions of 2,220 children in grades K–2 and 3–8 in eight small rural school districts in the Midwest of the United States. A pictorial scale was used to survey the youngest students. While results indicated positive attitudes overall toward the technology-enhanced activities, attitudes did vary significantly across individual differences such as age, gender, and home computer ownership. Young children, girls, and children without a home computer expressed the highest positive attitudes. The number of years that children participated in the study also accounted for some variance in attitudes, although not significantly. These results are discussed, with implications for future research on computer applications for early Spanish learning.

Keywords: attitudes, children, computer-assisted language learning, culture, FLES, IN-VISION, SOPA, Spanish language, survey, technology

Introduction

As the use of computers at home and school becomes ubiquitous, the application of computer technologies for instruction increases the potential for children to use computers to learn world languages. Therefore, it is useful to examine the type of computer-enhanced activities preferred by students in the context of learning a world language in elementary school classrooms. Findings from such research may help identify factors that are useful in the design and selection of computer-assisted language learning (CALL) activities that are enjoyable for young students, increase their motivation, and promote world languages and cultural learning in an increasingly technologically oriented society.

Researchers have studied extensively the effectiveness of computer-assisted instruction in student academic achievement and student attitudes toward learning with computers (Basturk 2005; Camnalbur and Erdogan 2008; Kulik and Kulik 1991; Sivin-Kachala, Bialo, and Langford 1997). Likewise, the effects of language learning on children's academic achievement (Taylor-Ward 2003) and children's attitudes toward learning another language have also been well researched (Donato, Tucker, Wudthayagorn, and Igarashi 2000; Heining-Boynton and Haitema 2007; Kennedy, Nelson, Odell, and Austin 2000; Rosenbusch, Padgitt, and García 2002). However, reviews of the literature indicate a lack of research emphasis on the use and effects of CALL in grades K–12 (Liu, Moore, and Graham 2002; Zhao 2003). The study of children's attitudes and study skills when learning with computers (Miyashita 1994; Miyashita and Knezek 1992) lends perspectives that may be useful in investigating children's attitudes specific to CALL. Given the reported increase in the last two decades of both world languages study in K–12 settings (Branaman and Rhodes 1998) and the use of computers and the Internet at home and school (US Census Bureau 2003, 2010), the need to study attitudes of elementary school students toward learning world languages and cultures with CALL activities is long overdue.

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García-Villada (2009) developed a framework for the evaluation of CALL resources in elementary schools, which reveals the importance of considering children's perspectives in CALL evaluation activities. The present study was conducted to examine the attitudes of K–8 children who were learning Spanish in technology-enhanced world language classrooms and participating in computer-enhanced activities developed to support CALL. The study aimed to identify recommendations for instructional developers, teachers, and administrators for designing CALL activities and software for children that foster positive attitudes and promote students' learning of world languages and cultures in K–8 grade school settings.

Literature Review

The measurement of young children's attitudes toward learning with computers and their predispositions toward learning the Spanish language with CALL draws on multiple areas of research including the development of self-assessment instruments to measure children's educational and social attitudes, the study of children's attitudes toward learning a world language, and the empirical evidence from research on children's attitudes toward using computers. This review of the literature focuses on three separate areas of research as described below.

Measurements of Children's Attitudes and Self-assessment Instruments Development

Children's attitudinal research has revealed the importance of language simplicity in the instrument (Insel and Wilson 1970), children's preference for pictorial scales, and young children's ability to select options from a survey that presents more than two response choices. Harvill (1971) conducted a study to determine the best method or methods for measuring attitudes toward school subject matter in the lower primary grades. Results from the study indicated that one difficulty with self-evaluation inventories at the elementary school level is the readability and interpretability of the attitude instrument; another difficulty is the self-insight and conscientiousness with which the students fill out the survey. In general, children in Harvill's study enjoyed the Picture Scale more than other scales. Harvill concluded that group attitude scales concerning school subjects can be administered to second and third graders with few problems and very few errors. Also, second graders are more likely to choose one of the extremes in expressing their attitudes when compared with third graders.

In addition, a study of the relationships between children's attitudes toward school, their academic achievement, and their self-concept (Colwell, James, Jun, and Marchisio 1975) concluded that children could discriminate beyond simple dichotomous scales. The authors found variation in the distribution of responses; however, they observed a tendency towards positive or favorable responses.

Much research since the late 1960s has produced instruments to measure children's attitudes toward education in general (Colwell, James, Jun, and Marchisio 1975; Harvill 1971; Macklin and Machleit 1990); in specific subject areas such as math, reading, and art (Harvill 1971; Redelheim 1975); and their attitudes toward learning world languages (Donato, Tucker, Wudthayagorn, and Igarashi 2000; Heining-Boynton 1990, 1991; Kennedy, Nelson, Odell, and Austin 2000; Rosenbusch, Padgitt, and García 2002).

Children's Attitudes toward Studying World Languages at the Elementary School

Research on attitudes toward learning a second language is well represented in second language acquisition studies, but typically focuses on adult learners (Gardner and Tremblay 1994), and indicates that factors such as aptitude, age, gender, individual learning strategies, and socioeconomic level account for different rates of success in studying a second language (Cook 1991).

World language learning programs at the elementary school level can vary considerably in terms of approach, intensity, and language learning goals. For this reason, it is useful to understand the three main types of programs for world language learning in elementary schools. Reeves (1989), Lipton (1992), and Curtain and Dahlberg (2004) have defined the different types of world language programs for elementary schools, which, according to these authors, differ in the intensity, frequency, and length of instruction. Lipton (1992) classified world language programs for children as FLES (Foreign Language in the Elementary School), FLEX (Foreign Language Exploratory or Experience), and Immersion. FLES programs typically focus on sequenced and sustained study of the language, with the goal of developing proficiency in understanding and speaking. The typical FLES program is taught by a trained teacher, meets 2–5 times per week for 20–40 minutes, and may also be articulated with world language programs in middle school and high school.

In contrast, the goal of a FLEX program is not proficiency in the language but rather increased awareness of linguistic and cultural differences in order to motivate children to study a world language in middle school. A typical FLEX program might be taught in English or in the target language, and meets less frequently than a FLES program, with length of instruction varying between a few weeks to the entire school year. FLEX programs may offer a different language in each grade, for example Chinese in kindergarten, Russian in first grade, Japanese in second, and so on (Chambless 2005).

According to the Center for Advanced Research on Language Acquisition (CARLA) (2009), immersion programs fall into the category of bilingual programs where the target language and the native language are both studied, and one helps to promote and develop the other. All curricular subjects are taught in the target language for at least half of the school day. Teachers in immersion programs are fully proficient in the languages they teach, and maintain clear separation of the languages throughout the school day. Depending on needs and goals, immersion programs may be divided into partial or total immersion based on the amount of classroom time allocated for instruction in English and target languages.

In general, research on children's attitudes toward learning a world language indicates that students who report positive attitudes are more successful language learners than those who report negative attitudes. Research also indicates that student attitudes may vary depending on type of world language program (FLES, FLEX, or Immersion). For example, in a study of attitudes and language proficiency of fifth and sixth graders in Pennsylvania who were learning Japanese in a FLES program for six consecutive years, Donato, Tucker, Wudthayagorn, and Igarashi (2000) reported a positive correlation between students' high achievement scores and high positive attitudes toward language learning. Similarly, Kennedy, Nelson, Odell, and Austin (2000) compared the attitudes of 49 third-grade FLES students in Idaho studying Spanish with the attitudes of peers who did not take part in Spanish instruction. The number of years that these students studied Spanish was not specified. However, the authors found that FLES students reported more positive attitudes toward school, learning, language, culture, and self than did their nonparticipant peers.

Rosenbusch, Padgitt, and García (2002) studied the attitudinal changes over a four-year period of K–8 grade students toward Spanish language and culture in a FLES program where Spanish-speaking teaching associates taught Spanish for approximately 30 minutes once or twice per week and helped classroom teachers who were learning Spanish to integrate Spanish language and culture into the school curriculum. The student attitudes of 367 students who completed baseline and follow-up measurements changed but remained positive after four years of participation in the program. Between 86% and 96% of students gave positive responses in the follow up survey to the statements: "I like the sound of Spanish," "I think kids who speak Spanish are nice," "I think learning Spanish is fun," and "I want to learn more about people who speak Spanish." Among these items, a Chi-square test indicated statistically significant changes between the baseline and follow-up measurements for the item "I think kids who speak Spanish are nice" (Rosenbusch, Padgitt, and García 2002: 123).

In a 10-year longitudinal study, Heining-Boynton and Haitema (2007) examined attitudinal changes over time through surveying second to fifth grade students for six consecutive years at a state-mandated FLES program in North Carolina, and included subsequent follow-up phone interviews with eleventh and twelve grade students who had participated in the FLES attitudinal survey. Results indicated that positive attitudes eroded somewhat over time, yet overall did remain positive. Results also indicated that the attitudinal changes were independent of student gender. The follow-up interviews also indicated that high school students still reported a positive attitude towards studying a second language, a positive attitude towards the speaker of other languages, and towards the desire to continue learning the language. Based on the results, the authors concluded that it is important to foster and maintain positive attitudes in the early years in order to produce changes in student behavior to continue studying world languages and cultures after high school.

In contrast, Chambless (2005) compared the attitudes of 149 second grade students who participated in a three-week FLEX program with the attitudes of a control group of 49 second graders who did not participate in the program. The study used surveys and focus group interviews to elicit the attitudes of elementary school students toward world languages and cultures. The study found that while student attitudes were positive, there were no statistically significant differences between the attitudes of FLEX participating and nonparticipating students toward world languages and cultures. Among children who had participated in the FLEX program, the study also revealed differences in student attitudes about the specific languages and cultures they had studied each year (Chinese in kindergarten, Russian in first grade, and Japanese in second grade). Second grade students who had studied Chinese and Russian in prior years and studied Japanese at the time of the study had less positive attitudes about studying Russian than about Chinese or Japanese. In terms of culture and based on focus group interview data, the study also found that while the second grade FLEX students demonstrated awareness of multicultural issues, they indicated Japanese people and Japanese cultural practices were "really different" and "strange" rather than "valid" (Chambless 2005: 8).

In the context of immersion, Lindholm-Leary and Borsato (2002) compared the attitudes of 142 high school students who were enrolled in Spanish–English immersion programs when they were in elementary school with the attitudes of a control group of 17 high school students who had entered kindergarten speaking Spanish but did not participate in an immersion program during elementary school. The study found that "all of the students' attitudes toward the two-way program [were] positive, [and] most believe that learning through two languages made them smarter and helped them do better in school" (Lindholm-Leary and Borsato 2002: 4). Nearly all students reported that being bilingual would benefit them by enabling them to get better jobs. The study also found differences among the students in terms of their use and self-rating of Spanish proficiency. All students used Spanish at least once a week, with Hispanic students being more likely to use Spanish daily; however, only 20% of the Hispanic Spanish speakers used only Spanish at home. Most students in the study rated their Spanish proficiency at an intermediate level, with Hispanics more likely to rate themselves higher than European American students. The authors concluded that "high school students who participated in the two-way program developed high levels of academic competence and motivation, [were] ambitious to go to college, [had] knowledge about how to apply to and get into college, and [showed] pride in bilingualism. In addition, they were highly satisfied with their education in the two-way program" (Lindholm-Leary and Borsato 2002: 5).

Children's Attitudes toward Learning Languages with Computers

Since the 1990s, research on the study of children's attitudes toward learning in general with computers has been growing, with studies of international scope conducted between Japan and the United States (Miyashita 1994; Miyashita and Knezek 1992) preparing the ground for further

research in the area. Miyashita and Knezek (1992) derived the "Young Children's Computer Inventory" from the English version of a 115-item survey originally developed by Sakamoto (1984, 1985) of Tokyo Institute of Technology. The first two versions of the "Young Children's Computer Inventory" used a Likert-type set of order options with three choices (disagree, undecided, and agree). In version three, the authors suggested a Likert-type set of order options with four choices (no, maybe no, maybe yes, and yes), previewing complications in a pre-test/post-test situation when changes in attitude may occur and a dichotomous variable is used.

Miyashita and Knezek (1992) found that United States children selected "agree" as the preferred choice and confirmed the findings of Sakamoto's 1985 study. Later, the studies carried out in Japan and the United States by Miyashita and Knezek led Miyashita (1994) to conduct a study in Japan where location (urban, suburban, and rural schools), grade (first and second), and computer access (used as control) were the variables investigated as possible factors in predicting young children's attitudes toward computers. Results from the study indicated that only the "computer attitudes" construct was statistically significant, and that first graders were more positive than second graders, controlling for computer ownership. In addition, Miyashita (1994) conducted a further analysis on computer experience with Computer-Assisted Instruction (CAI) use in an urban location, CAI and LOGO (a programming language) in a suburban location, and word processing and graphics in a rural location. Children's initial attitudes toward computers improved after they used CAI, LOGO, word processing, or graphic applications. Accordingly, children improved their attitudes about learning with computers independently from the type of location or the computer application used.

Research on elementary school student attitudes about learning world languages with computers is relatively scarce. A small number of studies have looked at the use of computer technologies for elementary school world language instruction (Doloff 1999; Nutta, Feyten, Norwood, Meros, Yoshii, and Ducher 2002; Pastorek and Craig 1999; Shelley 1996). Only Nutta et al. explicitly measured student attitudes through interviews, yet many of these studies suggested that students were enthusiastic about learning the world language and communicating with others using e-mail and Internet exchanges.

The Study and Research Questions

The purpose of this study is to examine the attitudes of K–8 students in the United States toward learning the Spanish language using applications of computer technologies, with an emphasis on communication and work with their peers. The study also examines variables such as grade level, gender, number of years studying the language, and home-computer ownership. The purpose of the study was articulated in the following research questions:

1. What are children's attitudes toward learning the Spanish language with the aid of computers?
2. What are children's views on the application of computers to communicate with others, and/or searching the Internet when learning Spanish?
3. How do students' grade level, gender, access to a home computer, and the number of years participating in a technology innovation project relate to students' attitudes toward using computers to learn the Spanish language?

Context of the Study

This study assessed the attitudes of 2,220 children participating in the Iowa/Nebraska Technology Innovation Challenge Project (IN-VISION) project, a large United States Department of Education technology challenge grant (Trayer 2001). The IN-VISION project provided an opportunity to study technology-enhanced world language instruction in eight small rural

school districts in the Midwest of the United States. As described by Rosenbusch, Padgitt, and García (2002: 6), the goals of the IN-VISION project were:

> (1) to develop students' and teachers' communicative and cultural competencies in the Spanish language and cultures, (2) to facilitate the connection of Spanish to the other disciplines, and of the school to the larger community, (3) to implement a staff development model which developed opportunities for teachers in communicative competency and cultural understanding, and (4) to develop an instructional model supported by technology to increase equity and access for schools and communities, including those disenfranchised by poverty and isolation, either geographical or cultural.

The IN-VISION project was designed and implemented in rural elementary schools where there were budgetary constraints, and an average of 31% of the K–5 students received either free or reduced price lunches (Rosenbusch, García Villada, and Padgitt 2003: 152). Those budget limitations did not allow schools to hire a certified Spanish teacher. Therefore, the IN-VISION model combined elementary school classroom teachers who had minimal experience using technology and no proficiency in the Spanish language with local language associates who were native Spanish speakers, and had experience working with children, but often lacked degrees or formal credentials in teaching. The language associates assisted the teacher in integrating Spanish into the daily schedule, presented Spanish lessons based on the curriculum, and visited the classrooms for approximately 30 minutes once or twice per week throughout the school year. Language associates also introduced cultural information, reinforced the core curriculum in consultation with the classroom teacher, and integrated the content into the Spanish lessons. The classroom teacher reinforced on a daily basis the Spanish language and culture lessons by showing the video series "SALSA" for K–2 students (Duncan 2000), and "Español para ti" for grades 3–8 (Steele and Johnson 2000). The classroom teachers also participated during the school year in a biweekly professional development program conducted via distance education networks, took Spanish classes twice a month, and received training on technology, ways to integrate Spanish into other school subject areas, and teaching methods and strategies for teaching a world language to children. The trainers delivered instruction and communicated synchronously with teachers at several remote sites simultaneously using videoconference technologies. These teachers also received on-site technology support, and attended a four-day summer professional development session to continue improving their Spanish and technology skills (Trayer 2001; Trayer and Knoche 2002). The project provided computers and software to participating teachers to support student Spanish learning, though data were not collected on the frequency of classroom use. The software programs used included "JumpStart Spanish" and "KidSpeak Spanish" for young learners, and "All in One Language Fun" and "Spanish to Go" for older elementary and middle school students. Trayer and Knoche (2002), on the other hand, described the use of videoconferencing and the participation in class-to-class e-mail exchanges as additional technology-based activities that emphasized communication, gave students the opportunity to practice their language skills, connect with their peers in the United States and abroad, and learn about culture.

Students in the IN-VISION project developed their technology skills via "Boot Camp" technology training sessions throughout the academic year, and learned video editing, PowerPoint, Web page design, and how to use digital cameras. They showcased their technology-enhanced projects during technology fairs. Topics of student presentations included the life cycle of butterflies, multimedia multiplication, and Mayan civilization, along with presentations on famous Hispanic people such as César Chávez, Roberto Goizueta, and Jennifer López. Attempts were made to integrate culture and language into these projects; however, most of them were developed primarily in English with some sound bites and translations of words into Spanish. To develop these projects, students worked with peers and received guidance from teachers. A few parents also participated in the development of one of the projects. Teachers were mo-

tivated due to their participation in the teacher technology training, and made sure as well that the students integrated math and social studies curricula into the projects. Students were proud to present their work during the technology fair, and received feedback from a panel of judges that included teachers, school principals, and parents.

The IN-VISION project resulted in a sequential model of elementary world language instruction with a written curriculum that was standards-based, technology rich, and focused on curriculum integration with content-based lessons, assessments, and associated resource materials (Rosenbusch, Padgitt, and García 2002; Trayer 2001). The model began teaching Spanish primarily in grades K–3 in the first year of the project, and every year adding 2–3 more grades until all grades K–8 received Spanish instruction. Since an elementary language learning program inevitably affects the Spanish curriculum in high school, several schools involved the high school Spanish teacher in their professional development sessions and curriculum planning. At the middle school level, the IN-VISION model included teams consisting of secondary school Spanish teachers and teachers of other disciplines who together developed integrated thematic units. The IN-VISON curriculum and resources are available online from the Nebraska Department of Education (2010).

Resources, teacher training, and the student body were similar for all participating schools. Thus, this context was ideal to examine elementary students' views on learning the Spanish language with computers. The IN-VISION project was evaluated annually and reports were issued with formative and summative evaluations that provided measures of participants' attitudes and satisfaction with the project as well as ratings of student and teacher language proficiency (Rosenbusch, Padgitt, and García 2002).

Methodology

The professional literature on survey development for young children reviewed earlier shows the need for special consideration to be given to the design and administration of surveys intended for K–2 grade students. Young children have not fully developed their reading and writing skills, tend to express more positive attitudes than older children, and prefer response choices represented in pictorial format. Therefore, two versions of a technology survey for students were developed (one for grades K–2 and one for grades 3–8), followed by a feasibility study, a pilot study, an item analysis to determine the validity and reliability of the survey, and a maximum likelihood factor analysis to confirm the clustering of items in themes (or factors) that accounted for the variance in the data.

Instrument

Two versions of the Student Technology Survey were developed, one for students in grades K–2 (15 items) and one for grades 3–8 (20 items) (see Appendices A and B, respectively). The survey was developed using the basic computer skill standards for children in grades K–8 established by the International Society for Technology in Education (ISTE 1999). Other sources used in the development of the Student Technology Survey included observations of student computer use in student training sessions provided by the IN-VISION project (Trayer and Knoche 2002), and interviews with project students, parents, and teachers (Rosenbusch, Padgitt, and García 2001).

The survey asks students to express their level of agreement with statements addressing their preference in learning Spanish using computers, their use of computer technologies to learn about the Spanish language, their predisposition for collaborative work, and their attitude toward using computers to solve problems, think critically, and develop computer skills. In addition, the survey asks students to report on their use of computers to communicate with others, whether

they have access to a computer at home, their knowledge about how to use the Internet safely, and their ability to judge fact from opinion in the information they access on the Internet.

The version of the survey for students in grades K–2 had four response categories. Smiley and sad faces represented the response categories for these students, with a very unhappy face indicating "No," an unhappy face indicating "Maybe No," a smiley face for "Maybe Yes," and a very smiley face meaning "Yes." Since K–2 children are beginning readers, classroom teachers were asked to read the items to those students. The version of the survey for students in grades 3-8 included the same 15 items as the version for K–2 students, plus 5 additional items. There were four response categories for these students as well, but rather than being presented with pictorial faces, students were asked to check the appropriate box from the four options of "No," "Maybe No," "Maybe Yes," and "Yes."

Attitudinal and application types of questions were included in the survey. The attitudinal items were those questions addressing likes and dislikes about using computers and studying Spanish language and cultures with computers. The application items addressed whether or not students experienced a particular activity or application while participating in the technology-enhanced project. The analysis of these two types of questions was completed separately for each of the age/grade groups.

Participants

The subjects of the study were 2,220 students from 15 participating schools in the IN-VISION project during the 2000–01 school year, the fourth year of the project. All 2,220 students who participated in the program responded to the Student Technology Survey. As Table 1 indicates, the majority of the students were in grades K–5 (88.5%), and a small percentage in grades 6–8 (11.5%). The number of students in seventh and eighth grades participating in the project and completing the technology survey was 17 and 27 respectively. These students combined account for only 2% of the total number of students involved in the project. Although very few in number, answers from these older students were included to ensure full representation of all project participants.

The participants were 47% female and 53% male. The majority of the schools were rural and public, with the exception of 2 that were parochial. Schools had similar student bodies in terms of socioeconomic level, race, and ethnic composition. The majority of students came from English-speaking homes. Only one school had a sizeable concentration of Spanish-speaking immigrant children, and native speakers of Spanish represented only 3% of the students in the IN-VISION project.

For statistical analysis, answers were assigned numerical values: "No"=1, "Maybe No"=2, "Maybe Yes"=3, and "Yes"=4. A general computer attitude score (GENATT) was created by adding the score values of all attitudinal items (11 items) in the survey. Score values were reverse-coded/converted on items stated negatively (items 5 and 9) so that all items would have the same response order. This correction of the scores made possible inter-item comparison and interpretation.

Results

Results from the survey on attitudinal and application questions are presented in the sections below. The attitudes of grades K–8 students are presented first, followed by the student answers to questions on computer applications. Subsequently, the research questions are addressed.

Table 1. Number of Students Who Answered the Survey by Grade Level

Grade	Number of Students	Percentage	Survey Version (%)
K	298	13.4	Pictorial Version (40.7)
1	295	13.3	
2	311	14.0	
3	336	15.1	Textual Version (59.3)
4	360	16.2	
5	365	16.4	
6	211	9.5	
7	17	0.8	
8	27	1.2	
Total	**2,220**	**100**	**100**

Attitudes about Computer Technologies in Grades K–8

Table 2 presents the ranked means (from highest to lowest) and standard deviations from the combined responses of all students in grades K–8 on the eleven attitudinal questions of the survey. The value of 2.5 corresponds to the midpoint between the two extremes of the scoring scale ("No"=1 and "Yes"=4). Caution should be exercised when interpreting the value of 2.5 as "neutral." Instead, this arbitrary value of 2.5 serves as a point of reference that helps differentiate the responses whose mean score values are above and below the midpoint of the scale. In reality, the distribution of scores may be skewed generally toward the positive ("Maybe Yes"=3, "Yes"=4) end of the scale. Thus, mean values above 2.5 are considered favorable attitudes, while values below 2.5 are considered unfavorable.

Students in grades K–8 expressed favorable attitudes to the majority of the attitudinal items (10 out of 11) in the survey. Means and converted means ranged from 3.64 to 2.02. Items with the highest means indicating favorable responses were item 2, "I like using computers to experiment, to discover, or to explore things" (mean 3.64), and item 13, "I like using computers to create, design, or to invent things" (mean 3.52). In contrast, K–8 grade students reported unfavorable attitudes on only one item out of the eleven attitudinal questions in the survey. The item with the lowest mean value indicating unfavorable attitudes was Item 9 (reverse-coded) worded, "When I am using a computer, I like to work with others" (converted mean 2.02).

Table 3 presents the ranked means and standard deviations for items 16 through 20. Only students in grades 3–8 were asked to respond to these items. Mean values above 2.5, from highest to lowest, indicating favorable responses from grades 3–8 students include item 18, "I know how to use the Internet safely" (mean 3.53), and item 17, "I know how to separate fact from opinion in the information I access on the Internet" (mean 3.08). Items with mean values below 2.5, from highest to lowest, indicating unfavorable responses from students in grades 3–8 include item 20, "I like to use computers to learn about Spanish-speaking people and countries" (mean 2.49), item 19, "When we use computers for Spanish, we have more class conversations and participation" (mean 2.44), and item16, "Students in my classroom are collaborating with other classrooms to solve problems, collect and analyze data, or create stories, presentations, and artwork" (mean 2.25). In terms of availability of computers at home (item 15), 85% of the students in grades K–8 reported having a home computer.

Table 2. Attitude Items of Student Computer Survey (Grades K–8): Ranked Means with Standard Deviations

Statement	Mean	SD	N
2. I like using computers to experiment, to discover, or to explore things.	3.64	0.75	2184
13. I like using computers to create, design, or to invent things.	3.52	0.93	2175
4. I like using computers to solve problems.	3.35	0.99	2175
5. I get bored when my teacher asks us to do things on the computer.	1.65 (3.35)*	1.07	2157
12. Working with computers helps me think better.	3.14	1.09	2182
1. I like Spanish lessons on the computer.	3.07	1.06	2146
3. I want to keep learning Spanish using a computer.	2.91	1.15	2180
6. I like using computers to learn about other people who speak Spanish.	2.76	1.21	2136
14. The computer activities I learn in Spanish help me be more patient with people who speak other languages.	2.75	1.22	2154
7. I work more with other students because of computers.	2.58	1.25	2150
9. When I am using a computer, I like to work alone.	2.98 (2.02)*	1.24	2162

*Adjusted means using reversed score values to allow for inter-item comparison

Applications of Technology in K–8 Grades

Students received training with WebQuests, PowerPoint, HyperStudio, Internet searching for information on Spanish-speaking countries, national and international e-mail exchange projects, word processing, and Web page design and development (Trayer and Knoche 2002). As Table 4 indicates, students in grades K–2 reported disagreement with three statements in the survey that addressed the use of computers to search the Internet and to communicate via e-mail or chat rooms with students from other schools within the project and from Spanish-speaking countries. The mean values of those three items were lower than 2.0, or between "No" and "Maybe No," indicating that these uses did not happen in the classroom. The three items are item 8, "I use computers to talk to students at other schools" (mean 1.92), item 10, "I use computers to communicate with students from Spanish-speaking countries" (mean 1.55), and item 11, "I search the Internet for information on Spanish-speaking countries" (mean 1.94).

Similar to their younger counterparts, students in grades 3–8 reported disagreement with the same 3 statements in the survey about computer use. The mean values of the items are

Table 3. Attitude Items Answered by Students in Grades 3–8 Only: Ranked Means with Standard Deviations

Statement	Mean	SD	N
18. I know how to use the Internet safely.	3.53	0.93	1288
17. I know how to separate fact from opinion in the information I access on the Internet.	3.08	1.12	1288
20. I like to use computers to learn about Spanish-speaking people and countries.	2.49	1.21	1311
19. When we use computers for Spanish, we have more class conversations and participation.	2.44	1.16	1285
16. Students in my classroom are collaborating with other classrooms to solve problems, collect and analyze data, or create stories, presentations, and artwork.	2.25	1.25	1288

below 2.0 and indicate once again that these uses did not happen in the classroom. When the answers of all students in K–8 grades were combined, students report disagreement with the same three statements in the survey about computer use to search the Internet and the use of computers for communications.

Table 4. Factual Items on Student Computer Survey: Means and Standard Deviations

Statement	Respondents	Mean	SD	Total N
8. I use computers to talk to students at other schools.	Grades K–2	1.94	1.32	845
	Grades 3–8	1.93	1.20	1288
	Grades K–8 Combined	1.93	1.23	2133
10. I use computers to communicate with students from Spanish-speaking countries.	Grades K–2	1.55	1.08	847
	Grades 3–8	1.44	0.95	1281
	Grades K–8 Combined	1.48	1.00	2128
11. I search the Internet for information on Spanish-speaking countries.	Grades K–2	1.92	1.27	850
	Grades 3–8	1.86	1.25	1306
	Grades K–8 Combined	1.89	1.28	2156

Factor Analysis

The dimensionality of items 1–14 of the Student Technology Survey (K–8 grades combined) was analyzed using maximum likelihood factor analysis. Then, factors were rotated using the Oblimin procedure with Kaiser Normalization (Green, Salkind, and Akey 2000). The rotated solution yielded four interpretable factors: (1) Technology for Language and Culture Learning (TLCL) (items 1, 3, 6, and 14), (2) Technology for Communications (TC) (items 8, 10, and 11), (3) Technology for Constructivist Learning (TCL) (items 2, 4, 7, 12, and 13), and (4) Affective Issues of Technology (AIT) (items 5 and 9). The TLCL factor accounted for 23.7% of the item variance, the TC factor accounted for 10.0%, the TCL factor accounted for 8.8%, and the AIT factor accounted for 7.7% of the variance.

Research Questions Addressed

Statistics from individual questions of the survey and the "Technology for Language and Culture Learning" (TLCL) factor are analyzed to answer the research questions posed in this study. The number of "Yes" and "Maybe Yes" responses were added to calculate a percentage of positive responses for each of the items under analysis. However, the tests of statistical differences were conducted on mean values for the items.

1. What are children's attitudes toward learning the Spanish language with the aid of computers?

Table 5 presents items 1, 3, and 6, which address the attitudes of students with regard to learning Spanish and Hispanic cultures with computers. The percentages of positive responses indicate that the majority of students (52% or more) have positive attitudes about learning Spanish and Hispanic culture with computers. However, the percentage of positive responses from students in grades K–2 is larger than the percentage of positive responses from students in grades 3–8. A test of statistical difference between the mean response values indicates that those differences are significant in favor of K–2 students.

2. What are children's views on the application of computers to communicate with others, and/or searching the Internet when learning Spanish?

Table 6 includes items 8, 10, and 11, which address the attitudes of students with regard to communicating with others using computers and searching the Internet. All K–8 grade students answered these two questions. The percentages of positive responses indicate that approximately one-third of the students (32% or below) agree with the statements about using computers to communicate with others within project schools and searching the Internet for information on Spanish-speaking countries. The percentage of positive responses from students in grades K–2 is slightly larger than the percentage of positive responses from students in grades 3–8. A test of statistical difference between the mean response values to those two questions indicates that the differences are not statistically significant.

3. How do students' grade level, gender, access to a home computer, and the number of years participating in a technology innovation project relate to students' attitudes toward using computers to learn the Spanish language?

To answer this question, the "Technology for Language and Culture Learning" (TLCL) factor of the previous section and Analysis of Variance (ANOVA) tests were used. First, a TLCL score was created by adding the score values of the four items comprising the TLCL factor (items 1, 3, 6, and 14). Thus, TLCL scores ranged from a minimum of 4, where "No"=1 was the answer

Table 5. Children's Attitudes toward Learning Spanish and about Hispanic Cultures with the Aid of Computers

Statement	Respondents	Percentage of Positive Responses
1. I like Spanish lessons on the computer.	Grades K–2	84*
	Grades 3–8	69
3. I want to keep learning Spanish using computers.	Grades K–2	78*
	Grades 3–8	60
6. I like using computers to learn about other people who speak Spanish.	Grades K–2	75*
	Grades 3–8	52

Table 6. Children's Use of Technology for Communicating with Others and Searching the Internet

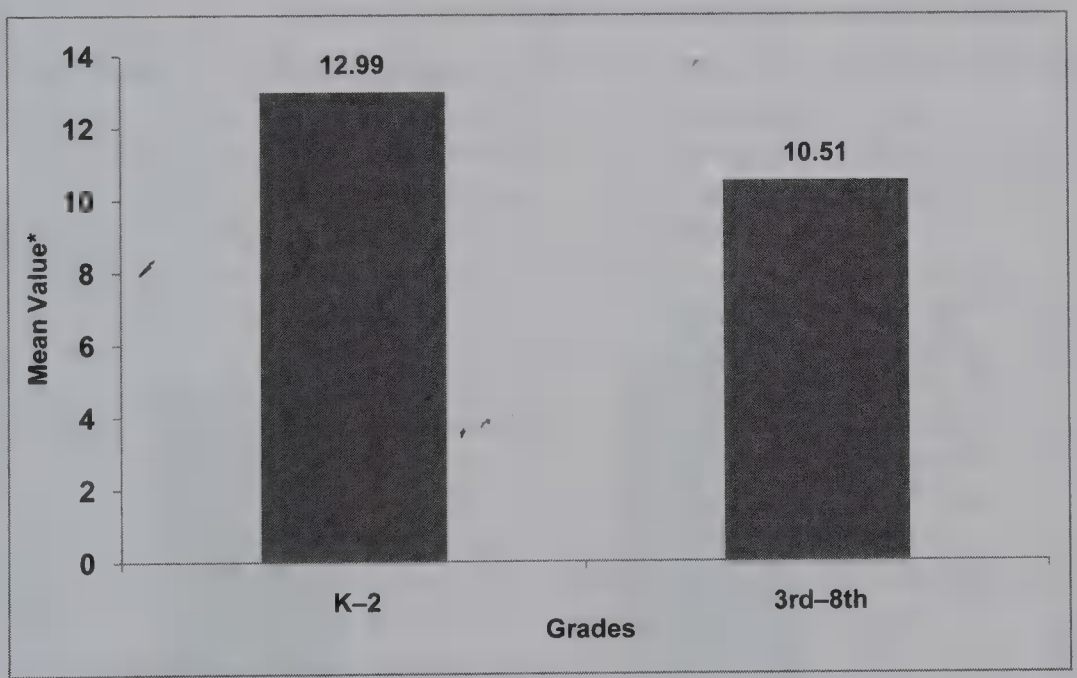
Statement	Respondents	Percentage of Positive Responses
8. I use computers to talk to students at other schools.	Grades K–2	32
	Grades 3–8	30
10. I use computers to communicate with students from Spanish-speaking countries.	Grades K–2	19*
	Grades 3–8	14
11. I search the Internet for information on Spanish-speaking countries.	Grades K–2	33
	Grades 3–8	32

*A *t*-test indicates significant differences between grades ($p<.02$). Students in grades K–2 on the average disagree more that it happened than students in grades 3–8.

given to all four questions, to a maximum of 16, where "Yes"=4 was the answer given to all four questions. This range of values makes it possible to interpret students attitudes toward the use of technology for language and culture learning, and the effects on these attitudes of grade level (GRADE), gender (GENDER), home computer access (ACCESS), and the number of years the student has been participating in the technology innovation project (YEARS). To make comparisons between each of the levels on these variables, mean values for the TLCL factor are presented in Figures 1–4 for grades K–8 by GRADE, GENDER, ACCESS, and YEARS. Finally, ANOVA tests specify the statistical significance of the differences in the TLCL mean values by each of the independent variables.

As indicated in Figure 1, students in the lower elementary grade levels are more positive than students in the upper grade levels. The *F*-test indicates a statistically significant difference between the mean values of TLCL attitude scores of young and older students (F=42.54, p<0.001). Figure 2 shows that girls are more positive than boys. The *F*-test indicates a statistically significant difference between the mean values of TLCL attitude scores of girls and boys (F=48.95, p<0.001). Figure 3 shows that students without access to a computer at home have more positive attitudes toward learning the Spanish language than those who have access to a home computer. The *F*-test indicates a statistically significant difference between the mean values of TLCL attitude scores of students who have access to a computer at home and those who do not (F=15.47, p<0.001). Lastly, Figure 4 shows that the TLCL mean value is higher for students who have been in the project only one year. However, the *F*-test indicates no statistically significant difference between the mean values of TLCL attitude scores of students who have been one, two, or three years in the project (F=1.80, p=0.165), and the difference in mean values is not linear.

In summary, grade level, gender, and computer ownership are predictors of student positive attitudes toward learning Spanish and culture. Although all TLCL mean values reflect positive attitudes (mean values above 8 the midpoint of the scale), results indicate that the attitudes of younger students, girls, and those without a computer at home are higher than the attitudes of older students, boys, and those who do have a home computer. The number of years that students participated in the project accounts for differences among student attitudes in learning Spanish and culture, but those differences are not statistically significant.

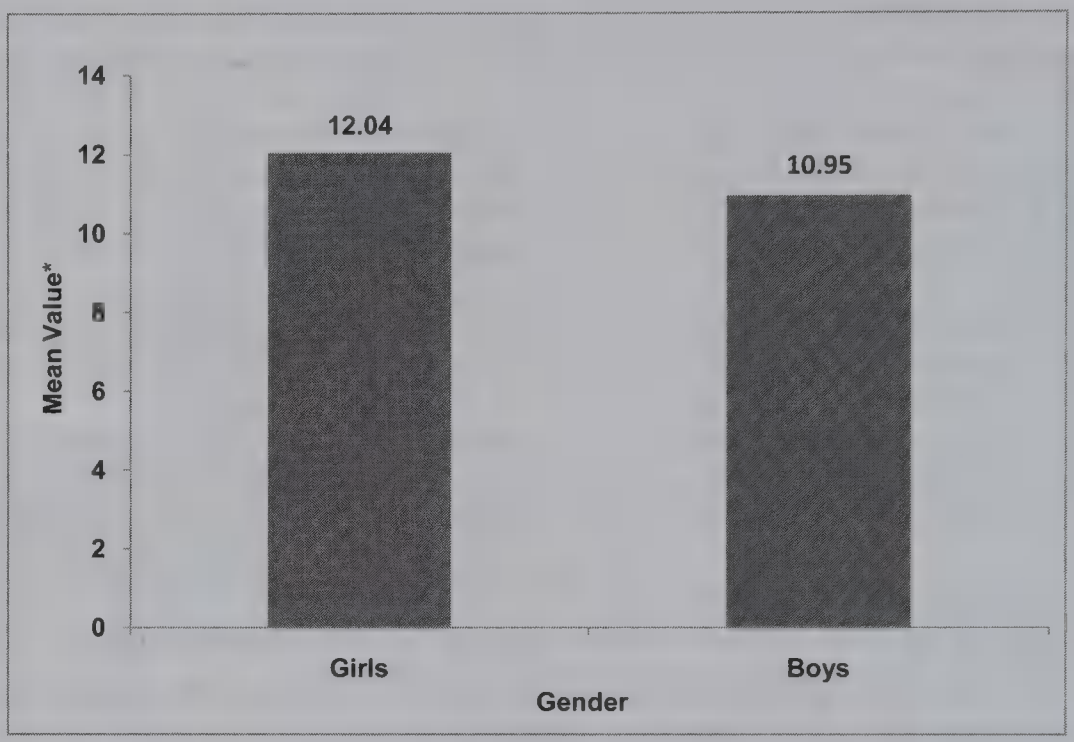


*Mean attitude values are higher for K–2 grades than for 3–8 grades (p<0.001).

Figure 1. Technology for Language and Culture Learning (TLCL) Mean Values by Grade

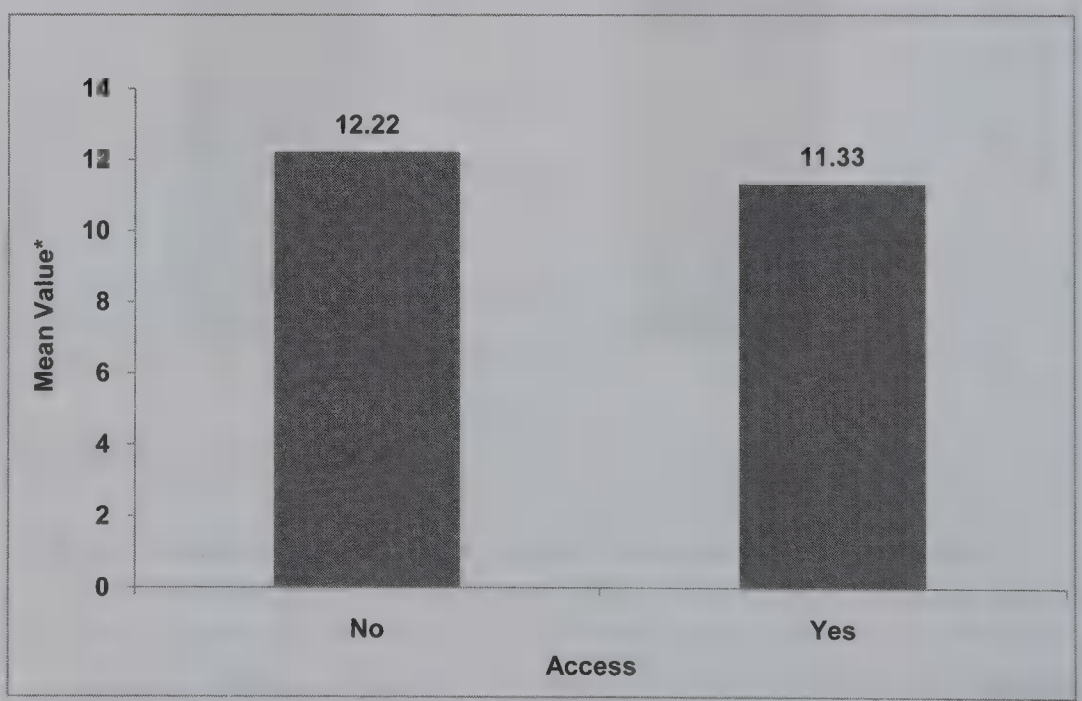
Discussion

The Student Technology Survey provides a way of quantifying the attitudes and usage of computer technologies to learn Spanish language and culture by students in grades K–8 grades. The two versions of the Student Technology Survey indicated that students participating in the large IN-VISION project have positive attitudes and are motivated to keep using computers to learn the Spanish language and culture. However, differences in attitudes were found, and



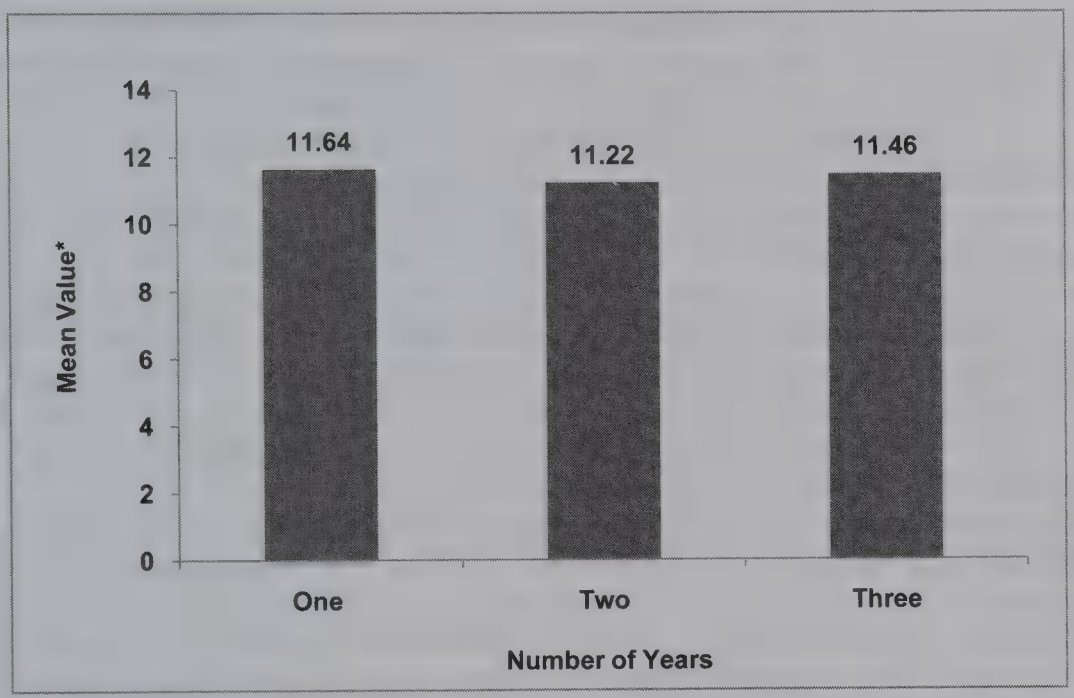
*Mean attitude values are higher for girls than for boys ($p<0.001$).

Figure 2. Technology for Language and Culture Learning (TLCL) Mean Values by Gender



*Mean attitude values are higher for students who do not have a home computer ($p<0.001$).

Figure 3. Technology for Language and Culture Learning (TLCL) Mean Values by Home-Computer Access



*Mean attitude values are higher for students who participated one year (p=0.165).

Figure 4. Technology for Language and Culture Learning (TLCL) Mean Values by Number of Years in the Project

were based on students' grade level, gender, and home computer ownership. Young children (K–2 grades) were more positive than older children (3–8 grades), and girls were more positive than boys. These differences may be explained by findings from research on age and gender variables. First, previous research on children's attitudes conducted by Harvill (1971) reports that young children are more inclined to provide responses associated with positive choices. Miyashita (1994) also found that children in first grade reported more positive attitudes toward using computers than children in second grade. Additionally, the type of computer-enhanced curriculum purpose appears to account for some variation in children's attitudinal differences. In Miyashita's study, computer use did not improve creativity and the desire to study. However, in the present study, children reported very positive attitudes toward using computers to create, develop, explore, and solve problems. Second, the more positive attitudes reported by girls is consistent with the body of knowledge in second language acquisition research, where girls are more positive than boys about studying world languages (Ellis 1994). This difference may also be explained by how children ascribe to social norms (Zimbardo and Leippe 1991), in that in US cultural norms, the study of world languages may be considered to be a "female" endeavor, and communication is seen as a female-oriented task not associated with the action typical of so-called male-oriented activities. However, caution is needed in interpreting the results of gender differences in computer-rich environments where there is still debate on this topic (Bhargava, Kirova-Petrova, and McNair 1999; Chappell 1996; Littleton, Light, Joiner, Messer, and Barnes 1998; Tarlin 1995; Weinman and Haag 1999). More research is needed in the area of attitudinal differences by gender when technology is used to teach children to learn world languages.

In terms of computer ownership, children in this project who have a computer at home are not as positive as those who do not have access to a home computer, perhaps because they prefer tasks similar to what they might usually do on their home computer. On the other hand, children without a computer at home may have reported positive attitudes due to the novelty effect of first time computer use. The lack of home computer ownership may be interpreted, then, as a motivator for using computers at school, because they are new to those who did not have

a home computer at the time of this study. Also, due to limitations of time and availability of computers in the school, the time on task may be a factor that impacts student attitudes toward the use of computers to study world languages. At school, students have less opportunity to engage in meaningful computer-related activities in the world language classroom, whereas at home, time and computer access may be relatively unlimited.

The number of years that students had participated in learning Spanish in a technology-enhanced classroom accounted for some variance in children's attitudes, though it was not statistically significant. A factor that may account for these nonsignificant differences in attitudes is the fact that students in this project started their Spanish language with technology experience at different grades of their elementary education. Thus, the effect of number of years of participation may have a compounding effect when attitudes are studied in combination with grade level. In other words, there may be a cumulative effect as far as attitudes are concerned, based on seniority in the project, age, and grade levels.

Similarities in the results of children's attitudes toward learning a second language and culture and the attitudes of these children learning with media and computers merits further consideration. The question of how these attitudes may predict children's behavior, as indicated by the desire to continue studying world languages and in the awareness of foreign people and their cultures, and the levels of attainment in children's language proficiency deserve further investigation. Although a causal relationship has not been established, connections between attitudes and language acquisition may be at play. For example, when the Spanish language proficiency of students in grades K–5 who participated in the IN-VISION project was assessed using the Spanish Oral Proficiency Assessment (SOPA) (Thompson, Kenyon, and Rhodes 2002), results indicated significant improvements in oral fluency and listening comprehension. The SOPA is a face-to-face interview given to two students at a time, in a friendly and informal manner. Two assessors administered the SOPA, with one serving as an interviewer and the other as a rater. Both assessors participated in a SOPA administration training offered by the Center for Applied Linguistics (CAL; Washington, DC), and one of the testers was an ACTFL OPI-certified rater. The student Spanish-proficiency goal for speaking in the IN-VISION project was that the majority of the students (would) rank in the 'Junior-Novice Low' to 'Junior-Novice Mid' range in listening comprehension and oral fluency on the SOPA rating scale. Baseline and follow-up data were collected from a randomly selected stratified sample of 102 English-speaking students in grades K–5. At the fourth year of the project, the follow-up measures indicated that in listening comprehension, 29% of the students were rated at the 'Junior-Novice Low', 57% were rated at the 'Junior-Novice Mid', and 14% were rated at the 'Junior-Novice High'. In oral fluency, 32% of the students ranked at the 'Junior-Novice Low', 62% at the 'Junior-Novice Mid', and 6% ranked at 'Junior-Novice High'. These ratings indicated that the IN-VISION Spanish proficiency goal for students was met. More than 50% of the students ranked at or above the 'Junior-Novice Mid' levels of listening comprehension and oral fluency. A comparison of the rankings of a matched set of 18 students who were SOPA tested during the baseline and the follow-up provided a more compelling assessment of progress. A Wilcoxon Signed Ranks test indicated that the ratings for these students in oral fluency increased significantly, while the listening comprehension ratings did not. An explanation for the nonsignificant increase in listening comprehension may be related to the IN-VISION instructional model where the classroom teachers who spent more time teaching Spanish to students were novice proficiency speakers of Spanish and could not provide higher than novice-level input in the Spanish language (Rosenbusch, Padgitt, and García 2002: 108). Nevertheless, the student proficiency gains may certainly be attributed to the project model where computer usage and video watching were part of the activities planned for children. Interesting results might be found in a correlation study that could investigate the relationship between the students' Spanish proficiency levels and their attitudes towards learning languages with computers, but such an investigation was beyond the scope of the present study.

There were some puzzling findings that deserve further discussion. For example, when using computers to promote cooperation, children in this project reported that they work with each other more because of computer usage, yet they prefer to work alone. This finding may be interpreted as computers actually reducing children's enthusiasm when children are required to work in groups. The majority of the children in this study (67% or more) reported not using computers to communicate with other students within the project, while less than 20% of the students participated in some sort of communication exchange with students from Spanish-speaking countries. This lack of practice may be explained by strategic problems encountered while establishing communications via computer. Another reason may be the interest of parents, school administrators, and society in protecting children from inappropriate content or exchanges that expose children to unsafe situations online (Gardner 2002; Kresses 2001; Pownell and Bailey 1999). In this regard, Doloff (1999) and Shelley (1996) reported two successful examples of e-mail exchange projects between K–8 students in the United States and Spanish and French-speaking students from Argentina, France, and Spain. However, a few e-mail exchanges were accomplished in the IN-VISION project as a class activity through classroom teachers, who used their own individual e-mail accounts. Since the project did not provide individual student accounts, this may also explain why children reported not using computers to communicate with others. It is necessary to overcome the challenges of classroom organization and collaboration when technology is used in communicative projects (Harris 1998; Nutta, Feyten, Norwood, Meros, Yoshii, and Ducher 2002; Zhao and Frank 2003), as well as improve teacher training and practice in CALL. As Egbert (2006) points out, preservice and inservice teachers are not adequately trained in CALL practice and research. Kessler (2006) also found a deficiency in CALL training in language teacher education programs, and Otto and Pusack (2009) outlined a number of barriers for teachers wanting to develop CALL, including the lack of time and incentives, and the need for training.

Conclusions

In response to a specially designed survey, children in this project revealed a variety of attitudes toward learning the Spanish language and culture with computers. In general, children expressed positive attitudes, but those attitudes varied according to age, gender, home computer ownership, and the number of years of participating in the project. Results indicated that age, gender, and home computer ownership accounted for some statistically significant differences in the attitudes toward using computers, in general, and using computers to study the Spanish language and culture, in particular. In contrast, the number of years children had participated in the project reflected various levels of children's attitudes, but those differences were not statistically significant.

The Student Technology Survey is an example of how to gather reliable data from very young children as indicated by the acceptable Alpha coefficients of the reliability test conducted on the survey. This method has the potential to further similar research endeavors in areas such as how children learn world languages and cultures, communicate with others outside their linguistic group, and engage in problem-solving and critical thinking practices through technology-enhanced activities. This study has contributed to advance Mayashita's (1994) early research on attitudes toward computers by children, and it is hoped that others pursue a similar large-scale national or international study. Further research is necessary to know whether generalizations of the findings of this study and the predictions made by the statistical model extend beyond the small Midwestern rural elementary schools Spanish programs tested in this study to other program models and to large and urban schools in the United States and beyond. Similarly, classroom research that focuses on what happens in the classroom, what language proficiency gains are obtained, and how more recent strategies (i.e., Web 2.0 tools, MUVEs, social media, etc.) are woven into the curriculum to teach Spanish would greatly inform the FLES community of researcher and practitioners.

Based on the findings above, some recommendations are offered to researchers and professional developers who observe and train teachers to use computers for educational practices. First, more research on gender, age, and computer use for world language learning is necessary. If older children spend more time working and playing with computers at home, then a better design of instruction that incorporates fun or gaming aspects may be helpful to better motivate them to use computers to study world languages.

This study indicates that girls and younger children had more positive attitudes, but it is not clear what accounts for the gender and age differences. It may be that the tasks associated with studying languages using computers were more appealing to girls, are more of a novelty, are less considered school work, or are more appealing to younger children, for unknown reasons. Accordingly, CALL design and implementation will be improved with attention to the differences in age, gender, and curriculum purposes in the development of computer-based activities suitable for all children. In addition, a pre–post test design may be suggested for future studies to document changes within and among students.

Although a difficult and interesting area, more investigation on implementing language and cultural exchanges via computers is also necessary. Some studies have documented success with children who engage in e-mail exchanges. However, this study indicated the majority of the children did not have the opportunity to participate in communication exchanges of this nature. Again, it is unclear why this is so, but it may be that teachers were unable to find more time during the day to type student messages and manage the exchange flow (Bransford, Brown, and Cocking 2000; Zhao and Frank 2003). It may also be due to safety concerns of children searching and communicating with others on the Internet. However, with current computer media capabilities, real-time communication with native speaker children is clearly an untapped resource of authentic language and cultural input for children.

As a final point, with some redesign of the items for particular tasks and curriculum purposes, the Student Technology Survey has value to researchers as an instrument to be used in combination with observations of students working with specific CALL applications in classroom-based language learning contexts. The world language education profession will benefit from the knowledge obtained by further studies in different contexts of elementary school world languages programs that investigate the relationship between student world language proficiency and attitudes toward learning the languages with computers.

ACKNOWLEDGMENTS

Thanks to Marcia Rosenbusch for her insightful comments on earlier versions of the Student Technology Survey, and to Mack Shelley for his invaluable coaching with the statistical analyses of the survey data, both at Iowa State University. I also recognize the help of Andrés Henríquez and Linnie Green, from the Center for Children and Technology in New York, for sharing their expertise in assessing young computer users. Thanks to Marie Trayer, Director of the IN-VISION project, for giving permission to conduct this research within the IN-VISION project. I express my sincere appreciation to Susan Vega-García and numerous others who provided valuable comments to improve this manuscript. Finally, my gratitude goes to all of the 2,220 students who answered the survey and provided invaluable data for this research.

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APPENDICES

Appendix A: Student Technology Survey (Grades K–2)

Student Technology Survey
Grades K–2

Student's Name: _____ Teacher's Name: _____

Circle the face that best describes your feelings about each sentence.

Statement	NO	MAYBE NO	MAYBE YES	YES
1. I like Spanish lessons on the computer.				
2. I like using computers to experiment, to discover, or to explore things.				
3. I want to keep learning Spanish using a computer.				
4. I like using computers to solve problems.				
5. I get bored when my teacher asks us to do things on the computer.				
6. I like using computers to learn about other people who speak Spanish.				
7. I work more with other students because of computers.				
8. I use computers to talk to students at other schools.				
9. When I am using a computer, I like to work alone.				
10. I use computers to communicate with students from Spanish-speaking countries.				
11. I search the Internet for information on Spanish-speaking countries.				
12. Working with computers helps me think better.				
13. I like using computers to create, design, or to invent things.				
14. The computer activities I learn in Spanish help me be more patient with people who speak other languages.				
15. I have a computer at home.				

Appendix B: Student Technology Survey (Grades 3–8)

Student Technology Survey
Grades 3–8

Student's Name: _____ Teacher's Name: _____

Please check the option that best describes your feelings about each statement.

Statement	NO	MAYBE NO	MAYBE YES	YES
1. I like Spanish lessons on the computer.	❑	❑	❑	❑
2. I like using computers to experiment, to discover, or to explore things.	❑	❑	❑	❑
3. I want to keep learning Spanish using a computer.	❑	❑	❑	❑
4. I like using computers to solve problems.	❑	❑	❑	❑
5. I get bored when my teacher asks us to do things on the computer.	❑	❑	❑	❑
6. I like using computers to learn about other people who speak Spanish.	❑	❑	❑	❑
7. I work more with other students because of computers.	❑	❑	❑	❑
8. I use computers to talk to students at other schools.	❑	❑	❑	❑
9. When I am using a computer, I like to work alone.	❑	❑	❑	❑
10. I use computers to communicate with students from Spanish-speaking countries.	❑	❑	❑	❑
11. I search the Internet for information on Spanish-speaking countries.	❑	❑	❑	❑
12. Working with computers helps me think better.	❑	❑	❑	❑
13. I like using computers to create, design, or to invent things.	❑	❑	❑	❑
14. The computer activities I learn in Spanish help me be more patient with people who speak other languages.	❑	❑	❑	❑
15. I have a computer at home.	❑			❑
16. Students in my classroom are collaborating with other classrooms to solve problems, collect and analyze data, or create stories, presentations, and artwork.	❑	❑	❑	❑
17. I know how to separate fact from opinion in the information I access on the Internet.	❑	❑	❑	❑
18. I know how to use the Internet safely.	❑	❑	❑	❑
19. When we use computers for Spanish, we have more class conversations and participation.	❑	❑	❑	❑
20. I like to use computers to learn about Spanish-speaking people and countries.	❑	❑	❑	❑

REVIEWS

■ **Prepared by John K. Moore, Jr.**

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Pan-Hispanic/Luso-Brazilian Literary and Cultural Studies

Bellver, Catherine G. *Bodies in Motion: Spanish Vanguard Poetry, Mass Culture, and Gender Dynamics.* Lewisburg: Bucknell UP, 2010. Pp. 257. ISBN 978-0-8387-5744-4.

Cole Porter may not have gotten a kick from cocaine or flying high in the sky, but his lyrics from the 1934 Broadway musical *Anything Goes* reflect the lifestyle of flappers, jazz, and excesses of the "roaring" twenties and early thirties in the United States and Europe. Because of the Hays Code, Porter was forced to substitute the first line of "Some get a kick from cocaine / I'm sure that if / I took even one sniff / That would bore me terrifically, too" with "Some like the perfume in Spain." The new verse, while less risqué, includes the notion that Spain also was reveling in the frenzied *felices veinte*. Against this cultural backdrop, *Bodies in Motion* evaluates the historical context of Spanish Vanguard poetry and the amazing changes in social activities and gender dynamics that it represents.

Bodies in Motion celebrates this joyous movement and its interaction with poetry in three thematic categories: dance, sports, and mechanical marvels. Youth from well-heeled families were getting their kicks from dancing at the new Ritz hotel, the Residencia de Estudiantes, and the Círculo de Bellas Artes. Couples from all walks of life were dancing (together!) at *verbenas* and restaurants and attending cabarets. From regional folkloric dances to staid waltzes to the foxtrot and Charleston, bodies were moving, and poets like *ultraísta* Juan Larrea were writing about "Locura del Charleston." Rafael Lasso de la Vega in "Cabaret" uses the same word, "locura," to describe the tango. Famous female Flamenco dancers Antonia Mercé, nicknamed "La Argentina," and Pastora Rojas Monje ("Pastora Imperio") danced solos and headlined in composer Manuel de Falla's *El amor brujo.* Not to be left out, women poets danced and wrote about it as well. In one of her most anthologized poems, "Danza en tres tiempos," which was first published in 1928 in *La Gaceta Literaria*, Ernestina de Champourcin explores external and internal dance tempos. Lest we think that all poets of the time were celebrating the high life, I cannot resist noting the contrast between the Vanguard poets' perception of dance and Juan Ramón Jiménez's cautionary pose in 1924: "El verdadero baile es el baile de una persona sola con su alma" ("Diario vital y estético de *Estética y ética estética*").

Sports poetry is best exemplified by Concha Méndez. Of all the vanguardists, she most actively participated in sporting competitions, and won championships in swimming and diving. Her poetry and contributions are most intricately developed—owing in part to Bellver's extensive expertise in writing about important works by Méndez including *Canciones de mar y tierra* and *Surtidor.* Another woman, Josefina de la Torre, was the president of the first Club de Natación, and her poems speak flirtatiously about dancing and water sports, part of life on her

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native Grand Canary Island. José Hinojosa dressed in golf attire and tennis whites—for which he was frequently ridiculed—and while Luis Bunuel's athleticism as a boxer and pole vaulter was legendary at the *Resi*, he only boxed in one match. Male poets, it seems, were likelier to be spectators than dancers or athletes; certainly not daring young men in flying machines.

Mechanical marvels include cars, trains, planes, and the energy that powered them. Méndez drove a French Citroën hither and yon. Both men and women wrote about driving and flying, and perhaps some of the most erotic verses about the sensuality of driving were penned by Champourcin. Bellver goes beyond simply finding and analyzing poems with dance/sports/mechanical themes by studying what she calls "gender dynamics"—how thematic treatment differs between male and female poets, and what that reveals about the changing times and the shifting involvement of women in society and literature. Women were literally and figuratively "on the move." Not only were they dancing like dynamos, they were dynamically active in literary and cultural events, and were changing the dynamics between genders. For the first time, women were actually dancing, diving, and driving, and writing about it. Bellver's study underscores the overriding significance and true cultural contributions of Vanguard women: "[T]heir poems spring from a deeper defiance of tradition than those of the male poets" (141).

These bodies in motion and bodies of poetry are emblematic of the Vanguard period, and of a broader concept of Modernity/*Modernidad*/*Modernité*. What they ushered in was a new kind of mass culture, not *of* the people in the folkloric, regional sense, but *for* the people to purchase, consume, and devour at ever increasing speeds. Influenced by the fast-paced modes of communication and *tendencias europeizantes*, popular culture no longer described only what the people were doing, but prescribed what they should be doing—mobilizing and glamorizing "lo nuevo, nuevo, nuevo." Europeanization—particularly French—and worldwide consumerism was changing the scene in Spain. Vanguard poetry was a reflection of the times, a product of the times, and a creator of the times.

Joy Landeira
University of Northern Colorado, USA

Fuchs, Barbara. *Exotic Nation: Maurophilia and the Construction of Early Modern Spain.* Philadelphia: U of Pennsylvania P, 2009. Pp. 200. ISBN 978-0-8122-4135-8.

Exotic Nation captivates the reader from the start. Composed of an introduction, five chapters, and a brief "Postscript," *Exotic Nation* transports us to the Spain that was once occupied by the descendants of the Moors who first invaded the Iberian Peninsula in the year 711. However, this is not the traditional history volume that analyzes the great political and social events that normally lead into wars and their battles. As the author states in the "Acknowledgements," this is indeed an interdisciplinary book. It is a study that delves into the "little history," into the common everyday events, into the often unnoticed or unnoticeable. Barbara Fuchs's intentions go beyond simply stating that Spain is a hybrid nation, a fact known by most learned individuals within and outside of that country. She intelligently explores daily life, dress, customs, and language of common people (Unamuno's "Intrahistoria"). She then explores chivalric practices of Muslim and Christian knights in literature, official documents, travel accounts by foreigners, and the work of other eminent historians, linguists, and literary critics in order to prove how modern Spain is the product of a sort of "love–hate" relationship.

The author eloquently shows that the sympathetic depiction of Moors in works such as *El Abencerraje* (anonymous, 1561, 1562, 1565), *Las Guerras Civiles de Granada* (Ginés Pérez de Hita, 1595, 1619) and *Guzmán de Alfarache* (Mateo Alemán, 1599) was not a meaningless passing fad for locals, or exoticism for the foreign eye (although foreigners perceived Moorish Spain as exotic), but rather a permanent reality in the fiber of society. In fact, in spite of the fall of Granada in 1492, in spite of the conversions (real and false), and in spite of the expulsion of the Moriscos in 1609, as a consequence of their rebellion in the Alpujarras, some Moorish

ways were practiced by everyone in "unified" Spain. The author extensively analyzes the purely "moor" sartorial items worn by Christians, particularly the fine silk garments and headpieces worn by nobles and even the monarchs, and she analyzes the ways of sitting, talking, and horseback riding. It is truly surprising to me that she does not go into what I consider one of the most evident Moorish contributions to Spanish society: its cuisine.

Fuchs spends quite a bit of time writing about the *juego de cañas*, a Moorish game where knights engage in mock battle. This game soon became a "Spanish" one that even the most Catholic of kings, Phillip II, made his own, and boasted about in London. Although she dedicates a few pages to the Spanish language and the Arabic lexicon within it, she does not say anything about the modern day expression *dar caña,* which most likely comes from the frequently and extensively mentioned *juego de cañas*. There is no doubt that Fuchs proves "the persistence of a hybrid, *Mudéjar* Spain long after the fall of Granada," and that "Whether embraced or stigmatized, . . . Moorishness becomes an unavoidable component in the construction of Spain's national identity over the sixteenth century" (138). It seems, though, that the author's construction of early modern Spain begins in 1492 and continues well into the middle of the seventeenth century, not taking into account that the amalgamation of the two cultures—Christian and Moorish—begins eight centuries earlier with *Mozárabe* culture first and *Mudéjar* culture later. We have the feeling here that all of Spain, not just Granada, passed from Moorish hands to Christian (Ibero-Roman-Visigoth) hands in 1492, missing thus the reality of a hybrid culture (*Mudéjar*) in the Spain north of Granada in the span of many centuries prior to 1492. In spite of this incomplete historical context (and of the fact that this reviewer would prefer footnotes to endnotes), *Exotic Nation* is a fine book that contains an impressive bibliography.

The topic of *Exotic Nation* is one that would be enjoyed by a wide spectrum of scholars; however, the language is difficult due to the presence of specialized terminology throughout the volume. Despite the limited scope of its target audience, *Exotic Nation* is an invaluable contribution to Spanish cultural studies.

Antonio Barbagallo
Stonehill College, USA

Hernández-Rodríguez, Rafael. *Splendors of Latin Cinema*. Santa Barbara, CA: ABC-CLIO, 2010. Pp. 205. ISBN 978-0-313-34977-5.

Las cinematografías de Latinoamérica y España han experimentado una popularidad internacional sin precedentes en los últimos años. Tras varias décadas de marginación, el cine latino no sólo ha empezado a cosechar un número extraordinario de premios en los festivales de cine de todo el mundo, sino también ha penetrado con fuerza en los centros globales de distribución, convirtiéndose algunos de sus filmes en grandes éxitos de taquilla. Partiendo de los títulos más recientes, pero prestando también atención a la historia del medio en cada región, el libro de Rafael Hernández-Rodríguez ofrece una introducción general a la producción cinematográfica tanto de España como de Latinoamérica.

Hernández-Rodríguez organiza su estudio en nueve capítulos en los que analiza la producción de cada país. Los dos primeros están dedicados al cine español (el capítulo 1 ofrece una visión panorámica del desarrollo de la industria cinematográfica nacional y el segundo se centra en los filmes de Pedro Almodóvar, el director español de mayor proyección internacional). Los dos capítulos siguientes (3 y 4) resumen la historia del cine mexicano con especial atención (capítulo 4) a su Edad de Oro durante las décadas de 1940 y 1950. Otros dos capítulos (5 y 6) cubren la trayectoria del cine brasileño. En este caso, el foco principal es el llamado *cinema novo* (Glauber Rocha, Nelson Pereira do Santos, etc.), que habría de tener un gran impacto en la formación del llamado Nuevo Cine Latinoamericano. Los capítulos 7 y 8 sintetizan la historia del cine argentino y cubano, respectivamente. El libro se cierra con un capítulo sobre el cine de Colombia, Venezuela, Chile, Perú y Uruguay, países que, aunque no desarrollaron

una sólida industria cinematográfica, han producido filmes de gran interés y relevancia. Otras cinematografías nacionales son mencionadas brevemente también en este capítulo final.

Uno de los aspectos más originales del libro de Hernández-Rodríguez consiste en su particular aproximación a las cinematografías nacionales. A diferencia de la mayor parte de la bibliografía existente sobre el tema, que adopta una perspectiva cronológica (caso de los enfoques historicistas), se limita al análisis de los filmes recientes más populares al margen de su contexto histórico-cinematográfico (caso de los libros de divulgación), o cubre un momento destacado en la historia de una cinematografía nacional (caso de la mayoría de los libros académicos), *Splendors of Latin Cinema* logra compendiar estas tres perspectivas dentro de un mismo volumen. El estudio de la cinematografía de cada país arranca con los filmes de mayor éxito en los últimos años, aquéllos producidos en el siglo XXI que el lector no iniciado podrá reconocer con facilidad. Una vez capturado nuestro interés, Hernández-Rodríguez nos adentra en la evolución de la historia del cine nacional en la que tales títulos se inscriben, para comentar en última instancia la prehistoria de la industria de cada país. La inclusión de un capítulo adicional en el caso de las cinematografías de España, México y Brasil permite además tratar en cierta profundidad algunos de los aspectos más relevantes o llamativos. En menos de doscientas páginas, el autor consigue resumir más de cien años de historia del cine iberoamericano y lo hace además presentando los filmes no sólo en su contexto histórico y cultural, sino también en relación con la tradición cinematográfica nacional en las que se inscribe cada uno de ellos.

Si, como muy acertadamente sugiere el autor, las ausencias en un proyecto de este tipo son inevitables (toda introducción es necesariamente incompleta), sorprende que alguien como Luis Buñuel, el director latino más importante de todos los tiempos, sea nombrado sólo de pasada y ninguna de sus películas de su etapa mexicana o española sean objeto ni tan siquiera de un breve comentario. Se podría argüir que ya hay mucho escrito sobre el cineasta hispano-mexicano, pero más se ha venido publicando últimamente sobre Pedro Almodóvar, un realizador mucho menos interesante (al menos desde el punto de vista cinematográfico) al que Hernández-Rodríguez dedica su único capítulo monográfico. La ausencia es aún más curiosa si tenemos en cuenta el original enfoque español-latinoamericano de su libro y el hecho de que Buñuel sea probablemente el mejor representante del trasvase cultural entre España y Latinoamérica.

Al margen de este tipo de observaciones, siempre debatibles, *Splendors of Latin Cinema* ofrece una magnífica introducción al cine latino. Se trata de la introducción al cine iberoamericano más completa y didáctica que se ha publicado hasta la fecha, algo especialmente difícil de conseguir debido a la gran variedad de tradiciones culturales, históricas, sociales y políticas que abarca. El libro será de gran interés para diferentes tipos de lectores. Para los no familiarizados con el cine latino constituye el punto de partida ideal. Aquellos conocedores de una cinematografía particular (española o latinoamericana) podrán encontrar aquí las claves para entender el panorama fílmico de otras tradiciones iberoamericanas. Por último, *Splendors of Latin Cinema* es además un excelente libro de referencia y una valiosa ayuda en nuestras clases de cultura y cine latinos.

Santiago Juan-Navarro
Florida International University, USA

Lee, Jongsoo. *The Allure of Nezahualcoyotl: Pre-Hispanic History, Religion, and Poetics*. Albuquerque: U of New Mexico P, 2008. Pp. 282. ISBN 978-0-8263-4337-6.

El profesor Jongsoo Lee se enfoca en el uso de la imagen de Nezahualcoyótl, poeta y rey de Texcoco (1402–72). Su argumento central es que la imagen de Nezahualcoyótl proviene de una interpretación de la historia precolombina por parte de una serie de sacerdotes y cronistas coloniales, que creó, a su vez, una figura precolombina útil para sustentar la macronarrativa de la conquista española.

Si la premisa puede sonar simplista en este contexto, se debe a que el espacio para reseñar este libro no es suficiente para contextualizarla. Este estudio del uso y manipulación de la

imagen de Nezahualcoyótl a partir de las más tempranas publicaciones sobre historia indígena evoca el caso de la tribu de los shyri, mencionada por el padre Juan de Velasco en su *Historia del reino de Quito*, cuya caracterización, pese a las advertencias de Velasco sobre la fidelidad de sus fuentes, tuvo un efecto político insospechado. La manipulación de Nezahualcoyótl por parte de historiadores como Juan Bautista Pomar y Fernando de Alva Ixtlilóchitl llevó a la transformación del gobernante mexicano en una especie de agente colonizador, a quien se le atribuyen hazañas políticas e intelectuales cuya descripción occidentaliza la cultura precolombina.

La figura de Nezahualcoyótl, según apunta el profesor Lee, ha sido reinterpretada durante generaciones, como parte de un proceso de inserción y adaptación de lo indígena a la cultura occidental. Como resultado, lo indígena es reformulado y rediseñado, a fin de conciliarlo con ideas, normas y creencias judeocristianas. Una ironía que no escapa al autor es que algunos de los implicados sean historiadores de origen indígena, como Alva Ixtlilóchitl, a quien responsabiliza de la cristianización de los mexicas. Preocupa además al profesor Lee que las reformas y avances usualmente atribuidos a Nezahualcoyótl surjan como parte de una especie de conspiración histórica, ocupada en presentar a los mexicas bajo una luz negativa que, en último término, justifique la conquista.

En su libro, el profesor Lee organiza toda la información en ocho capítulos, divididos en tres partes. En su introducción plantea la importancia del trabajo que ha emprendido y describe la estructura de su ensayo. En el primer capítulo, que es también la primera parte, el profesor Lee explora y analiza las fuentes que alimentan el mito de Nezahualcoyótl, y arguye que proviene de material adaptado y manipulado por diversos autores, llevados por la influencia de su época y entorno. La segunda parte, compuesta por los tres capítulos siguientes, plantea que la versión de la historia precolombina que insiste en representar a los mexicas como sangrientos guerreros proviene de manipulaciones influídas por elementos extrahistóricos que favorecían la creación de una figura mítica. De hecho, añade Lee, las innovaciones institucionales por las que Nezahualcoyótl recibe crédito ya existían en la estructura social mexica. Finalmente, el profesor Lee señala el impacto de Alva Ixtlilóchitl en esta caracterización, debido a su interés por conciliar la historia precolombina con la europea, y así cristianizar a sus figuras.

La tercera parte ofrece una revisión de la poética náhuatl, que contribuye a la comprensión de su función. Al anotar la ausencia del concepto de autoría individual, el profesor Lee observa que esta circunstancia nos lleva a cuestionar que Nezahualcoyótl pueda ser considerado como poeta, ya que sus trabajos atribuidos son, más bien, obras que hablan en su nombre con un objetivo ceremonial, no artístico. Esta sección también describe cómo cronistas como Pomar y Alva Ixtlilóchitl difundieron la existencia de una intelectualidad náhuatl que cuestionó el politeísmo y el sacrificio humano, y colocaron a Nezahualcoyótl su miembro más prominante. De haber existido este grupo, su clase y poder los habrían convertido en ardientes defensores de estas convenciones. A continuación encontramos un análisis y refutación de la idea del uso de lo efímero como motivo literario primordial de la literatura nahuat, cuyo centro, arguye el profesor Lee, era la guerra y los sacrificios humanos. Concluye que debido a la influencia de Nezahualcoyótl, a quien se le atribuye la concepción de un dios "desconocido" al que le ofrecían ayunos y ofrendas, no sacrificios humanos, tanto la poesía como la religión nahuatl fueron convenientemente adaptadas a los cánones judeocristianos.

La sección de conclusiones reformula las ideas importantes de las secciones previas, y precede a un epílogo insospechado: un análisis de la influencia de la lírica nahuatl y de Nezahualcoyótl en la poesía de Ernesto Cardenal. Si bien esta última sección parece indicar un nuevo camino o perspectiva metodológica que ilustre los resultados de la reformulación de la imagen de esta figura, por otra parte no parece hacer ninguna contribución particular al efecto del libro.

Este trabajo revela las trampas en que cae la "lectura" de iconos históricos, y retrata las relaciones políticas entre centros y periferias culturales. De hecho, deberíamos ver este libro como referencia en clases de literatura colonial o cultura hispanoamericana, pues merece ocupar un lugar al lado de volúmenes como *Seven Myths of the Spanish Conquest*, de Matthew Restall;

The Polemics of Possession, de Rolena Adorno; *From Lack to Excess*, de Yolanda Martínez-Sanmiguel; y las publicaciones de Raquel Chang-Rodríguez.

Francisco Solares-Larrave
Northern Illinois University, USA

Maestro, Jesús G. *Crítica de los géneros literarios en el* Quijote*: Idea y concepto de género en la investigación literaria.* Vigo: Academia del Hispanismo, 2009. Pp. 540. ISBN 978-84-96915-41-1.

Jesús G. Maestro undertakes an ambitious project here. An extraordinarily prolific scholar, he hopes to devise a way of looking at texts from the perspective of genre, viewed historically and then updated. In the first sentence of his study, Maestro notes that the objective of literary theory is to make texts intelligible. He differentiates between readers, who interpret for themselves, and critics, who interpret for others. He finds in recent theory, specifically postmodern theory, a willingness to sacrifice clarity and rationality for the esoteric, for the impractical, for the unscientific, and ultimately for an exaltation of the indecipherable. In a sense, postmodernism is what could be termed a false center for Maestro's approach, which includes, on one end, a reverence for the standards and the practices of classical antiquity and, on the other, a faith in renewal and regeneration of the past that can enliven criticism and theory in the present, and that can redeem theory from the excesses that have attached themselves to contemporary models and thereby jeopardized the validity of interpretive acts. The signs are out there, Maestro contends, but they must be recognized, grasped, synthesized, and expanded. The material that he presents has been solidly formulated and is based on a systematic survey of previous treatment of literary genres, of broader classifications of genre, and new findings from the particular directions and methodologies of the investigation. The aim is not simplicity, and the book demands careful attention and concentration. One might feel the urge to cry out on occasion that "it's all Greek to me," but the progression is calibrated and controlled.

The study opens with a section on literary genres per se. A tone of dissatisfaction pervades the tracing of the historical record, which has culminated, in the author's opinion, in a kind of theoretical nihilism in which theorists, with no bearings, no clear markers, and no desire to reconstruct what has been deconstructed can declare that anything goes. Maestro's attempted correction of this flaw, or gap, depends on Plotinus's theory of essences, among other sources. Combining concepts of formal and material logic, Maestro sets forth a group of nine predicates for literary genre, and, in the next section, which consists of some three hundred pages, he applies the categories to *Don Quijote*. The analysis is comprehensive, covering such key issues as the depiction of the narrator, characterization, the parodic structure, integration of genres and types, the theme of madness, the Avellaneda sequel, the dialectics of politics and religion, autobiographical allusions, and the varieties and function of humor and irony. Genre provides a valuable frame for a consideration of Cervantes's novel, given that the narrative is, in many ways, an exploration of the motif of prototypes, primarily literary and artistic, but also socio-cultural, political, philosophical, and theological. The plays with perception, with the relative nature of truth, and with the multiple and mutable areas of subjectivity (vis–à–vis agency, identity, and conceptualization) become connecting threads in *Don Quijote* and in the examination of genre. Maestro cannot accept the defeatist attitude of postmodernism, with its renunciation of striving toward totality, toward plenitude, on the part of the critic. Postmodern interpretations of the *Quijote* perforce can only lead to conclusions that are, paradoxically, it would seem, "absolutely relative," but the resignation is unnecessary. Genre separates and finally brings elements together into a unified whole. In this de-facto deconstruction of postmodernism, the text remains open to critical analysis—Maestro does not refrain from using the word *interpretation*—yet the major concern is not what Jorge Luis Borges refers to as the "*partial* magic of the *Quijote*" but rather the big picture, the macrocosm that becomes inseparable from

the microcosms that sustain and define it. The challenge, thus, is to overturn the irrationality that has turned reading(s) upside-down. The volume contains a coda that summarizes a guiding principle of the study: the link between philosophical materialism and literary theory. There follows an appendix entitled "Estado actual de la teoría y crítica de la literatura," in which Maestro takes the opportunity to discuss the deep structure, as it were, of his theoretical convictions and his discontentments. He addresses the "fallacies" of postmodernism and his hope for the "recuperation of reason" in the exercise of literary criticism. The book contains copious notes and a substantial bibliography.

Past, present, and prospects for the future are intimately intertwined in this hefty tome, the seventh by the author in this series (Crítica de la Razón Literaria) alone. The blending of philosophy, rhetoric, and paradigm shifts is fascinating, and Maestro's erudition is irrefutable. His reigning stance offers the reader a complex critical model, along with rich and rewarding commentaries on *Don Quijote* and other works by Cervantes, including the dramatic production. A specialist in early modern Spanish literature and thought, Maestro obviously reveres the lessons of classical antiquity, but he nonetheless is willing to engage with his masters and their polemics. He is also a student of twentieth- and twenty-first-century theory and the attending points of debate. While my personal position is less distrustful of the changes wrought by postmodernism and the various poststructuralisms, and while I believe that the limits of all reading subjects are vital factors—neither positive nor negative, but inevitable—in the analytical equation, I greatly admire the manner in which Jesús Maestro confronts topics related to genre, as well as his unique dialogue with theory. Without a doubt, his efforts have influenced my meditations on the *Quijote* and on the enterprise of unraveling texts.

Edward H. Friedman
Vanderbilt University, USA

Mejías-López, Alejandro. *The Inverted Conquest: The Myth of Modernity and the Transatlantic Onset of Modernism*. Nashville: Vanderbilt UP, 2009. Pp. 248. ISBN 978-0-8265-1677-0.

There is no getting around the fact that *modernismo* is one of the most studied fields in Spanish American literary history. This is precisely why scholarship on the subject must propose new perspectives, explore overlooked features or connections, and provide readers with new ways to understand the impact of this movement. And this is exactly what Alejandro Mejías-López accomplishes in *The Inverted Conquest*. This book offers a bold and broad look at the underpinnings of modernity and *modernismo* in the context of transatlantic literary relations at the turn of the twentieth century. It is a thoroughly documented study with a wealth of references to a century of research on *modernismo* and to the contemporary texts on both sides of the Atlantic. Through carefully crafted arguments, Mejías-López explores the notion of the myth of modernity (or the idea of imperfect modernity in Latin America), situates Spanish American *modernismo* within the fields of transatlantic and transnational modernism, and builds a convincing case for understanding how Spanish American *modernistas* captured linguistic authority and symbolic capital from Spain. This "inverted conquest," whereby authors moved "the cultural center of the Hispanic Atlantic westward to America" (4), is one of the book's most powerful concepts, and it is a welcome new framework for interpreting Hispanic modernism.

The book's four chapters build on each other to articulate how *modernistas* carried out their cultural conquest. The first chapter points to the "myth of modernity" many critics subscribe to and which has resulted in the gradual erasure of *modernismo*'s impact. Mejías-López provides a solid historical overview of modernization from the fifteenth century on, with an emphasis on nineteenth-century Spanish America, and highlights the fractured process of modernity not only in the Americas, but also in Western Europe. The goal of the chapter is to see the Atlantic as a space where relations between power and culture were redrawn. Chapter 2 borrows Pierre

Bourdieu's concept of cultural fields of production to set *modernismo* in the transatlantic literary and transnational fields. Spanish American *modernista* authors often saw their work and themselves as part of a community that extended far beyond national borders. Yet they came face-to-face with the role of European symbolic capital in America of the 1800s, explored clearly in this chapter. What *modernista* writers did to combat European influence and to distinguish their literature was to build on the pillars of Spanish Americanism, cosmopolitanism, and modernity as the basis of their movement (74). These three concepts would allow them to begin to wrest cultural authority from Spain.

Chapters 3 and 4 explore this process in depth. Through readings of Darío, Rodó, Reyles, and Manuel Díaz Rodríguez, as well as the Spaniards Juan Valera, Unamuno, and Clarín, chapter 3 demonstrates how the staunch opposition in Spain to cultural authority coming from America was overcome. "For Spanish critics, Spanish American modernismo and the way it was transforming and opening literary language in Spanish were a threat to the perceived purity of 'Castilian' and to the linguistic, literary, and cultural authority of the nation" (99). For them to admit to leadership by inhabitants of the excolony, notes Mejías-López, was to recognize their own marginalized place at the beginning of the twentieth century. Racial fears were likewise part of the position many Spanish writers took. The fourth and last chapter makes this case by interpreting works by Martí, Rodó, and Díaz Rodríguez, among others. *Modernistas* capitalized on race, specifically the conflict between Hispanics and Anglo-Saxons, to engage imperialist and anti-imperialist discourses. Here again Mejías-López shows a strong comparative American perspective of the process of racially defining empire (and, in the case of Spain, its legacy). With the war of 1898, *modernista* writers began concentrating on "Hispanicness" and the Hispanic race whose roots they located in Spain. Yet they claimed the development of the symbolic character of these concepts for Spanish America (151) and directed them especially toward opposing US modernity.

Mejías-López deserves much praise for advancing this new transatlantic interpretation of *modernismo* that will undoubtedly help reshape how we study this moment in Hispanic literary history and open it to renewed debate. The book's concluding remarks invite such debate. Here Mejías-López tends to hold Spanish American *modernistas* in high esteem as people who "value . . . hybridity and otherness" (178). This was true of many, yet not all, and not uniformly so. Thus, the extent to which these writers constructed a discourse of resistance is open for discussion. Yet the argument for the inverted conquest itself is very convincing. There are portions of the narrative that present theoretical reflections and focus on current scholarly conversations and thus may prove difficult for undergraduates to follow. But for specialists in Spanish and Spanish American literary and cultural studies, this study is a must-read, and it would serve well in graduate seminars on *modernismo* and transatlantic literary relations.

William Acree
Washington University in St. Louis, USA

Ricci, Cristián, and Ignacio López Calvo, eds. *Caminos para la paz. Literatura israelí y árabe en castellano.* Buenos Aires: Corregidor, 2007. Pp. 317. ISBN 978-950-05-1740-9.

Esta antología de textos israelíes y árabes escritos en castellano y llevada a cabo por Cristián Ricci e Ignacio López Calvo, también editores y prologuistas del volumen, es el resultado de un proyecto motivado, en principio, por la atención internacional prestada al conflicto palestino–israelí, pues así queda expuesto por los editores en el prólogo. El desencuentro histórico palestino–israelí ha ido generando en el transcurso de los años, entre otras cosas, "ríos de tinta" en español (cuentos, poemas, novelas o fragmentos de éstas) por escritores israelíes (en gran parte de origen latinoamericano) y árabes (la mayoría marroquíes y palestinos).

El objetivo principal es tratar el tema del desencuentro entre árabes e israelíes en Oriente Medio y, de este modo, ofrecer una vía alternativa de diálogo distanciándose del debate político

tan controvertido. En otras palabras, usar esta literatura como herramienta para facilitar el diálogo entre ambas comunidades, la palestina y la israelí, emulando, de alguna manera, el proyecto musical de Edward Said y Daniel Barenboim, quienes crearon una escuela musical para niños palestinos e israelíes, con una lengua común, la música, y recibieron por ello el Premio Príncipe de Asturias de la Concordia en octubre de 2002. No deja de ser un tanto idealista y utópico este bienintencionado proyecto e intento de reconciliar estas comunidades enfrentadas hace tanto tiempo mediante esta literatura en una lengua común, sobre todo porque el Al-Ándalus multicultural, multiétnico y plurilingüe de entre los siglos VIII y XV al que aluden los editores como modelo histórico de armonía fraternal y convivencia política a emular, es uno de los muchos mitos históricos romantizados que algunos pseudohistoriadores han ido reproduciendo y manipulando a lo largo del tiempo para justificar y satisfacer discursos o posiciones políticas concretos en épocas determinadas. El objetivo secundario de este texto sería ampliar el campo de las literaturas alternativas en castellano, objetivo mucho más viable y, en principio, no condicionado por ningún factor histórico, político o religioso que, aun de manera involuntaria, podría hacer inclinarse la balanza a un lado o al otro.

Discrepamos ya al principio con la terminología empleada en el título, puesto que semánticamente carece de balance y lleva a confusión: "israelí" es un término que denota una nacionalidad o ciudadanía específica no exenta de cierta connotación política, especialmente cuando todos los autores israelíes seleccionados participan de la religión judía y algunos de ellos de un sionismo declarado abiertamente, mientras que "árabe" se refiere a una etnia y cultura que en principio no se adscribe a ninguna religión o país en concreto. Es decir, en contra de lo que comúnmente se piensa, puede haber, y hay, árabes no musulmanes. Por lo tanto, ya desde el principio, se percibe un desequilibrio. Este desequilibrio se hace mucho más patente cuando se inicia la lectura de la antología. Las contribuciones israelíes son infinitamente más numerosas a pesar de los esfuerzos expuestos por los editores por intentar ser ecuánimes: veintitrés textos son de autores judíos israelíes o residentes en Israel de origen latinoamericano llegados a ese país por razones religiosas nacionalistas; un texto es de un autor judío de Marruecos y únicamente diez textos son de autores árabes, marroquíes o de origen palestino residentes principalmente en Chile. De estos treinta y cuatro textos, sólo nueve son de mujeres israelíes. Y finalmente, independientemente del género elegido (relato corto o poesía) y de la calidad literaria de los textos, en muchas de las lecturas "israelíes" se percibe una apología del sionismo un tanto sutil, pero perceptible al fin y al cabo, nada conveniente si se trata de promover cierta armonía fraternal entre estas dos comunidades.

Sospecho que los editores o compiladores de este volumen se han dejado llevar sentimentalmente por las preferencias de su especialidad, dado que Cristián Ricci es especialista en literatura marroquí en castellano, e Ignacio López-Calvo es experto en literatura judía de Latinoamérica. Esta involuntaria limitación en la ampliación de sus propias fronteras literarias ha perjudicado de diversas maneras el equilibrio de esta antología, un volumen que, de otro modo, hubiera podido cumplir mejor con la realidad histórica.

María Aránzazu Alegre-González
Towson University, USA

Roberts-Camps, Traci. *Gendered Self-consciousness in Mexican and Chicana Women Writers: The Female Body as an Instrument of Political Resistance*. Lewiston, NY: Edwin Mellen, 2008. Pp. 197. ISBN 978-0-7734-5235-0.

A daunting task indeed, the aim of *Gendered Self-Consciousness* is to understand how the female body is represented by Mexican and Chicana women writers and how this representation translates into resistance for the female characters in four contemporary texts ranging from Elena Garro's *Los recuerdos del porvenir* (chapter 2), Cristina Rivera Garza's *Nadie me verá llorar*

(chapter 3), Elena Poniatowska's *La piel del cielo* (chapter 4), and finally Sandra Cisneros's *Caramelo* (chapter 5). While the topic is wide in scope (the field of body studies offers infinite theoretical possibilities and directions that could easily lead a text of this nature into Borgesian labyrinths with no clear guiding thread), Roberts-Camps smartly tackles the topic by focusing on very specific perspectives as related to the body for each chapter: in Garro's novel, she is interested in the topics of space and violence; in Rivera Garza's novel, she is interested in theories of abjection and what she deems "national progress" (1); in Poniatowska's novel, Roberts-Camps considers sexuality and sensuality; and finally, in Cisneros's text, the author considers issues of visibility and invisibility. Ultimately, the author shows how all of these topics (space, violence, abjection, nationalism, sexuality, sensuality, visibility, and invisibility) in different literary traditions (the Mexican and Chicana traditions) serve first to expose the "viewpoint of patriarchal society" in order to subsequently "challenge the conventional social images of the female body and regenerate it as a site of resistance and transgression" (166). Through an in-depth and well thought-out close reading of each text, Roberts-Camps certainly achieves these goals. And through well-written prose and highly structured chapters, the author makes her points very clear and the reader is able to identify these moments of resistance and transgression.

For each chapter, the author chooses the theoretical framework that will guide her reading based on these categories of analysis (space, violence, etc.). Therein rests perhaps a weakness of the book, since the theoretical backdrop to each chapter varies in depth and the author's incorporation of theory is at times inconsistent. Some chapters—for example, chapter 3, "Cristina Rivera Garza, *Nadie me verá llorar* (1999): Abjection, National Progress, and the Female Body"—offer diverse theoretical considerations through which the author weaves thoughtful and compelling analyses of the texts. Other chapters are not so thorough. For example, chapter 2, "Elena Garro, *Los recuerdos del porvenir* (1963): Violence, Space, and the Female Body," centers its theoretical approach on the topics of violence and space primarily on Gaston Bachelard and Michel Foucault (with cursory mention to the Mexican writer and literary critic Margo Glantz). This begs the question: are Bachelard and Foucault the only relevant thinkers on the topic of violence and space in Mexico, or are they the two most convenient for the author's reading? Oftentimes, Roberts-Camps's analysis, especially in this particular chapter, borders on a black-and-white consideration: "The violence that persecutes the spaces of Garro's novel is the violence of the Mexican Revolution and the Cristero Rebellion, manifested in General Rosas. Thus, Garro's spaces are not Bachelard's oneiric spaces; her spaces are more aligned with Foucault's heterogeneous spaces, or heterotopias" (53). Are these the only two options for considering space and violence in the Mexican post-Revolutionary context?

This leads to another critique of this chapter (and to an extent of the text at large): Roberts-Camps's analysis is largely lacking a specifically Latin American theoretical backdrop. While she hints at the need to consider Mexican specificity (53) (and her incorporation of Debra Castillo's and Jean Franco's work is important and relevant here), her text is nonetheless replete with the best of European and US thought on topics not specifically related to the Mexican or Chicana cases: Foucault, Kristeva, Shimakawa, Bordo, Butler, and Spivak (to name, perhaps, the most conspicuous). This leaves the reader wondering, who, if any, are the relevant Mexican thinkers on the topics addressed by the author (aside from the novelists analyzed in *Gendered Self-consciousness*), and why are they not referenced in more detail?

Despite these theoretical shortcomings (which do not distract from the author's purpose), *Gendered Self-consciousness in Mexican and Chicana Women Writers: The Female Body as an Instrument of Political Resistance* offers an excellent, close reading of texts that represent the most important contemporary literary production dealing with gender and body studies. Roberts-Camps's book will no doubt form part of the standard reading on these topics for years to come for scholars, students, and the general public.

Susan Hallstead
University of Colorado-Boulder, USA

Weber, Alison, ed. *Approaches to Teaching Teresa of Ávila and the Spanish Mystics*. New York: MLA, 2009. Pp. 297. ISBN 978-1-60329-023-4.

Approaches to Teaching Teresa of Ávila and the Spanish Mystics, at almost 300 pages, is one of the longest editions in the *Approaches to Teaching World Literature* series, whose books usually end at around 200 pages. The book is divided into two parts, "Materials" and "Approaches", with the Approaches section organized into four subcategories: Historical Perspectives, Theoretical Perspectives, Specific Course Contexts, and Teaching Specific Texts. Perhaps this volume's sheer length and its remarkable variety of essays from twenty-seven highly qualified contributors reflect how challenging it is to teach the Spanish mystics to postmillennial students. As Alison Weber aptly states in the introduction, the Spanish mystics and their works seem "arcane, archaic or simply bizarre" to today's undergraduates (2). In addition to the students' lack of historical background, instructors must consider two more stumbling blocks: student frustration with reading early modern Spanish, with its challenging vocabulary and unfamiliar grammatical structures, and their apprehension in dealing with overtly religious material in the classroom. Christian religious themes are a sticky subject for class discussion in our postmodern society, where students may take offense, fear offending others, or slip into a state of intellectual laziness in which vague pop psychology dominates the conversation. The professor must guide the class with care, creating an atmosphere of respectful dialogue. After overcoming these challenges, instructors will ask students to interpret the mystics' spiritual love poetry, which utilizes erotic images and sensuous vocabulary to explain the ineffable mystical experience: the soul's union with the Beloved, Christ. Weber notes that several respondents in a 2004 MLA survey reported that the mystics' use of human sexuality to explain divine ecstasy causes shock and rejection in some students, who view this as sacrilegious (6). Howard Mancing confronts this thorny issue head on in his essay "Reading 'Noche Oscura' Twice." At the beginning of class, Mancing has the students read a beautiful amatory poem by Juan de Yepes, in which a young woman steals away from her home to meet her lover (202). After discussing the obvious eroticism of this work, Mancing introduces the students to the Carmelite Juan de Yepes, also known as Saint John of the Cross. Then the students reread the same poem and reinterpret the sensual imagery: it is the soul, rather than a young woman, leaving the body to be united with Christ, not a human lover (203). By allowing the students to discover the wonders of allegory for themselves, Mancing foments a truly student-driven discussion of these potentially tricky issues.

In two fascinating essays that can help teachers build a strong framework for students, "Spanish Mysticism and the Islamic Tradition" and "Teresa of Ávila and the Question of Jewish Influence," William Childers and Michael McGaha offer intriguing opportunities to connect Spanish mysticism with non-Christian religious traditions. Childers and McGaha explore the links between Teresa of Ávila's works and the spiritual writings of other Abrahamic religions, specifically Sufi mysticism and Jewish Kabbalah/Hekhalot traditions. Other contributors approach Teresa of Ávila and the Spanish mystics from the socio-historical context of Catholic Spain in the era of Protestant Reformation. Elizabeth Rhodes's essay "Mysticism in History: The Case of Spain's Golden Age" is essential reading for any professor preparing a lecture on the unique social atmosphere of Counter Reformation Spain. In "Making Mysticism Accessible to Undergraduates," Lisa Vollendorf imparts pragmatic advice on teaching the Spanish mystics to students with little historical background in European history. Several other authors emphasize teaching Teresa of Ávila within the uniquely Spanish and Catholic context, with a critical eye on the role of women in Church history. Marta Vicente's innovative approach in "Successful Mystics and Failed Mystics: Teaching Teresa of Ávila in the Women's Studies Classroom," is of particular interest to anyone teaching Spanish mysticism, not just women's studies specialists. Vicente challenges her students to examine several cases of unsuccessful mystics and to explain why these charismatic nuns, who had powerful devotees during their lifetimes, ultimately failed to be validated as authentic holy women (139–40). Kathleen Ann Myers engages with similar

controversies in "A Transatlantic Perspective: The Influence of Teresa's Model on New World Women." In this stimulating essay, Myers considers Teresa of Ávila's pervasive influence as a model of feminine holiness in the New World, specifically in the cases of Saint Rose of Lima, Madre María de San José, and Sor Juana Inés de la Cruz (148).

As this volume demonstrates, the most effective approaches to teaching Teresa of Ávila and her mystical contemporaries have two qualities in common: they build context for students with gaps in their background knowledge and they establish an intriguing connection between the mystics and the students' life experiences. While a few of the articles address the theoretical concerns of graduate students and their specialist mentors, most of the essays are directed at teachers of undergraduates, which is appropriate and appreciated. The teaching materials included in the book, in particular the music, illustrations, and films that are part of the Aids to Teaching, should be of use to professors who favor a more interdisciplinary approach to teaching mystical texts. The teaching materials also include translations that will be quite helpful to professors of comparative literature. This engaging book offers a wealth of fresh and compelling ideas to any professor preparing a class on the Spanish mystics.

Amy Alfieri
Spring Hill College, USA

Linguistics, Language, and Media

Morgan, Terrell. *Sonidos en contexto: Una introducción a la fonética del español con especial referencia a la vida real.* New Haven: Yale UP, 2010. ISBN 978-0-300-14959-3.

In an era of second/foreign language instruction that has seen an almost complete abandonment of the formal teaching of pronunciation, it is very gratifying to happen across a textbook specifically and carefully designed to teach the sound system of Spanish to intermediate and/or advanced university students. *Sonidos en contexto* is an excellent, time-saving resource for busy Spanish faculty trained in descriptive linguistics to create a turn-key course in Spanish pronunciation.

This textbook takes important steps towards making the teaching of phonetics/phonology to undergraduate students more palatable. Very few students seem to be content with the traditional, description-driven approach to teaching this topic, finding it repetitive and dull. This textbook takes a much more hands-on approach designed to offer both findings from descriptive linguistics as well as a series of multimodal activities which encourage students to actually improve their pronunciation. It is not easy to take a subject as dry as an exhaustive study of the sound system of Spanish and make it applicable and interesting to undergraduate students, but this book accomplishes the task beautifully.

This textbook is 433 pages long with 387 pages of primary reading materials divided into 26 chapters. Students would therefore read an average of 30 pages per week with almost two full weeks left for exams and/or supplementary materials. Each chapter, with the possible exception of chapter 4 ("Spanish word stress"), is short enough to be read and discussed in a single 75-minute period.

The conceptual flow of this book is very ordered and logical, starting with the Spanish writing system, then moving on to syllabification and word stress before discussing the basic concepts of phonetics and phonology (i.e., "What is a phoneme? An allophone?", etc.). The bulk of the book (chapters 6–24) is dedicated to an in-depth analysis of the vowels and consonants of Spanish, while the last chapter offers a short discussion on the major dialectal divisions of the Spanish-speaking world, a topic of perennial interest to students. Not all such textbooks are laid out this way, but in this particular case, it makes a great deal of sense to start with the writing system: many Spanish students are taught that "Spanish is spelled the same way every

time" and although this pedagogical falsehood is very useful at beginning levels of instruction, it can lead students to believe that Spanish is completely phonetic. Removing this misconception while drawing attention to the differences between the writing and sound systems of Spanish is an excellent way to start this type of study.

Sonidos en contexto offers a thorough and complete descriptive analysis of the Spanish sound system, including transcribed readings, ordinary readings for phonetic transcription, articulatory phonetic description, phonological distributions, and phonology problems. However, what really sets this textbook apart are its wealth of practice activities, strategically placed within the text to allow students to practice the content covered in each chapter.

The first of these activities, *Repetición rápida*, provides students with lists of Spanish words for rapid pronunciation and sight recognition practice. *Aplicación* activities offer a more traditional "memorize and regurgitate" style of practice, asking students to demonstrate their comprehension of each concept. *Veo veo* activities provide students with drawings/pictures containing images corresponding to words containing different targeted sounds, and asks them to pronounce these words as they recall from memory the words associated with each image. *Cultura lingüística* activities draw parallels between the Spanish sound system and popular Hispanic culture, focusing specifically on how this sound system has brought different cultural phenomena into being. *Muestra musical* activities include Hispanic musical selections which contain sounds targeted by each chapter. These recordings can be found both on the included CD and on the textbook's companion website at Yale University Press. Most often, students are encouraged to listen closely to each recording in order to recognize how each targeted sound appears within the recording.

En equipo activities are designed to encourage interested and competitive practice among students working in small groups. For example, in the chapter covering the voiceless velar fricative /x/, students are given a list of words/phrases and encouraged to quickly think of a synonym for each starting with this sound. *Textos de práctica* activities offer authentic readings containing targeted sounds (many with additional graphics) which students can read aloud to practice these sounds. *Investigación* activities encourage students to seek out native Spanish speakers outside the classroom and carry out personal research. *Nociones afines* activities compare the Spanish sound system to those of other languages in order to teach different universal phonological concepts. Lastly, *Que por cierto...* activities further engage students using jokes, anecdotes, or other information pertinent to each concept in question.

In conclusion, *Sonidos en contexto* is a very informative and engaging resource for instructors and students interested in the teaching of the Spanish sound system.

Michael Hubert
Washington State University, USA

Piña Rosales, Gerardo, Jorge I. Covarrubias, Joaquín Segura, y Daniel Fernández, eds. *Hablando* bien *se entiende la gente*: *Consejos idiomáticos de la Academia Norteamericana de la Lengua Española.* New York: ANLE/Santillana, 2010. Pp. 188. ISBN 978-1-60396-626-9.

Esta reciente publicación elaborada por Gerardo Piña-Rosales y otros miembros de la Academia Norteamericana de la Lengua Española (ANLE)—la más joven de las 22 que integran actualmente la Asociación de Academias de la Lengua Española—tiene el propósito de ofrecer "una guía fácil y divertida" a los millones de hablantes del español que viven en los Estados Unidos y sienten "una influencia desproporcionada del inglés sobre su modo de expresarse" y/o tienen dudas ortográficas o gramaticales acerca de su primer idioma.

El libro está dividido en varias partes, tituladas, respectivamente, "Las apariencias engañan", "Las cosas claras y el chocolate espeso", "A nadie le viene mal aprender a conjugar verbos como el verbo amar", "¡Aplique bien las reglas de la gramática!", "¡Escríbalo y pronúncielo

bien!" y "Conozca su idioma". Un utilísimo índice temático y la lista de académicos de número, académicos correspondientes y colaboradores de la ANLE cierran el volumen.

La primera sección, la más nutrida, está dedicada a los así-llamados "falsos amigos", o sea los cognados que, por su parecer formal, adquieren en una lengua significados que no les son propios más que en la otra: los casos de "agresivo" en vez de "enérgico/emprendedor"; de "argumento" en vez de "discusión/disputa"; de "desarrollador" en vez de "contratista"; de "resignación" en vez de "dimisión"; de "convicción" en vez de "condena"; o "vegetales" en vez de "verduras," "hortalizas," o "legumbres" ilustran muy bien el concepto. Los autores se preocupan asimismo por los falsos modismos y/o calcos como "tener sexo", "tener un buen tiempo", "vuelos domésticos", "correr para un cargo", "hablar su mente" o "estar supuesto", y también por palabras inventadas, como "enforzar la ley", o mal empleadas, por confusión con otras parecidas, como "agravar" vs. "agraviar", "apertura" vs. "abertura", "confidencia" vs. "confianza", "curruscante" vs. "crujiente", "conclusivo" vs. "concluyente", "vergonzoso" vs. "vergonzante", "sospechoso" vs. "acusado" o "convicto", etc. Los autores también explican las diferencias semánticas entre "crimen" y "delito"; "homicidio" y "asesinato"; "Latinoamérica" e "Hispanoamérica"; "bimensual", "bimestral", "bianual" y "bienal"; y ofrecen equivalentes castizos en lugar de muchos anglicismos innecesarios, como "freeway", "feeling", "scholar", "best-seller", "look", "marketing", "ticket", "sponsor", "test" y "software". También clarifican el uso correcto de otras palabras que confunden a veces a los nativos, como "sendos", "ambos" o "soler", por ejemplo.

Las siguientes partes del libro continúan dando utilísimas explicaciones acerca de numerosas formas y construcciones gramaticales que se prestan a confusión en el habla de muchos hispanos: ¿Hubieron o hubo fiestas?, ¿El presidente fue electo o elegido?, ¿Yo abuelo o yo abolo (del verbo defectivo *abolir*)?, ¿Se abre o *no* se abre hasta las tres?, ¿Volví medio muerta o media muerta?, ¿Debes hacer o debes de hacer tus tareas? y ¿Se alquila o se alquilan apartamentos? A todas estas preguntas, y a muchas más, el libro les ofrece una respuesta clara y sencilla. Leísmo no aceptado por la Academia, dequeísmo, gerundios de posterioridad, posesivos redundantes (como en "me corté mi dedo"), la conjugación incorrecta de verbos como "satisfacer" y "andar" en el pretérito, nada se les escapa a los autores de este libro, que concluye con una sección dedicada a dudas ortográficas y con unas breves, pero bien escogidas, consideraciones acerca de la composición del léxico castellano (arabismos, indigenismos, galicismos, italianismos, germanismos, etc.) y algunos conceptos clave en el estudio del vocabulario, como neologismos, sinónimos, antónimos, parónimos, onomatopeyas e interjecciones.

Los artículos que componen cada sección están escritos en una forma sencilla y clara, carente de terminología técnica pesada, y cuentan con toques de humor que intensifican el atractivo de la lectura. Si a esto agregamos los numerosos dibujos cómicos que ilustran muchas páginas, se entenderá mejor por qué es tan difícil soltar de las manos este librito que se lee con deleite, sin que su lector se dé cuenta ni un solo instante del profundo impacto didáctico que dicha lectura va a tener sobre su futura competencia lingüística. Por eso, este libro debería ser lectura obligatoria (¡que no "mandatoria"!, otra palabra inventada, según el modelo inglés) para los profesores y estudiantes de español, que van a encontrar en él la respuesta a muchas dudas que quizás tengan, pero les falte el ánimo de consultar en un diccionario de dudas más formal e intimidante (en el que, además, es probable que falten muchos de los anglicismos comunes en los Estados Unidos, pero poco o nada conocidos fuera de nuestras fronteras). E incluso quienes no tengan dudas se pueden beneficiar de esta lectura, que quizás les revele que algún u otro giro o vocablo que siempre consideraron correcto en realidad puede no serlo. (Y, hablando de correcciones, en una futura edición—que seguramente no se dejará esperar—habrá que corregir unos muy pocos errores tipográficos, como por ejemplo en la página 131 "debe de haber" en vez de "deben de haber"; y en la página 74, la afirmación de que "*medio tiempo* es calco erróneo del *half-time*, el descanso en los partidos de fútbol, que en nuestro idioma se llama *intermedio* o *medio tiempo*" resulta obviamente contradictoria.)

Sólo me falta concluir reiterando mi calurosa recomendación de que este libro—de lectura tan provechosa como amena—no falte de la biblioteca de ningún amante del español en este país.

Domnita Dumitrescu
California State University-Los Angeles, USA

Thomas J. Dodd Research Center. *Spanish Periodicals and Newspapers: Women's Magazine Digital Collection/Revistas y Periódicos Españoles: Colección Digital de Revistas Femeninas*. U of Connecticut. Web. 25 May 2010.

In the 1970s, the Thomas J. Dodd Research Center at the University of Connecticut acquired the vast collection of Spanish periodicals accumulated by the bibliophile, Juan Pérez de Guzmán y Boza (1852–1934), Duque de T'Serclaes in the Spanish province of Badajoz. The periodicals and newspapers, mainly from southern Spain, date from the eighteenth to the early twentieth century, with a majority of the materials from the nineteenth century. The collection as a whole covers a wide variety of topics including politics, literature, science, business, art, and music; as such, it aptly reflects the complex history of Spain of this period.

Of interest in the present review is that portion of the Duke's collection comprised of a selection of women's magazines "written by men to appeal to an elite female audience," as stated on the website's home page. An ongoing e-mail communication with Marisol Ramos, Library Liaison to Latin American and Caribbean Studies, Spanish Studies, and Curator of the Latin American and Caribbean Collections at University of Connecticut Libraries and the person charged with maintenance of the present archive, explains that this particular subset of the entire collection came about through a desire to support the research of various scholars with a particular interest in periodical literature directed to a female audience, but who were unable to access this material directly in Spain.

As it stands, the collection, replete as it is with short stories, poetry, conduct advice, fashion, sheet music, needlework patterns, and advertising all directed to the female reader of these publications, opens a fascinating window into the lives of nineteenth- and early twentieth-century Spanish womanhood. A sampling of the digitized titles, with capitalization that follows the style of the website and that of the original nineteenth century publications, includes: *El Álbum de las Bellas: periódico de ciencias, literatura, artes y modas, dedicado al bello sexo, por una sociedad de jóvenes sin nombre literario* (Sevilla: 1849); *La Amenidad: periódico semanal de literatura, modas y teatros* (Málaga: 1844–45); *La Antorcha: semanario enciclopédico de ciencias, bello sesco, artes, industria y literatura* (Barcelona: 1848–49); *El Correo de las Damas, Periódico de Modas, Bellas Artes, Amena Literatura, Música, Teatros, etc.* (Madrid: 1833–34); *Correo de las Damas, o, Poliantea Instructiva, Curiosa y Agradable de Literatura, Ciencias y Artes*. (Cádiz: 1804?–07); *El Espósito: revista semanal de literatura, ciencias, artes, modas y teatros* (Cádiz: 1846–47); *El Espósito: periódico de literatura, teatros y modas, á beneficio de la casa de maternidad de esta ciudad* (Córdoba: 1845); *Gaceta de las Mugeres* (Madrid: 1845); *La Luna: periódico para el bello sexo* (Madrid: 1848); *La Margarita: Álbum de las señoras católicas-monárquicas* (Madrid: 1871); *La Mujer Ilustrada* (Madrid: 1905–06); *La Ilustración: álbum de las damas* (Madrid: 1845–46); *La Suerte: periódico semanal de ciencias, artes, literatura, modas y revista de teatros* (Sevilla: 1855–57); *Silvina: semanario de literatura, música, teatro y modas, dedicado al bello sexo* (Valencia: 1857); and *El Tocador: gacetín del bello sexo, periódico semanal de educación, literatura, anuncios, teatros y modas* (Madrid: 1844–45). Furthermore, the collection contains the New World offering, *Las Hijas de Eva* (San Juan, PR: 1880), of interest by virtue of being the first and only women's magazine in Puerto Rico during the Spanish colonial period; its structure and content are similar to publications produced in Spain during the same era.

Each entry in the archive includes publication information and a description of the periodical, including the particular volumes held in the collection. An image of the original periodical is

provided and the user has a variety of access options, which are just a click away. Some of these include: reading the original work as scanned directly online, reading or downloading a PDF file or a PDF text only file, reading the file as a DJVU document, reading text only, or several alternatives still in beta testing (EPUB, Kindle, Daisy). The option to read online is facilitated by either a manual or automated page turner, the ability to zoom in and out on a page, and a variety of page views (single, double, thumbnail). This option also includes a print function.

The Duque of T'Serclaes was unique in his dedication to the collection of periodicals at a time when periodicals were not deemed worthy of preservation; and, according to Marisol Ramos, "We at the University of Connecticut Libraries and the Thomas J. Dodd Research Center's Archives & Special Collections are committed to creating digital collections that reflect the diversity of ideas that are housed in our archives. We hope our efforts inspire other archives to share their collections online to continue adding to the cultural heritage of the world" (e-mail to author, 25 May 2010). Clearly, scholars of nineteenth-century Peninsular women's issues owe both the Duke and the Dodd Research Center librarians a debt of gratitude for this fine source.

Joan M. Hoffman
Western Washington University, USA

Wurr, Adrian J., and Josef Hellebrandt, eds. *Learning the Language of Global Citizenship: Service-Learning in Applied Linguistics*. Boston: Anker, 2007. Pp. 441. ISBN 978-933371-06-1.

Over the past two decades, service-learning has become an established part of Higher Education courses from various disciplines in domestic and international settings. Wurr and Hellebrandt's comprehensive volume includes sixteen chapters in which contributing authors provide information about service-learning in a global setting.

The editors' introduction enables the reader to connect the need for service-learning programs (to lessen "the achievement gap" [xx] among linguistically and culturally diverse students and their native English-speaking classmates) and the resources that are readily available (students' value of community service). Section 1 lays the groundwork for service-learning, providing examples of what can be accomplished and expected. In chapter 1, "What's the Service in Service-Learning? Historicizing as a Means of Understanding," Taylor provides a definition of service-learning that will apply in subsequent chapters. Pak and Stewart describe various projects at their home universities where Spanish-language students work with Hispanics in their own communities in chapters 2 and 4, titled respectively "The Service-Learning Classroom and Motivational Strategies for Learning Spanish: Discoveries from Two Interdisciplinary Community-Centered Seminars" and "Crossing Borders / Forging Identities: Echoes of Symbiosis between Classroom and Community." Chapter 3, "Conceptualizing Service-Learning as Second Language Acquisition Space: Directions for Research," highlights service-learning as a socio-cultural approach to language learning. While Overfield, who authors the chapter, describes the benefit to students for hands-on experience, she warns of the difficulty to accurately measure students' outcome and progress.

Section 2 includes examples of service-learning in the United States. Spack invites the reader to consider the political and cultural effects of English in the United States on nonnative speakers in chapter 5, "Teaching the Lived Experience of Language Learning." In chapter 6, "TESOL in Context: Student Perspectives on Service-Learning," Kapper, Clapp, and Lefferts describe a project where students in a university TESOL program are effectively able to connect classroom theories to the practice of teaching ESL. Grabois gives teachers a helpful model of how to include service-learning in a Spanish curriculum by detailing an established program at Purdue University in chapter 7, "Service-Learning throughout the Spanish Curriculum: An Inclusive and Expansive Theory-Driven Model." In chapter 8, "From Theory to Realistic Praxis: Service-Learning as a Teaching Method to Enhance Speech-Language Pathology Services with Minority Populations," Centeno explains how service-learning allows Speech Language

Pathology students to gain a more respectful understanding of minority groups through the comprehension of "the complex interplay of sociocultural, societal, and linguistic dimensions in minority individuals" (211).

Section 3 describes service-learning in international settings. In chapter 9, "Harnessing the Potential of International Service-Learning: An Example Working with a Bilingual Mayan/Spanish Community," Strother and Díaz-Greenberg describe an interdisciplinary project where students studying Spanish and Elementary Education prepare backpacks for distribution to children in Guatemala. The writers observe how service-learning incorporates one of the National Standards for language learning into the classroom setting, that of community involvement. Szarkowski uses a qualitative method to show how students studying sign language in Japan gain a better view of the deaf culture by working with members of a local deaf community in chapter 10, "Talking Hands: Sharing in the Lives of Deaf People." In chapter 11, "International Service-Learning in the Philippines: Community Building through Intercultural Communication and Second Language Use," Perren's study seeks to determine the attitudes towards the English dialects spoken on the site of an international housing project in the Philippines. The author reveals that "the complexity of the multilingual environment inevitably leads to challenging communication" (283).

Section 4 addresses whether there are measurable results in service-learning. In chapter 12, "The Intersection of the Academy and the Community: Researching Relationships through Community-Based Education," Tilley-Lubbs organizes a project for Spanish students to learn from participating Hispanic families and eventually bond with them through tutoring and translation services. Chapters 13 and 15 ("Service-Learning and Academic Literacy: Linking Writing Students, Research, and the Community" by Hutchinson and "Confidence to Contribute: Service-Learning in ESL" by Whittig and Hale) demonstrate the empowering effect service-learning can have on nonnative English speaking students in ESL and Composition courses by giving them the confidence and ability to become agents of their own learning. Finally, in chapters 14 and 16 ("Meeting the Needs of Those Involved: A University-Based Community ESL Program" and "Learning how to Knock: Cross-Cultural Service-Learning with Older Students"), Lin and Walker focus on service-learning as a tool in preparing TESOL teachers. While in the former chapter Lin details an ESL program based within a university, the latter chapter describes the difficulties Walker encountered teaching older learners from diverse backgrounds. Throughout all four chapters, results are based upon students' observations from personal journals or from interviews conducted by their instructors. The reader is left questioning whether there are quantitative results that can illustrate students' progress in the respective disciplines.

To conclude, while many of the volume's chapters provide a substantial amount of positive student reflection through journal entries and interviews, there remain no tangible results afforded by the means of language proficiency tests or similar testing instruments. Such accountability tools and evaluation instruments serve as critical means of validating programs. Nevertheless, the volume does provide encouragement and examples of how instructors can convert their classrooms into real life experiences and is recommended for instructors considering a service-learning component in their course content.

Anne Reynolds-Case
Louisiana Tech University, USA

Fiction and Film

González Sainz, J. Á. *Ojos que no ven*. Barcelona: Anagrama, 2010. Pp. 154. ISBN 978-84-339-7204-0.

En el 2006, con sólo dos novelas y algunos relatos en su haber, J. Á. González Sainz (Soria, 1956) obtuvo el prestigioso Premio de las Letras de Castilla y León. Hasta la fecha, el escritor soriano lleva publicadas tres novelas: *Un mundo exasperado* (Premio Herralde de Novela, 1995), *Volver al mundo* (2003) y *Ojos que no ven* (2010). Resulta obvio que no nos encontramos ante un escritor especialmente prolífico; sin embargo, merece la pena—y mucho—la espera del largo intervalo de tiempo que transcurre entre cada una de sus novelas. Algunos rasgos comunes de su novelística serían, *grosso modo*, la hondura de un pensamiento limpio y claro, expresado con un lenguaje preciso y desnudo de retóricas innecesarias, pero no por ello menos lírico; la denuncia de toda ideología miope por la que se cometan aberraciones o excesos (el fin nunca justifica los medios) o el canto a un mundo rural que desaparece llevándose consigo una fuente de sabiduría natural insustituible.

Ojos que no ven es una novela corta donde predominan los saltos temporales. La fragmentación temporal que se deriva de dichos saltos es unificada por la memoria que fluye a través de la focalización interna en Felipe Díaz Carrión. Felipe, como una gran mayoría de los españoles durante el "desarrollismo", se ve obligado a emigrar de su pueblo para trabajar en una ciudad. Es un viaje circular, en el que los recuerdos de un Felipe que vuelve a su pueblo veinte años después nos iluminan algunos momentos cruciales de su vida desde poco antes de que abandonara su querido pueblo. Algunas analepsis retroceden más allá al recordar las conversaciones con su padre (también de nombre Felipe), que tanto le marcaron durante su infancia, o las causas de la muerte del mismo a manos de los falangistas. Felipe, durante el tiempo que vivió en el pueblo, había trabajado tanto en el campo como en una imprenta (véase el simbolismo de la dicotomía tradicional entre natura y cultura), pero tras el cierre de esta última desplazada por las nuevas tecnologías se ve obligado a emigrar a una especie de urbanización dormitorio alrededor de una zona industrial guipuzcoana. Aquí trabajará en una fábrica de productos químicos (donde lo natural y lo tecnológico se funden en una amalgama indiferenciada y Felipe se pregunta: ¿es eso el progreso?). Felipe sufre el desarraigo propio del proletariado industrial en el gris entorno urbano y añora su mundo rural—mundo que comparte con el menor de sus hijos (que también se llama Felipe y es aficionado a la botánica) y con el que va al pueblo algún fin de semana. En cambio, su hijo mayor y su mujer se dejan seducir por las retóricas identitarias, radicales y exclusionistas de la ideología proetarra. González Sainz deconstruye magistralmente las ideologías agresivas y el odio que las nutre al mostrar cómo tanto la mirada de los etarras como la de los camisas azules que mataron a su padre eran intercambiables. Miradas que no ven, con un "brillo impertinente y engreído, de ese brillo negro de la saña y la estulticia en la sonrisa del que se arroga un poder inapelable sobre la vida de los demás" (123). Esas "sonrisas despectivas y achuladas" (123), de quien mata sin remordimiento, las vio Felipe en los asesinos de aquel buen hombre que era su padre y las vuelve a ver en su hijo etarra muchos años después.

A Felipe su padre le enseñó a ver y a escuchar de un modo sencillo, profundo y honesto. Las descripciones del mundo rural—que en ocasiones llegan a la maestría del Llamazares de *La lluvia amarilla* o incluso a la de Delibes—emplean muchas veces los símiles con el mundo natural para denunciar abusos e injusticias sociales. Especialmente recurrente es la comparación del alimoche (buitre carroñero que tan bien conoce Felipe) con las personas ambiciosas y oportunistas que sólo buscan su propio beneficio a cualquier precio (92–93).

González Sainz retrata a sus personajes con una mezcla de ternura y compasión propia de escritores que conocen bien los rincones de la debilidad humana, tanto de las víctimas como de los verdugos, y huye de polarizaciones y juicios rápidos despiadados hacia un lado o hacia el otro. Este alejarse de la ideología deshumanizante para acercarse al ser humano desnudo es

un ejercicio complicado que algunos escritores consagrados han puesto en práctica de modo magistral (Delibes, Matute, Jiménez Lozano, Pombo, etc.). En conclusión, *Ojos que no ven* es uno de esos libros que llegan a las manos del lector muy de vez en cuando (tras decenas de lecturas de desigual calidad) y dejan un regusto tan agradable que se recomiendan y regalan a los buenos amigos, pues se consideran algo que realmente merece la pena descubrir.

Luis Prádanos
Westminster College, USA

Lavín, Mónica. *Yo, la peor*. México, DF: Grijalbo, 2009. Pp. 391. ISBN 978-607-429-298-5.

Relacionar la representación de un artista en una obra de ficción, en particular la de una mujer poeta, con la correspondencia de significados que invoca el círculo hermenéutico, presenta profundos desafíos a la aparente automaticidad del proceso. La actualización de una poeta en el marco de una novela implica que, a los ojos del autor, la respuesta que ésta ofreció a las circunstancias políticas, sociales y culturales de su tiempo guarda una cierta similitud con el contexto presente. La condena de Sor Juana Inés al silencio, el acatamiento a cabalidad de su persona al castigo que le fue imputado por la jerarquía eclesiástica del siglo XVII y la posterior referencia a sí misma como "la peor", reflejan la incomodidad que para la sociedad de esos años acarreó la presencia de una mujer que desafiaba el estatuto del escritor y cuestionaba tanto la situación política como el mensaje seminal del Catolicismo. Siguiendo el esquema de Schleiermacher y su círculo, la recreación de la imagen de Sor Juana no sólo informaría del valor de su figura en la sociedad actual sino que, en un enfoque más amplio, daría cuenta de la posición de la poeta y de la intelectual hoy en día.

Sin embargo, *Yo, la peor* de Mónica Lavín (Ciudad de México, 1955), avanza por una senda diferente. El lector puede de algún modo inferir situaciones que revelan problemáticas del sujeto en el mundo contemporáneo, por ejemplo, los aún no resueltos conflictos raciales en México y en Latinoamérica en general o el rol de la mujer como crítica o creadora en ciertos círculos intelectuales. Los capítulos que constituyen la obra describen las estancias, las calles, las prácticas privadas de los ciudadanos, los nombres centrales de la política y la atmósfera de la época, se detienen en personajes ficcionales con conflictos propios y retratan la vida de los individuos situados al margen, pero recrean en muy poco la posición de Sor Juana como intelectual frente a los acontecimientos que le tocó vivir.

La razón no depende exclusivamente del rol del mercado editorial, pero la correspondencia entre la obra y las expectativas que engendra este subgénero son evidentes. Desde la portada, *Yo, la peor* deja muy en claro el marco al cual apela cuando al lado del nombre de la casa editorial ubica un apósito que reza "novela histórica". Es decir, la novela misma se ubica a priori en el universo de las novelas históricas contemporáneas que más que sumergirse en la problemática circularidad que una ficcionalización implica, se concentran en la recreación de los espacios y momentos que acompañan a la figura en cuestión. Y lo anterior es característico de la nueva novela de Lavín en cuanto se apega de forma estrecha a los acontecimientos de la vida de Sor Juana, desde su nacimiento en la provincia hasta su muerte, pasando por su llegada a la capital para habitar con sus tíos, su estadía en la corte, la entrada al monasterio de San Jerónimo y por último, su condena al silencio. A lo ya dicho se une la escritura de la autora, reflexiva en ocasiones, amena en general y la inclusión de personajes ficcionales que resultan psicológicamente complejos y creíbles, hecho que permite la aparición de un efecto total que alterna entre la reflexión y el suspenso y permite que la lectura sea una experiencia sin duda agradable. Es un texto hecho para deslumbrar a un público ya acostumbrado a las normas tácitas de la novela histórica. La inclusión de un testimonio firmado por la propia escritora sobre lo que para ella significó la redacción de la obra—confiesa que durante sus días de retiro leyó diariamente un poema de Sor Juana—, una cronología y hasta una bibliografía, cierran la obra de modo memorable, pues subsumen su contenido al prurito de fidelidad a la verdad histórica, el *motto*

comercial del subgénero en cuestión. No resulta por ello extraño constatar que los derechos de la novela en castellano pertenezcan a la gigante editorial Random House Mondadori.

En cuanto la novela, quizás por las presiones del mismo mercado, busca entonces esta recreación de lugares y atmósferas y apuesta por la recuperación total de la figura histórica, descuida lo principal que es, por supuesto, el conflicto de Sor Juana Inés de la Cruz como artista, intelectual y figura pública. Los detalles de su niñez se resumen en su trenza y las tijeras, la corte, en sus conversaciones académicas que deslumbraban a virreyes y eruditos, y su condena, en el desmantelamiento de su biblioteca. Parece que la lucha de Sor Juana como libre pensadora en el siglo XVII es un axioma que no necesita ser demostrado y que se ficcionaliza en la sola mención de sí mismo. A la hora de explicar la posición de Sor Juana o el porqué de la elección del título "la peor" para sí misma, o de enumerar las razones que llevaron a que la jerarquía católica le prohibiera escribir, el narrador sólo ofrece la mención de los sentimientos que tales eventos provocaron. El universo que sostiene el argumento es creíble, los personajes que rodean a Sor Juana, complejos, pero la voz de la protagonista no se escucha de la forma en que uno esperaría.

Es por ello que la relación de la obra con el mundo contemporáneo no resulta del todo procedente y el lector, entusiasmado por el título, que pondría *Yo, la peor* en la órbita de textos contemporáneos que retratan los conflictos del artista en general y de los poetas en particular (un subgénero en progresiva expansión desde la publicación *Pobrecito poeta que era yo* de Roque Daltón en 1976), sufre una cierta desilusión, en especial porque dentro de ese espectro de títulos los personajes que menos abundan son mujeres. Pocas son las excepciones: el retrato de Marta Mercader sobre la poeta argentina Juana Manuela Gorriti en *Juana Manuela mucha mujer* (1983), la obra autobiográfica de la escritora chilena Teresa Calderón titulada *Mi amor por ti* (2004) y la imagen que el también chileno Roberto Bolaño ofrece de la intangible Cesárea Tinajero en sus *Detectives salvajes* (1998). *Yo, la peor* es un éxito comercial—ya fue reimpresa una vez en junio de 2009—, pero su publicación deja en el lector una cierta nostalgia por escuchar la voz de Sor Juana y comprobar la posibilidad de actualizar su desafío en el contexto político, pero sobre todo cultural, de la sociedad actual.

Julio Quintero
Waynesburg University, USA

Zarraluki, Pedro. *Todo eso que tanto nos gusta*. Barcelona: Destino, 2008. Pp. 303. ISBN 978-84-233-4071-2.

Pedro Zarraluki's latest novel, *Todo eso que tanto nos gusta*, shares many of the same characteristics that made his prior novel, *Un encargo difícil*, winner of the Nadal prize for 2005, such a resounding success. Both texts concern human behavior in a small town and underline the positive aspects of friendships between very disparate people who in other circumstances would never have been friends. The author highlights the simple things in life such as strong familial relationships and companionship rather than professional and/or economic accomplishments. Nevertheless, Zarraluki contends that all relationships must be cultivated and require selflessness on all sides.

The novel is narrated in first person by Ricardo, a very unhappy lawyer from Barcelona whose wife left him two months prior. Ricardo receives a phone call from his mother, Cristina, imploring him to find his father, Tomás, who has left Cristina a note saying that he has embarked on a journey to Tibet. Even though Tomás and Cristina have been divorced for years due to Tomás's affair with a younger woman, strong feelings still remain between the two. Ricardo agrees to search for his father and later finds him, not in Tibet, but in a small town to the north of Girona near the sea, living out of his car. Ricardo promptly installs his father and himself in a small hostel whose brusque owner, Lola, rents rooms to prostitutes. Lola and one of the eastern European prostitutes, Daryna, the subject of Ricardo's fantasies, become fully integrated into

the lives of Ricardo and Tomás and later form a vital part of the town's community. Although Ricardo's original idea is to convince his father to return home he realizes that he has never seen Tomás so happy. Zarraluki wonderfully depicts the changing relationship between father and son where the two try to navigate their past to better understand their present behavior. Both have to become accustomed to Tomás aging and needing Ricardo's help which is a direct inversion of the traditional roles between father and son. Ricardo learns not to infantilize Tomás and to accept his father's wishes and Tomás learns to let his son be of assistance to him and to acknowledge his own vulnerability. Both men, not great communicators, have to come to terms with the death of Ricardo's younger brother David, a theme which is alluded to throughout the novel but not resolved until near the end. Zarraluki artfully and realistically portrays a family that for years has refused to confront thorny issues. It is fascinating to see that David's vision of his brother and their relationship does not match the idea that his parents have of their sons. The author's sensitivity and psychological acuity of each character make the novel an accurate study of human behavior, one with which many readers can identify.

The book's other characters, a veritable olio of distinct personalities and economic and social backgrounds, add to the novel's charm. Tomás's best friend, Marcelo, dedicates his life to the care of his blind wife, Paquita, famous for her roses. Tomás and Ricardo work for Barbara Baldova, a wealthy Italian heiress who wants to renovate abandoned houses and turn them into an artists' colony. Cristina, to prevent Tomás from forming a relationship with the beautiful Italian, ensconces herself in the town and cultivates an authentic friendship with Barbara. Cristina also forms a strong bond with María, the young taxi driver and daughter of the owner of the bar where everyone in town congregates. María is very grateful for the advice that Cristina dispenses for her upcoming nuptials. Zarraluki underscores the positive aspects of human behavior amongst the town's inhabitants especially when confronted with adverse circumstances such as the attack on Lola by the eastern European pimps who are unwilling to renounce Daryna's earnings. The author also advocates trying to understand one's own conduct to better comprehend others' actions. Tomás, Cristina, and Ricardo, in this small town where each finds happiness, are only able to do so because they have to act altruistically and not only focus on themselves.

Although the novel takes place in a small coastal town in Spain, its themes are universal and will appeal to a wide audience. Zarraluki's astute observations of people with all of their psychological nuances and idiosyncrasies and their relationships with others underline the author's talent in his depictions of human nature.

Joanne Lucena
Arcadia University, USA

Volume 94

Number 2

June 2011

Hispania



A journal devoted to the teaching of Spanish and Portuguese, published by the American Association of Teachers of Spanish and Portuguese, Inc.

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Hispania

Volume 94 ■ Number 2 ■ June 2011

A journal devoted to the teaching of Spanish and Portuguese
Published by the American Association of Teachers of Spanish and Portuguese, Inc. Founded 1917



Hispania ■ Volume 94 ■ Number 2 ■ June 2011

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Hispania (ISSN 0018-2133), the official journal of the American Association of Teachers of Spanish and Portuguese, Inc. (AATSP) is published quarterly by AATSP, 900 Ladd Road, Walled Lake, MI 48390; and distributed by The Johns Hopkins University Press. Periodicals postage paid at Walled Lake, MI, and at additional mailing offices. Publication number 246-360. POSTMASTER: Send address changes to AATSP, 900 Ladd Road, Walled Lake, MI 48390.

SUBSCRIPTION to *Hispania* is part of the association membership, including automatic chapter membership, in the American Association of Teachers of Spanish and Portuguese, Inc., $65 a year for individuals, $45 for first-year members, $100 joint membership (two individuals residing within the same household), $25 for students for a maximum of three years. Membership is open to all persons interested in Spanish or Portuguese. Library and institutional subscriptions are $120 a year for US, $130.50 ($120 with $10.50 shipping) for Mexico and Canada, and $132.60 ($120 with $12.60 shipping) for other internationals. All subscriptions are due and payable in advance. Membership runs on the calendar year, **not academic year.**

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Hispania, Department of Foreign Languages and Literatures, University of Alabama at Birmingham, HB 407, 1530 3rd Ave. S., Birmingham, AL 35294-1260 USA. **www.mc/manuscriptcentral/hispan**

Institutional Subscriptions
The Johns Hopkins University Press, 2715 N. Charles Street, Baltimore, MD 21218

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AATSP, 900 Ladd Road, Walled Lake, MI 48390
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900 Ladd Road, Walled Lake, MI 48390 USA
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ddumitrescu@aatsp.org

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Printed at The Sheridan Press on paper that meets the requirements of ANSI/NISO Z39.48-1992 (Permanence of Paper).

Printed and distributed for the AATSP by
The Johns Hopkins University Press ■ 2715 N. Charles Street ■ Baltimore, MD 21218

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Editor's Message: Why Literature Matters

Mario Vargas Llosa is on our minds as we delight in his being awarded the Nobel Prize in Literature. From his earliest narratives, Vargas Llosa's writing has extended beyond the literary into broader spheres of influence. Prior to the Nobel Prize, he was already part of the Spanish-language literary canon. Now with this milestone, Vargas Llosa truly becomes a global icon whose presence has even found its way onto social media outlets such as Twitter and Facebook. As the literary fuses with popular culture, I would like to think that literature has not become irrelevant in a world that Vargas Llosa has described as *la civilización del espectáculo*. With his recent recognitions, Vargas Llosa has obtained a new platform through which to affirm the value of literature in a society increasingly consumed by entertainment culture. Throughout his distinguished career, Vargas Llosa has eloquently made the case for why literature matters in our world and for that we are grateful.

As Editor of *Hispania*, when I learned that Vargas Llosa was to receive this highest of honors, my thoughts went immediately to my colleague, David P. Wiseman. Professor Wiseman is *Hispania*'s new Managing Editor with whom I have had the privilege of working quite intensely over the last year in our new editorial roles. Last fall, while learning about *Hispania*'s operations, he was also putting the finishing touches on his dissertation, titled "Mario Vargas Llosa and the Politics of Literature". Coincidentally, he was preparing to defend his doctoral thesis at Vanderbilt University when the recipient of the Nobel Prize in Literature was revealed. Not long after that, I invited him to reflect on what Vargas Llosa's international honor meant to him as an educator and a scholar whose work has focused principally on the novelist. His reflections on the subject are on the next page in the guest column titled "Celebrating Vargas Llosa".

David P. Wiseman is an Assistant Professor of Spanish at Lewis-Clark State College, where he teaches a variety of Spanish language and culture courses as well as international literature in English. His academic interests include literature, pedagogy, and scholarly editing. He comes to *Hispania* with considerable editorial experience at the *Afro-Hispanic Review* and *Decimonónica*. His boundless energy, skillful editing, and strong organizational skills enrich *Hispania* quarterly. It is a privilege to have such a dedicated young scholar on *Hispania*'s team. I urge you to become better acquainted with Managing Editor Wiseman *as well as* our esteemed Nobel Laureate Mario Vargas Llosa by inviting you to read the guest column on the following page.

Sheri Spaine Long
Editor
Hispania

Hispania Guest Editorial: Celebrating Vargas Llosa

On October 7, 2010, I was concluding an 8:00am session of Spanish 201, when one of my colleagues at Lewis-Clark State College, Professor Martin Gibbs, entered the classroom with a message. When he asked "Did you hear about Mario Vargas Llosa?", I thought he was referring to the recent press release for his upcoming novel and promptly replied that I had already preordered a copy. The real news was that Vargas Llosa had received notice from the Swedish Academy earlier that morning that he had been selected as the most recent recipient of the Nobel Prize in Literature. My audible shout of excitement was the first signal to my students that something special had occurred. Since that instance, I have reflected upon the significance of the award and believe there is even more to celebrate.

Before stepping to the podium at Stockholm to deliver his Nobel Prize lecture, Vargas Llosa was the young novelist of 1967 who took the stage in Caracas, Venezuela to receive the inaugural *Premio Nacional de Literatura Rómulo Gallegos* for his second novel *La casa verde* (1966). Months earlier, Gabriel García Márquez had published *Cien años de soledad* (1967) to the acclaim of readers and critics, and Spanish American literature rested at the apex of the period of unprecedented critical attention known as its Boom. García Márquez did not speak at the conference; nevertheless, his presence contributed to the excitement and anticipation of Vargas Llosa's words. As Vargas Llosa biographer and critic José Miguel Oviedo observed firsthand: "[Todo] Caracas pendía de un hilo esperando las palabras del autor tras la ceremonia, porque se suponía, con fundada razón, que no serían un convencional agradecimiento de ganador sino—otra vez, como siempre—un documento polémico, contradictorio, irritante" (42). Certainly, the thirty-one-year-old literary prodigy did not disappoint. Since the initial delivery of "La literatura es fuego", the speech has been adopted as one of Vargas Llosa's classic statements on the role of literature in society. For the next several decades, his comments defined the *raison d'être* of his literary vocation. "La literatura es una forma de insurrección permanente," the writer declared, "y ella no admite las camisas de fuerza" (135). Forty-three years later, Vargas Llosa's Nobel lecture reverberates with these same sentiments. Similar to Pierre Menard's *Quijote*, however, his familiar concept of writing and reading as "[una protesta] contra las insuficiencias de la vida" ("Lecture") is made "infinitamente más rico" (Borges 30) through a retrospective gaze that has challenged readers for more than a half-century.

From *La huida del inca* (1952) to his latest novel *El sueño del celta* (2010), Vargas Llosa has depicted the most despicable faces of humanity and some of its most inspiring struggles to endure. Though he confesses that the shadow of the literary giants that inspired his own work "nos sumirían en la oscuridad," his own legacy of influence is enormous. Vargas Llosa's literary production has never been predictable, but what is certain is that he will expand the limits of his own canon as he continues to "resistir la adversidad, de protestar, de rebelarme, de escapar a lo intolerable, mi razón de vivir." And, as the author explains, "[L]a nuestra será siempre, por fortuna, una historia inconclusa. Por eso tenemos que seguir soñando, leyendo y escribiendo, la más eficaz manera que hayamos encontrado de aliviar nuestra condición perecedera, de derrotar a la carcoma del tiempo y de convertir en posible lo imposible" ("Lecture"). As we celebrate the Nobel Prize with Vargas Llosa, therefore, let us also commemorate his impressive blend of raw talent and Flaubertian dedication to a vocation that for most does not afford rewards such as the one received in Stockholm. Let us consider the countless stories that are never brought to press. Let us celebrate the many faces of fiction as we also remember that within these creative mirrors—whether bright or disparaging—we often view reflections of ourselves. Regardless of country of origin, native tongue, religious affiliation, political persuasion, or ideological bent,

let us recognize Mario Vargas Llosa "for his cartography of the structures of power and his trenchant images of the individual's resistance, revolt and defeat" ("Nobel") as we collectively celebrate the reading and writing of literature.

David P. Wiseman
Managing Editor
Hispania

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———. "Mario Vargas Llosa—Nobel Lecture." *Nobelprize.org.* Web. 11 Apr. 2011.

Announcements

Online Submission and Review System

The American Association of Teachers of Spanish and Portuguese (AATSP) has an electronic manuscript submission and review system for *Hispania*. Submissions are only accepted through the ScholarOne Manuscripts system, which can be found at the following URL. Please bookmark it in your browser:

http://mc.manuscriptcentral.com/hispan

All articles and book/media reviews must be submitted electronically at the above URL. *Hispania*'s submission guidelines can also be accessed there by clicking on "Instructions & Forms" under "Resources" on the right-hand side of the log-in screen. Peer reviewers and journal staff will also be using the system for peer reviewing, manuscript tracking, and other correspondence. If you have not yet registered in the new system, please visit the URL above and click on "Register here" under "New User?" at the right-hand side of the log-in screen.

Peer Reviewers

If you would like to become a peer reviewer, please visit the new *Hispania* online submission and review system and click on "Register here" under "New User?" at the right-hand side of the log-in screen. From there, you will be guided to enter your personal information, create a user ID and password, and choose keywords that best relate to your areas of expertise. Once you have registered in the system, you can be considered for future peer reviewing, based on the keywords you select.

Call for Reviews / Registering to Review

If you are interested in reviewing books and/or media, please contact Book/Media Review Editor Domnita Dumitrescu at ddumitrescu@aatsp.org. In order to review, you must be registered in the new online submission and review system. To do so, go to the website and click on the "Register here" link under "New User?" at the right-hand side of the log-in screen, then follow the steps indicated.

Upcoming Special Focus Issues for *Hispania*

Hispania invites literary, linguistic, and pedagogical manuscripts for peer review that relate to the topics found in the two Special Focus Issue descriptions below.

2013: "The Scholarship of Community Engagement" (submission deadline, January 1, 2012) comprises experiential learning linked to the community, service learning, volunteerism related to language learning, languages for special purposes, and related topics.

2015: "The Scholarship of Film and Film Studies" (submission deadline, January 1, 2014) encompasses the teaching of film in the classroom, film as text for language learners of all levels, theory and film, literary works in film, linguistic aspects of film, and related concepts.

We appreciate your efforts to circulate this call for manuscripts to any interested colleagues.

Dissertation Call

Hispania publishes annually a list of "Dissertations in Hispanic and Luso-Brazilian Languages and Literatures." The forms for submitting reports on Completed (defended) and In Progress Dissertations are available at http://www.xavier.edu/modern-languages/hispania/. The deadline for inclusion in the 2011 Completed Dissertation list is December 1, 2011. More information is available via e-mail from Professor David Knutson at knutson@xavier.edu.

Hispania at 2011 AATSP Conference

The editors of *Hispania* invite you to attend the 2011 AATSP conference session titled "Writing for Hispania: AATSP's Scholarly Journal" on Wednesday, July 6, from 8:00–9:15am, at the Grand Hyatt Washington. The session provides valuable information about writing articles and book/media reviews for *Hispania*, as well as suggestions regarding the submission and review processes. The presentation will be followed by questions and answers with *Hispania* editors Sheri Spaine Long (Editor), Domnita Dumitrescu (Book/Media Review Editor), and David P. Wiseman (Managing Editor).

Mario Vargas Llosa Award

Sigma Delta Pi, the National Collegiate Hispanic Honor Society, and the American Association of Teachers of Spanish and Portuguese (AATSP) are pleased to announce that Juan Esteban Villegas of Montclair State University is the inaugural recipient of the Mario Vargas Llosa Award. The Award is granted yearly to one undergraduate Spanish major or minor who has demonstrated outstanding achievement in all upper-division courses completed as well as exemplary involvement in extra-curricular activities as related to Spanish. Mr. Villegas will be recognized formally at the 93rd Annual Conference of the AATSP in Washington, DC during the awards banquet on Friday, July 8, 2011.

Errata: *Hispania* 93.2 (June 2010)

On page 269 of Alejandro Cuza's article "On the L1 Attrition of the Spanish Present Tense," the titles for Table 5 should correctly read "Group / Present / Progressive / Past" instead of the published titles "Group / Acceptance / Chance / Rejection". These mistakes were the result of a formatting error during the production process and were not an authorial oversight.

La visión ginocéntrica en *Mientras los hombres mueren* de Carmen Conde

Lisa Nalbone
University of Central Florida, USA

Abstract: El artículo aplica al poemario *Mientras los hombres mueren* (1953), escrito por Carmen Conde, la teoría de la visión ginocéntrica elaborada por John Wilcox, la cual señala el espíritu autónomo y autodeterminista de la mujer. Conde ha creado un espacio habitado por una voz poética femenina que se convierte en un documento social ilustrativo de la posición de la mujer durante la Guerra Civil Española. Los poemas revelan la construcción de un espacio discursivo femenino que proyecta la imagen de la mujer como instrumento de paz. Para internalizar las atrocidades bélicas, Conde crea este espacio, en el cual quedan transferidos la pasividad y el silencio que habían marginado y callado a la mujer. La exclusión de lo masculino en este espacio ofrece una revisión del papel útil y constructivo de la mujer que se ha apropiado de su esencia femenina no como defensa, sino como arma de guerra.

Keywords: Carmen Conde, Guerra Civil, identidad, Mientras los hombres mueren, papel de la mujer, poesía española, subversión

Recientes aproximaciones a la literatura de mujeres tratan de identificar la relación del espacio discursivo con el sujeto y objeto femenino. John Wilcox elabora una teoría para estudiar a las poetas españolas del siglo XX que denomina una "visión ginocéntrica".[1] Según Wilcox, esta visión subvierte los valores androcéntricos e implica una revisión de los mitos patriarcales occidentales (8–10). Otro aspecto fundamental de la visión ginocéntrica, según lo establecido por Wilcox, es la distinción entre la visión ginocéntrica positiva y la negativa. Mientras esta última define a la mujer como figura marginada, aquélla revela el espíritu autónomo y autodeterminista de la mujer (4). En este estudio, se aplicará la teoría de la visión ginocéntrica positiva a los poemas de Carmen Conde (1907–96) incluidos en *Mientras los hombres mueren* (1953), para iluminar el papel de la mujer como agente que participa activamente en el conflicto bélico.

Emilio Miró señala que en esta colección de Conde se encuentra "un claro precedente de *Mujer sin Edén*, el poemario que en 1947, iba a ratificar su puesto en primera línea de la poesía española de posguerra. La madre frustrada, la espectadora apasionada y doliente de tantas madres e hijos trizados por el odio y la metralla, se refugia en los mitos bíblicos" (138). Para Jean Andrews, Conde "becomes the voice of her people" ("Introduction" 32) en esta poesía que incluye "reference upon reference in a direct engagement with the awful, material reality of war" (31). Guillermo Díaz Plaja describe la colección como "libro testimonial de la guerra civil, vista desde la entraña misma del dolor por las muertes inútiles, de uno y otro bando" (182). Según Milagros Sánchez Arnosi, son "unos versos repletos de palabras que palpitan, que se llenan de fuertes cargas significativas, palabras poliédricas, densas, sugeridoras, profundamente connotativas" (87). Catherine G. Bellver mantiene que "both subject matter and disposition of her poetry were in concert with the mood of the poetry of her male compatriots in Spain. She wrote of the horrors inflicted and sacrifices exacted by war. . . . Conde confronted the reality and implications of war directly and extensively in this collection" (144). *Mientras los hombres mueren* descifra, mediante la reflexión lírica, la clave mítica sobre

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la conceptualización de la mujer en la cultura patriarcal. Más aún, establece un vínculo entre la voz poética femenina y el discurso de poder femenino utilizando la Guerra Civil Española (1936–39) a manera de trasfondo. La colección logra construir un espacio textual dedicado a la mujer en el cual se destacan la exploración de estrategias alternativas femeninas a la guerra y el *yo* poético femenino.

La obra de Carmen Conde, y en particular el libro que sirve de objeto del presente estudio, merece más atención crítica por sus contribuciones a una revisión de códigos sociales que aspiran a reescribir modelos de comportamiento femenino durante la España del siglo XX. La construcción de estos poemas en prosa concuerda con los albores de la producción lírica *carmencondiana* que abarca el período de 1928–41.[2] En su conjunto, éstos revelan la elaboración de un espacio discursivo femenino que desafía el papel tradicional asignado a la mujer por el discurso patriarcal. Conde, la primera mujer elegida para ser miembro de la Real Academia Española de la Lengua (1978), hace resaltar en este espacio una voz poética femenina que se podría muy bien interpretar como testimonio social ilustrativo de la posición asignada a la mujer durante la Guerra Civil. Según Andrew Debicki: "From the late 1930s on, [Conde] had been publishing intense subjective poetry, in which an almost mystic search for transcendence balances a sorrowful contemplation of human suffering" (69). En los versos de *Mientras los hombres mueren*, la poeta orienta este sufrimiento hacia la figura maternal. Refiriéndose a esta colección, Andrews la ha clasificado de "combative, denunciatory and transgressive" ("Carmen Conde" 806). En términos de una visión ginocéntrica, la lectura que ofrece Andrews se puede clarificar al considerar la marginalización de esta poeta, quien puntualiza los efectos de la guerra en torno a la mujer. Aunque Conde no denuncia abiertamente al bando responsable por haber iniciado la guerra, sin lugar a dudas ofrece estrategias para mitigar las consecuencias destructivas de la pérdida de la vida, especialmente de las víctimas inocentes—como los niños—y el sufrimiento que esto ocasiona directamente en la figura de la madre.

El estudio crítico de la poesía de mujeres dentro de la visión ginocéntrica y la exploración de las características de esta visión en *Mientras los hombres mueren* revelan que la voz poética tiende a la visión ginocéntrica positiva. Es decir, se resalta el papel de estos poemas en su función de ofrecer una nueva interpretación desde el punto de vista femenino durante este episodio histórico que tradicionalmente ha sido comentado a través de la voz poética masculina, reflejada mediante una visión androcéntrica. En el contexto de esta colección, la visión positiva propone soluciones e ideas originales sobre varios aspectos de la guerra, en forma de estrategias y resoluciones mediante un código femenino que ofrece una alternativa a los valores androcéntricos. Según resume Wilcox, el acercamiento androcéntrico a la interpretación literaria revela una expresión que evita la revelación del *yo* poético al ocultar esta identidad tras una máscara de colectividad. Este paradigma, que permite interpretar *Mientras los hombres mueren* desde una perspectiva ginocéntrica, dilucida una lectura cuyo intertexto radica en una oposición articulada en voz femenina que denota claramente la oposición al conflicto bélico interno.

Conde se afirma mediante la voz femenina positiva para establecer un nexo entre lo femenino y el tema bélico en esta colección escrita entre 1937 y 1939—literalmente mientras los hombres españoles morían en el frente de batalla—y publicada en 1953 en Italia. *Mientras los hombres mueren* se divide en cinco secciones de poemas en prosa. En la primera, que consta de 33 poemas numerados, se plantea el contraste entre los efectos individuales y colectivos de la guerra. En la próxima sección, se presenta la inmediatez de la guerra en el poema de mayor extensión, "La guerra en el puerto", seguido de "Era una palabra", que cuestiona el concepto de la Libertad. Conde coloca un poema breve, "Ha terminado la guerra", antes del conjunto final de 21 poemas que se titula "A los niños muertos por la guerra". Estos últimos poemas transfieren al ámbito infantil los horrores de la guerra para conmemorar un espacio olvidado y proyectar la pérdida de la vida que creará un vacío en el futuro del país.[3] Como tema subyacente, todos los poemas tratan el mismo aspecto: la mujer en su capacidad de alterar la historia dentro de un terreno nuevo donde pueda ejercer control de su propio cuerpo.[4]

Uno de los atributos más admirables de esta colección es que revela una voz que permite apreciar con más profundidad y entereza una identidad poética comprometida con la ampliación de perspectivas sobre este suceso histórico. Es más, como la misma poeta aclara en el prefacio de la colección, este conjunto de poemas se escribe "en un tiempo de intenso dolor por lo que la guerra destruía y seguirá destruyendo. . . . Todo dolor es inútil, lo supe entonces y lo sé mejor ahora. Y, sin embargo, decir en voz alta cuánto se está sufriendo por lo irremediable parece que borra todos los límites entre los demás y nosotros. Y ese fue el único consuelo que encontré" (186).[5] El acto de "decir en voz alta" se enfrenta directamente con la falta de libertad de expresión dentro de los límites temporales que definen su momento, el cual incluye el período de la composición y publicación de estos versos: "Free speech, the ability to say out loud 'cuánto se está sufriendo por lo irremediable' was . . . the one thing she and everyone else was to be denied" (Andrews, "Carmen Conde" 798). Por consiguiente, la voz poética desafiante de *Mientras los hombres mueren* se enfrenta abiertamente a la censura como instrumento homogeneizador de la represión franquista y también sirve como ejemplo de la actitud revisionista que caracteriza la producción literaria de Conde en el ámbito cultural de la España de mediados del siglo XX. Así, el poema que abre la colección crea el espacio para la manifestación de su voz: "Mientras los hombres mueren os digo yo, la que canta desoladas provincias del Duelo, que se me rompen sollozos y angustias contra barcos de ébano furibundo; y la fruta par de mis labios quema de suspiros porque los cielos se han dejado hincar imprecaciones sombrías" (187). Con estas palabras, Conde establece desde el principio una revisión de los valores androcéntricos al enunciar ideas que exponen la futilidad de la muerte asociada con la guerra y al dialogar en *primera persona* con el lector, sea éste implícito o no. Dentro de la tesis que Conde desarrolla en estos poemas, tras el acto de identificar, de nombrar y verbalizar el sufrimiento, la voz poética individualiza a las víctimas hasta entonces observadas únicamente en su colectividad, que incluye a los hombres y los niños fallecidos a causa de la violencia civil, además de las mujeres que los sobreviven.

Antes de entrar en un análisis de los poemas, es imprescindible notar el contexto socio-histórico y político de la mujer en España antes de la guerra para poner de manifiesto el cambio que este conflicto provocó en su posición en la sociedad. En los años que precedieron a la guerra, las divisiones de género constituían un factor importante al delinear el papel de la figura femenina en la sociedad. Por ejemplo, el derecho al voto fue concedido a las mujeres por la Constitución de 1931, junto con otras reformas sociales dirigidas a reconocer sus derechos (Keene 331–32). Esto estimuló una conciencia más amplia de su percepción y sus contribuciones a la sociedad, en contraste con, o además de, su papel tradicional. Sin embargo, muchos de los esfuerzos de la movilización de las mujeres ocurrieron bajo el apoyo de los líderes masculinos. De este modo, Helen Graham explica: "There is an evident patriarchal continuity between this view of women's natural passivity and Francoism's: in both cases women were to be the ideological as well as physical reproducers of the nation" (104). De esta idea brota con naturalidad la revisión *carmencondiana* de los códigos sociales a través de la proyección de la mujer que depende de su poder maternal para enfrentarse con el conflicto bélico.[6] En esta colección, Conde ubica en el espacio doméstico de su tiempo las acciones que hacen su propia guerra en contra del *statu quo*, participando en una batalla poética que utiliza como arma la voz femenina y combativa.

La voz personal y maternal que emplea Conde puede ser identificada con la visión ginocéntrica positiva. Según explica Mary Nash, la omnipresencia del respeto hacia la maternidad y la apelación a las madres desempeñan una función decisiva: inspirar a las mujeres a proteger a sus hijos de las atrocidades de la guerra. De esta forma, para Nash, el reconocimiento de los derechos y deberes de la mujer como madre contribuye a la movilización de las mujeres durante el período bélico (54–55). Aunque en algunos casos la exhortación a las mujeres favorece su participación en la guerra, la postura de Conde se opone a esta perspectiva. Según Debby Rosenthal, la voz poética señala el poder que Conde considera primordial: la mujer que nutre, que engendra, que instruye, que se comunica por medio del contacto humano (115). Esta idea aparece articulada, por ejemplo, en "Solamente cuando yo me apretaba contra ti, madre, en

aquellas noches inmensurables de miedo, estaban unidos todos, absolutamente todos los que aman en el mundo" (199), versos que identifican a la madre como símbolo de fuerza y demuestran la solidaridad entre hermanos en los tiempos que preceden a la guerra. En función de mujer que nutre, se puede relacionar el código femenino con la muerte y la naturaleza en "Llueve sobre los pueblos que la Muerte amamanta" (203). En este ambiente, el papel del hombre como agente de guerra representativo de los valores androcéntricos, aunque se encuentra presente, ocupa un segundo plano.

La poética de Conde incita a la mujer a emprender acción, a curarse y a curar los males de la sociedad a través de sus propias acciones, frecuentemente situadas dentro del marco femenino. De este modo, implora: "¿Y qué puedo yo hacer por vosotros? Decídmelo" (194) para expresar su disposición a buscar una solución a los horrores de la guerra. Una de las alternativas que ofrece esta poesía se encuentra en el poder de decir, de articular el problema, a fin de encontrar una solución: "¡Cierto que sólo tengo una voz, esta voz velada calientemente, con la que poderos servir de intermediaria!" (194). Su clamor resuena con el empleo de vocablos asociados con el acto comunicativo, y la inmediatez de este sentimiento exclamatorio exige que se le responda. La pasión se convierte en arma, una estrategia de guerra que no implica la pérdida de la vida como solución tradicional en el contexto relativo a la guerra. La voz poética permite identificar un espacio discursivo que depende de una expresión intimista. Dentro de este espacio, la voz poética se acerca al dolor que experimenta de primera mano; además, incita a la mujer a entrar en acción para alterar la dirección del conflicto. La exhortación de la voz poética constituye la reacción ante el sufrimiento colectivo y, al asumir esta postura, se convierte en deber cívico y social al poner fin al acto de sufrir, y por consiguiente al acto de morir en batalla. Como resultado, emerge el mensaje denunciatorio del papel de la mujer liberada de suplir la materia prima, el ser humano. Conde se compromete con este mensaje a ofrecer una solución viable y no convencional situada en el dominio femenino.

Una vez abierto el diálogo de la madre, el nexo semántico entre la primera sección y la última, titulada "A los niños muertos por la guerra", demuestra las consideraciones relacionadas con la maternidad como componentes ideológicos de la voz poética. Estos poemas se dirigen al sujeto colectivo externo y a la perspectiva personal, y además cuentan con un número menor de obras en primera persona: sólo cinco de los veintiún poemas, una diferencia notable en comparación con el resto de la colección. Cabe pensar, entonces, que el tema de los niños ocupa un primer plano, carente de la voz poética en primera persona tan predominante en las secciones anteriores de esta colección. Estos poemas enfatizan un mayor grado de neutralidad que abarca los sentimientos, separados de la expresión de intimidad asociada con la primera persona, porque representan la proyección de la voz materna dirigida a los niños víctimas del conflicto bélico. Es decir, la distancia de la voz poética en primera persona en esta sección exige la creación de una voz distinta, ahora materna, que predomine como defensora de los niños. Los comentarios más explícitos sobre la tragedia infantil que les arrebata su inocencia señalan el carácter de una sociedad en ruinas, desprovista de posibilidades de futuro, en la que los niños, por haber perdido la vida, no podrán madurar ni procrear la siguiente generación. Aparecen en esta parte los niños metafóricamente representados en su función de "fruta de tu vientre" y de vehículo cuyos cuerpos débiles nutren la tierra ("A los niños" 209).[7] En estos poemas, más breves en comparación con los anteriores, se detalla la exigencia de justicia en nombre de seres considerados frágiles e inocentes. Además de servir como defensora de los niños, Conde revela la angustia y el sentimiento de pérdida innecesaria, con un clamor que exige que se les dé el reconocimiento merecido. Una manifestación del *yo* poético establece que "yo dolía por un hijo", por la ausencia del niño que nunca tuvo, lo cual subraya en el mismo poema: "pero soy madre crucificada en todos los niños que saltaron en chispas por ímpetu de la ronca metralla enemiga" (209). La voz poética se apodera del cuerpo al declarar: "Yo no me abriré en fruto para que vuestro fruto me dé la muerte" (210), en un acto que simultáneamente crea la equivalencia entre fruto e hijo mientras marca un contraste con el hijo del enemigo.

Según Lynda Jentsch: "It is to women that Conde specifically calls, urging them to use their biological powers to positive ends" (27). El poder es evidente en cuanto rechaza la capacidad de dar a luz, y con esto renuncia al papel tradicional de la mujer progenitora de la raza y de la ideología política. El texto muestra un acto de solidaridad de la voz poética que emerge, a la vez que se va estableciendo la conexión entre un poema y otro, haciendo eco de la mujer que utiliza su cuerpo para alterar la historia. La experiencia de la voz femenina conectada con los sucesos sociales despierta el poder de la mujer a través del instinto materno. Uno de los últimos poemas de la colección revela una voz poética más tierna, sobre todo por el miedo que le provoca "el alentar de las madres; y me duelen los cabellos y los pulsos oyendo a la muerte caer como si fuera lluvia que buscara árboles tiernos para crecerlos de golpe" (214). Todas estas sensaciones provocan en la narradora un miedo palpable ante la realidad, un sentimiento que se establece desde las palabras iniciales de la propia poeta en el prefacio. Dichas sensaciones encapsulan su reacción ante las atrocidades de la guerra mientras afirman un espacio femenino en el cual se puede expresar el dolor y, asimismo, inspirar una serie de acciones propias que denuncia el impacto de dichas atrocidades.

En la última sección, Conde vuelve a cuestionar los valores androcéntricos. La voz poética no pasa por alto la muerte innecesaria a manos del enemigo y, como desafío a la pasividad femenina, el reconocimiento de los horrores de la guerra, sin negar el sentido de finalidad inherente a la muerte. Así, estos niños existen en un mismo plano colectivo con los hijos de los enemigos. Por ejemplo, la voz poética exige: "Quiero tu hijo, aviador enemigo", esperando una respuesta, en forma carnal, para recalcar la existencia del adversario mediante su hijo, a quien la voz poética guardará "junto a la tumba del mío, muerto por ti" (214). La voz que Conde crea en estos versos señala un espacio compartido y audible entre la inocente víctima y el enemigo. Como resultado, emerge una nueva voz poética que, al subvertir el valor de la vida humana, crea conciencia de la necesidad de proteger a la infancia y restaurar debidamente el valor de los niños en la sociedad. La pregunta "¿Es que todos olvidaron las cunas, las cunas donde ríen solos y solos cantan los niños?" (208) sugiere la revalorización y recuperación de lo que significa vivir. No obstante, los aviadores, y por extensión los hombres, han sido responsables de tanta pérdida innecesaria de vidas. Conde concluye la colección con la exhortación: "¡Traednos a los niños, hombres vencedores! Necesitamos su antorcha sobre nuestras frentes!" (215). Nuevamente, la voz poética se atreve a desafiar el poder de los hombres y presenta una visión ginocéntrica que se responsabiliza por restaurar el orden en la sociedad. El texto, leído de manera conjunta, emerge como testimonio de la restauración de la paz mediante una nueva forma de comportamiento. La construcción de la voz de Conde revela su interioridad, con frecuencia mediante el empleo de la primera persona, marcada por su perspectiva personal de haber experimentado el efecto de la pérdida de vidas humanas y el sufrimiento a causa de la guerra. Estas observaciones abren un espacio nuevo para apreciar los espeluznantes efectos del conflicto desde una perspectiva que redefine las posibilidades que posee la mujer como instrumento de paz.

Los poemas que comprenden esta colección revelan que Conde, consciente de la posición desfavorecida que define el espacio femenino de su tiempo, desmitifica a través de su discurso poético el papel de la mujer en la sociedad. Es a través de esta avenida que aborda otro aspecto de la visión ginocéntrica positiva: la búsqueda consciente de la identidad poética. La poeta ejerce la capacidad de recurrir a su condición de mujer para definirse como individuo potente, proyectando el poder femenino como dar a luz, asumir una parte activa en el acto de concebir, y negarse a procrear. La poeta transfiere el papel tradicional de la mujer a uno social, orientado a crear una conciencia que subraye un espacio estrictamente femenino. Así, por ejemplo, la voz poética informa: "Cierto que no pariré hijo de carne mientras la Tierra haya las furias amarillas de la Guerra" (190). Su declaración problematiza la obligada procreación sancionada por el patriarcado. El componente autobiográfico sugerido que moldea el poder introspectivo de los versos en primera persona sitúa a la poeta como defensora de la solidaridad entre mujeres que comparten el sufrimiento provocado por la guerra. La apropiación del cuerpo autentifica la

identidad femenina mediante la ausencia del marcador gramatical masculino y de la temática patriarcal. Como ha indicado Bellver, Conde acepta la idea de que "women achieve authenticity as poets if they speak with their own voice from their own experience" y que "[w]hat women contribute is primarily their interior inner essence" (145–46). Si se parte de la premisa de que las incidencias de primera persona coinciden con un carácter autobiográfico, se puede apreciar lo que Domna C. Stanton ha acuñado como *autogynography*, "autobiographical writing by women" (5). Funciona como una manifestación—en el caso de Conde y demás escritoras de la guerra—en un sujeto colonizado y subyugado, de un sistema con varios niveles socioeconómicos y políticos, por ser ellas, primero, mujeres; segundo, generalmente sin sus propios recursos económicos; tercero, católicas; y cuarto, ciudadanas españolas bajo las limitaciones de la autoridad del régimen (Mangini 55). Es decir, la sociedad patriarcal de los años 30 sofoca la voz de la mujer, y para confrontar la intencionada negación de espacio, Conde entra en una batalla poética en contra del *statu quo*, en la cual manifiesta su voz ginocéntrica positiva. Es precisamente durante esta época que Conde experimenta el fallecimiento de su hija, quien muere de parto (1934) y los años del exilio auto impuesto durante la Guerra Civil cuando vivió a escondidas en Madrid en la casa de la madre de su amiga Amanda Junquera. La poeta se refiere a los años de la guerra como el período más difícil de su vida: "¡Qué angustia la de la interior expatriación!" (*Por el camino* 218).[8]

Otro aspecto de la ginotradición es la identificación con las madres, quienes sufren la muerte de sus esposos e hijos en la guerra y alcanzan la posición de "*mater dolorosa*, the female image essential to Christian iconography and sanctioned by the conservative ideology that shaped Spanish postwar society" (Bellver 144). Conde capta la esencia del sufrimiento de la madre colectiva: "¡El duelo! Vienen gritando las madres sobre las ascuas desorbitadas de llantos" que luego en el mismo poema se transfiere al ámbito personal: "¡El duelo!—grito yo, sola, río de orillas quemadas" (188). La transferencia del grito colectivo al grito personal hace hincapié en que el alcance de este acto se extiende más allá de un grupo ajeno, y permite la identificación de la voz poética con una voz solitaria. También se percibe la insistencia en la conciencia de la procreación durante tiempos pacíficos con "¡Si las que llevan hijos dentro señalaran sus vientres donde sangres felices se mueven!" (211). Consciente de la realidad que la rodea, la poeta reconoce la lejanía de la felicidad a que alude en este verso. Se enfoca en la mujer como ser físico y en las capacidades del cuerpo femenino en el momento de concebir sus versos.

La visión de Conde para poner fin al conflicto bélico se relaciona con la mujer que se apodera del cuerpo para impedir la continuidad de la vida-para-la-muerte durante la guerra, en una posición antitética a la regeneración (Rosenthal 114). Esta idea aparece explícitamente articulada en: "¡Negaos a concebir hijos mientras los hombres no borren la guerra! ¡Negaos a parir al hombre que mañana matará al hombre hijo de tu hermana, a la mujer que parirá otro hombre para que mate a tu hermano!" (210). La voz poética insinúa que el conflicto se finalizaría si el arsenal dejara de incluir seres humanos. En la misma sección, el poema XVI pide: "No traigáis más niños mientras se sigan fulminando centellas contra sus cuerpos de espiga tierna, sus amapolales[9] corazoncillos dulces" (213).

Esta visión también aparece en el contexto de la esterilidad y el vacío que resulta de los hijos ausentes.[10] Conde recurre en varias ocasiones a las imágenes de la cuna y del cuerpo femenino vacíos. En el poema XXI, a la madre se le ha robado su función biológica: "Unánimes, todas las madres visten sus crespones nocturnos. Las alcobas se partieron como frutas podridas, y las mujeres jóvenes olvidaron sus senos. . . . Apretadas de martirio, las madres se miran los cuerpos, las manos y los ojos deshabitados" (197). Con estos versos, queda claro que el alcance del radio de acción bélica se extiende más allá del soldado en el campo de batalla y, debido a que se ha ampliado este marco espacial, los que se encuentran en este ámbito también sufren las consecuencias de la violencia. Sin embargo, para Conde cobra más importancia la responsabilidad otorgada a este conjunto de víctimas en cuanto a su deber de luchar también, ahora con el fin de contribuir a poner fin a la guerra; una de las estrategias de la poeta es invocar

la finalidad deseada. Mediante el proceso de crear una conciencia de identidad, se combinan conceptos como la paz y la libertad con el concepto de lo femenino, puesto que éstos son los ideales que se vinculan, por lo general, con un estado pacífico y alejado de los horrores de la guerra. A pesar de tanto dolor, la voz poética aún logra inculcar optimismo en la narración, otra vez dentro del marco femenino, con una alusión al momento de finalizar la guerra: "¡Acérquese la Paz, vénganos el día de la paz! Aunque las madres no recobrarán a sus hijos muertos, ni los niños a sus padres, ni los ausentes a los reencontrados . . ." (200). El deseo de terminar con la guerra supera al de la recuperación de la vida.

Según observa José María Balcells, "la forma preferida por la autora, en la creación del poema en prosa, fue la del poema en prosa integrado y de longitudes variables", lo cual le permite expresar el "sufrimiento, inútil, que implican las muertes en la guerra" (36).[11] Mediante este formato se revelan los sentimientos con oraciones completas, ordenadas a través de una sintaxis muy bien elaborada, para que su comprensión resulte evidente al lector. Integradas a esta modalidad directa, sin embargo, Conde también incorpora múltiples imágenes que enriquecen el lenguaje poético, con el fin de mostrar que la mujer tiene derecho a ser activa—a entrar en un espacio social nuevamente construido—y dejar su estado pasivo, representado dentro del perímetro doméstico. Como resultado, el cuerpo femenino logra subvertir los valores androcéntricos. Por ejemplo, en el poema XI, la voz poética intenta discernir la identidad de las madres entre varias posibilidades relacionadas con la naturaleza personificada, como "mares que gritan" y "olivos que retuercen sus conciencias" (191). De esta manera, la madre asociada con la naturaleza revela la profundidad que alcanza su sufrimiento, lo cual ocurre en un espacio alejado de la figura de la domesticidad. El recurso de la naturaleza *naturaliza* la visión subalterna y la hace natural. Como señala Catherine Davies, la poesía de Conde sugiere "the need for a humanism which incorporates traditional 'feminine', maternal qualities (love, nurturing) to combat death and violence. . . . On the one hand, then, she unfixes gender roles; on the other, she proposes a woman-centered humanism incorporating qualities traditionally associated (by men) with woman to create a better world" (211). Estas cualidades permiten una revisión de los códigos que dictan quiénes deben ocupar lugares específicos en la sociedad, ya que para Conde, las mujeres adquieren la capacidad de entrar en una forma de combate que obvia la muerte y el sufrimiento. Los versos revelan una identidad ligada de manera inexorable al entorno social. El tumulto de este período provoca una indagación profunda y personal que cobra sentido y se le proporciona un papel destacado a la mujer en la contienda bélica, ya que para Conde la participación activa y directa en el campo de batalla consiste en reconocer el poder individual del cuerpo femenino, capaz de interrumpir las agresiones de los hombres contra otros hombres, mujeres y niños.

Conciente de la capacidad de la mujer identificada aquí, la poeta logra la autorrevelación de lo femenino mediante el contraste con lo masculino. Para complementar el retrato de la mujer, se infunde al cuerpo femenino cualidades y aptitudes que lo separan del masculino. Al aislar al agente masculino, se plasma la habilidad de la mujer de separarse del hombre y subvertir el modelo patriarcal. Es de esta forma que Conde comienza a construir los parámetros que contribuyen a llegar al cometido trazado. En el poema XXXI: "¡Hemos parido un héroe, un hombre que contiene en sí, en su sangre aprisionada, millares de seres que murieron con su locura dentro!" (203), establece la recuperación de la mujer con su función biológica restaurada, que ahora ofrece en su colectividad, marcada por el vocablo "hemos", héroes en vez de niños frágiles, sujetos a ser victimizados. La acción maternal de parir al héroe desplaza a un segundo plano la influencia patriarcal.[12] Esto ocurre de nuevo con: "Los hombres no causan la muerte, los hombres no mueren nunca por ellos mismos. Es que la muerte recorre insensata las hectáreas de vientres ajados exprimiéndoles la memoria de los hijos" (196), para distanciar el acto de matar por parte de los hombres y situarlo en el contexto de la mujer. El *no* considerar responsable al hombre, sino a la mujer, por la muerte que produce la guerra, transfiere la obligación de resolución a la esfera femenina. En vez de operar dentro de un espacio tradicionalmente masculino,

Conde crea otro espacio en el cual predomina la visión femenina. En el espacio ahora definido de acuerdo con el género, Conde exalta a la mujer y pone de manifiesto cualidades más sólidas.

Estos versos identifican un espacio de introspección femenina, al cual se le niega la entrada al hombre. La narración se enfoca en el poder de la mujer y se le concede una voz que antes no discutía los asuntos de la guerra. Además de nombrar cuáles son las atrocidades bélicas, los poemas dirigen la atención a los métodos que sólo las mujeres son capaces de incorporar: la toma de acción a través del cuerpo femenino. La construcción de la imagen del cuerpo adquiere una doble función. Primero, el cuerpo femenino retoma su interpretación como posesión "útil" y "constructiva" en su papel de agente contributivo a la sociedad, más allá de la responsabilidad de reproducir física e ideológicamente. Luego, la imagen logra desplazar la interpretación del cuerpo femenino en términos de la sexualidad, en el sentido de que el hombre no forma parte de la reorientación del código social de la mujer. Esto se debe a que su presencia no encaja con este ámbito, y a que la construcción del cuerpo masculino no encuentra su contraparte en el espacio materno que se ve capacitado ahora—entiéndase en el período bélico—para decidir si se engendra o no la próxima generación.

En esta colección, sale a relucir la visión integral sobre el alcance de los horrores de la guerra, que se extienden más allá de una cifra de pérdidas humanas en ciertas ciudades. Mientras algunos hombres morían, otros eran heridos y otros sobrevivían. El precio de la vida, que se medía en términos del sufrimiento de los que sobrevivían, proyecta la apropiación de Conde, quien primero crea un espacio femenino para internalizar las atrocidades y luego transfiere a este espacio recién creado la pasividad y el silencio que, hasta el momento, habían marginado y callado a la mujer. La exclusión de lo masculino en este espacio ofrece una revisión del papel utilitario y constructivo de la mujer, ignorado hasta ese momento.

La voz de Carmen Conde representa el deseo de liberarse de los moldes que no admiten el valor de la construcción del modelo femenino en el dominio público durante la Guerra Civil Española. Janet Pérez señala que varias novelistas españolas de la guerra muestran "la preferencia por enfatizar los problemas psicológicos o espirituales u otro aspecto de sufrimiento provocado por la guerra, [y] se interesan menos en reconstruir escenas de batallas, optando así por la presentación de escenas que se concentran en el ambiente de la experiencia personal. El fruto de su labor es la preservación de este aspecto de la historia humana" (352–53).[13] Además de hacer referencia en esta colección a una clara ideología en contra del régimen, existe una inclinación a personalizar el ámbito público en términos privados, como el microcosmos del sufrimiento y de la injusticia que siente la poeta al vivir en una sociedad en conflicto.

Con esta colección, Conde expresa sus ideales en forma de una visión ginocéntrica positiva para establecer los parámetros de un espacio femenino. Después de proponer las capacidades fundamentales de la mujer, y de indicar el proceso mediante el cual ésta puede iniciar un éxodo fuera del espacio de silencio y pasividad, la poeta da voz a un discurso que coloca al ente femenino en la primera fila del frente de batalla. Se enfrenta con el enemigo, estimula la solidaridad, reconoce las atrocidades y propone soluciones. Esta técnica ofrece una nueva interpretación de la escritura de mujeres durante un episodio histórico que a menudo se ha interpretado a través de la voz masculina. Conde emplea su voz femenina para colocar a la mujer armada en la vanguardia de la batalla.

La convergencia de las tres características de la visión ginocéntrica positiva calibra la voz de la mujer (poeta), que ha logrado trasladar al espacio femenino una perspectiva personal, identificada como tal, que incita a la acción. Se puede ampliar el contexto de este dolor y esta muerte—mencionados por Díaz Plaja—al reconocer el doble significado de la entraña del dolor, relacionado además con el acto de concebir o dar a luz, dentro de una visión que admite el verdadero valor de la mujer en la sociedad. Es esta mujer que Vicente Aleixandre denomina "la intemporal mitad de la especie" (citado en Luis 131). Dentro del esquema ginocéntrico que propone Wilcox, emerge en *Mientras los hombres mueren* la mujer a quien se le ha concedido una voz, aludiendo al reconocimiento de su propia identidad frente al hombre que propaga la

guerra.[14] Con la concesión de voz e identidad, Conde afirma la posición de autoridad femenina, enfatizada por la proliferación del uso del yo poético en primera persona. A diferencia del contexto social de opresión de la mujer que propone la visión androcéntrica, Conde libera a la mujer y le otorga un papel decisivo en la vida social con parámetros revisados, relacionados con la feminidad y el poder de acción, la mujer dentro del espacio bélico figurativo utilizando su cuerpo como arma de batalla y con la intención de aniquilar el dolor, el sufrimiento y la muerte como resultados de una guerra a la que los hombres no han logrado poner fin. La poeta crea una mujer que determina sus propias acciones. Su voz, consciente de su capacidad de dirigir un discurso que solucione los problemas sociales, se apodera de su esencia femenina no como un medio de defensa, sino como un arma de guerra.

NOTAS

[1] En *Women Poets of Spain: Toward a Gynocentric Vision*, Wilcox emplea la palabra *ginocéntrico* (gynocentric) "to indicate distinctive features—distinct also from the hegemonic norm—of a feminine, feminist, and female vision" (8). Propone una lectura ginocéntrica de la obra de poetas españolas notables, como Rosalía de Castro, Ernestina de Champourcin, Concha Méndez, Ángela Figuera, Gloria Fuertes, Ana Rossetti y Blanca Andréu, con el fin de ofrecer una lectura nueva de su estética poética.

[2] La estructura de poemas en prosa caracteriza las primeras colecciones de Carmen Conde, además de la colección que aquí se estudia: *Brocal* (1927–28), *Poemas a María* (1928), *Júbilos (poemas de niños, rosas, animales, máquinas y vientos)* (¿1929?–33), un tercio de *Derramen su sangre las sombras* (1933), *Sostenido ensueño* (1938), *El Arcángel* (1938–39) y *Mío* (1939–41) (Balcells 34).

[3] Todos los poemas aquí citados provienen de *Obra poética*.

[4] Tanto Ángela Figuera como María Beneyto escriben sobre asuntos examinados por Conde y relacionados con la maternidad, la muerte y las imposiciones del patriarcado. El análisis de la convergencia de estos puntos entre las tres poetas ofrecería una posible avenida de estudios futuros.

[5] El prefacio que aparece en *Obra poética*, publicada en 1967, quizás anticipe la reacción de la censura.

[6] El estatus de la mujer española durante este período ha sido tema de estudio de Catherine G. Bellver en *Absence and Presence: Spanish Women Poets of the Twenties and Thirties*. En las secciones "The Status of Women in Spain in the Twenties" y "The Feminist Debate" (28–36), la investigadora observa: "The twenties and thirties, therefore, represent a brief and slightly open window in the history of Spanish conservatism, a gestation period for an embryonic feminism that would be aborted by the totalitarian efforts of the Franco regime" (35).

[7] En *Under Construction*, Elizabeth Scarlett ofrece una interpretación de *Tiempo de silencio*, de Luis Martín-Santos, que evoca la internalización por parte de la narradora del sufrimiento de las madres y su nexo con el sufrimiento de los niños muertos. En la novela, la madre de Florita, Encarna, experimenta la conexión vital con su hija aun después de su fallecimiento: "Encarna's alignment with the flesh, with motherhood . . . and with the earth itself is so complete that she exists almost entirely outside of the symbolic realm of language" (160–61). El estudio de Scarlett examina un grupo de novelistas, entre ellas Emilia Pardo Bazán, Rosa Chacel y Mercè Rodoreda, que "tend[s] to break through the barrier separating mind and body and to dissolve it, revealing it as at bottom a fiction itself. To this aim, they use the body as another form of language, as a communicative organ that can function on the levels of signifier and signified" (8). Scarlett también afirma: "The primacy of the maternal also functions to transform the female body into a signifying, communicative organ in plots that involve actual motherhood. Instead of presenting an objectified vessel that subsumes motherhood into the categories of the miraculous or natural, the writing of these women brings to life what Julia Kristeva has called the 'strangeness' or 'impossible syllogism' of mother-becoming" (188–89).

[8] El concepto del exilio interior ha sido estudiado por Paul Ilie, quien examina este fenómeno cultural que obliga a considerar el aspecto antitético de la vuelta y la reintegración. En palabras de Ilie, el exilio "is a state of mind and of values that eats away at the citizen's capacity of cultural agglutination, a capacity which he presumably possesses at the time he participates in national life. Under the pressure of incompatibility, the effects of strain or separation mark a curvature of changes within the individual in relation to the evolving homeland" (22). Para Conde, estos cambios dictan una revaloración del papel de la mujer en su participación activa en el conflicto bélico, no en las primeras líneas de batalla, sino en su función de guardabarrera de la procreación para aniquilar el arsenal fratricida. Específicamente, Ilie considera el

término de exilio interior "best confined to the disaffected sectors within the landed population as they relate to official culture", a diferencia de "'residential' exile, affecting an entire landed population, and the 'territorial' exile of émigrés and emigrants" (6).

[9] Se puede discernir que Conde emplea esta palabra, verificada en la versión manuscrita, para referirse a un campo de amapolas.

[10] El tema del vacío asociado con la falta de hijos se ha visto también en la obra dramática de Federico García Lorca, *Yerma* (1934), en la cual la infertilidad lleva a la protagonista a una obsesión que termina con la ruptura del matrimonio a manos de la protagonista que mata a su esposo, eliminando así la posibilidad de que Yerma logre su deseo de engendrar hijos. La protagonista reconoce al concluir la obra que "[y]o misma he matado a mi hijo" (1350). Al igual que en *Mientras los hombres mueren*, el espacio femenino ha sido violado. Sin embargo, mientras en la obra lorquiana la protagonista es la causa directa de sus intentos fracasados de maternidad, la colección de Conde incita a la mujer a aceptar o rechazar su derecho a la maternidad.

[11] Aunque existen otras dos clasificaciones de poemas en prosa—el poema en prosa puro y el poema en prosa discursivo (León Felipe 25)—Balcells afirma que, como poemas en prosa discursivos, transmiten un sentido independiente que además se pueden leer como conjunto temático (36). Por su parte, el estudio de Benigno León Felipe traza detenidamente la historia del poema en prosa y su difusión en España, en el cual se contextualiza *Mientras los hombres mueren* como manifiesto de una tradición literaria de envergadura en la obra poética temprana de Conde (98–99). Para María Victoria Utrera Torremocha, el poema en prosa representa una subversión de la poesía lírica (12, 15), lo que contribuye al argumento de que Conde busca crear con su poesía una alternativa a las estructuras poéticas clásicas.

[12] Al comentar sobre otras colecciones de Conde, como *Iluminada tierra* (1951) y *En un mundo de fugitivos* (1960), Wilcox afirma: "Despite a few clearly antipatriarchal comments, Conde's vision is not—in my opinion—subversive. She criticizes the malevolent effects of power without identifying its origin in the masculine drive for supremacy at all costs" (163). Como alternativa, Sharon Keefe Ugalde ofrece la interpretación de "revision" en vez de "subversion", en que aquélla "allows a woman to construct her own identity with precision and texture, to transform and to make her own the cumulative richness of the literary language" (12).

[13] Las mujeres presentadas en este estudio de Pérez son Mercedes Formica, María Teresa León, Susana March, Mercedes Salisachs y Concha Alós.

[14] Para complementar este análisis de la visión ginocéntrica aplicada a *Mientras los hombres mueren*, queda por examinar—entre otros puntos—primero, la relación entre la experiencia social del espacio discursivo femenino y la forma poética de explicar cómo dicha relación se manifiesta en esta poesía y, luego, la función de este espacio en la construcción de la poesía escrita por Carmen Conde.

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Carpentier, Collecting, and *Lo Barroco Americano*

Charlotte Rogers
George Mason University, USA

Abstract: Throughout his life, Alejo Carpentier was a tireless collector of paintings, sculpture, musical recordings, and folklore objects. In light of Carpentier's Swiss birth and many years of residence outside of Cuba, the act of collecting plays a crucial role in defining the relationship between the author and Latin American culture in his life and work. This article first examines the significance of Carpentier's drive to collect objects from Latin America. It then argues that while Carpentier's fascination with collecting originates in surrealist techniques of juxtaposing incongruent items for artistic impact, his accumulation of objects ultimately fuels his conception of *lo barroco americano*. Finally, it demonstrates the centrality of collecting in Carpentier's novelistic work, most importantly in *Los pasos perdidos* (1953).

Keywords: Alejo Carpentier, collecting, Cuba, Latin American literature, Los pasos perdidos, neobaroque, neobarroco, The Lost Steps

Oh río
irrevocable
de las cosas,
no se dirá
que sólo
amé
lo que salta, sube, sobrevive, suspira.
No es verdad:
muchas cosas me lo dijeron todo.
No sólo me tocaron
o las tocó mi mano,
sino que acompañaron
de tal modo
mi existencia que conmigo existieron
y fueron para mí tan existentes
que vivieron conmigo media vida
y morirán conmigo media muerte.
—Pablo Neruda, "Oda a las cosas"

The Cuban writer Alejo Carpentier was a prolific and well-known novelist, journalist, and musicologist. It is not well known, however, that he was also a prolific collector. In Carpentier's life and work, collecting plays a crucial role in defining the relationship between the author and Latin American culture. Carpentier's passion for collecting demonstrates his deep fascination with and commitment to Spanish, Afro-Caribbean, Meso-American, Amazonian, and *criollo* traditions. Yet, in the case of Carpentier, who was born in Switzerland and lived much of his life outside of Cuba, the act of gathering objects from the Hispanic world underscores his distance from their sources. Collecting literally separates an object from its original function; this separation symbolically embodies the cultural gulf between creator and collector. Carpentier's status as an outside collector therefore shapes his literary work. The author synthesizes his Eurocentric love of collecting with what he saw as the exuberant natural

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proliferation of forms in the Americas to create his *barroco americano*. In effect, Carpentier reclaims the accumulation of diverse objects, forms, and styles as a uniquely Latin American activity, thereby fusing his collecting and his writing into one neobaroque aesthetic. This article first examines the significance of Carpentier's own drive to collect objects from Latin America. It then argues that while Carpentier's fascination with collecting originates in surrealist techniques of juxtaposing incongruent items for artistic impact, his accumulation of objects ultimately fuels his conception of *lo barroco americano*. Finally, it demonstrates the centrality of collecting in Carpentier's novelistic work, most importantly in *Los pasos perdidos* (1953).

Throughout his life, Alejo Carpentier was a tireless collector of paintings, sculpture, musical recordings, and folklore objects. The 2004 exhibition of his belongings at the Museo Nacional de Bellas Artes in Havana displayed thirty pieces of paintings, engravings, drawings and sculpture by René Portocarrero, Joan Miró, Antonio Saura, and Wifredo Lam, among others (Pogolotti 14–15). While the 2004 exhibit displayed only the novelist's collection of visual art, Carpentier also maintained a large collection of records in his apartment in Caracas (González Echevarría, "Personal interview"). Yet the most important aspect of Carpentier's collecting habit is his passion for folklore. In a 1937 article in the Havana-based *Carteles*, the author wrote:

> [D]esde hace años, colecciono objetos del folklore, y que mi estudio, en París, está lleno de juguetes mexicanos, cerámicas andaluzas, botellones de Cuenca en forma de animales, barros de Badajoz, exvotos de marinos lusitanos, instrumentos musicales afrocubanos, marionetas javanesas y ponchos venezolanos, adquiridos por mí en distintos viajes, o regalados por amigos . . . que conocen mis *debilidades*. (*Obras* 9: 418)

There is no doubt that Carpentier's description of his studio in Paris is a clear imitation of the famous Parisian apartment of the Surrealist leader André Breton in the rue Fontaine.[1] Carpentier's desire to bring together and display items from diverse cultures springs in part from his involvement with the surrealists, who sought to juxtapose incongruent objects for aesthetic effect.[2] As a correspondent for *Carteles*, Carpentier was responsible for keeping the Cuban reading public abreast of the latest artistic and cultural developments in France. By emphasizing his collection, Carpentier shows his readership that he is *au courant* with respect to surrealism, the dominant avantgarde movement of the 1920s and 1930s. Although he later broke emphatically with Breton and distanced himself from the surrealist aesthetic, even in the last decade of his life Carpentier still remembered exactly what Breton had in his Paris apartment (Chao 223). Carpentier may have been imitating Breton's collections in the rue Fontaine, but his enthusiasm for non-European cultures was nonetheless sincere. One needs only recall that at the time he was forming his surrealist collection in the 1930s, Carpentier was so poor that he shared a pair of shoes with his friend Robert Desnos (Conley 73). Carpentier's Parisian collection of folklore objects was therefore not a mere emulation of other collectors. Rather, it was a life-long passion representative of the lasting impact of surrealism on him, as further evidenced by his publications in surrealist ethnographic magazines such as *Bifur* and *Documents*.

The confluence of avantgarde art and the nascent discipline of ethnography between the two world wars in Europe was first called "ethnographic surrealism" by James Clifford.[3] In that now-classic essay, "On Ethnographic Surrealism", Clifford demonstrates how "ethnography, which shares with surrealism an abandonment of the distinction between high and low culture, provided both a fund of non-Western alternatives and a prevailing attitude of ironic participant observation among the hierarchies and meanings of collective life" (130). In the 1930s, the collection of ethnographic materials was therefore a type of "subversive cultural criticism" (Clifford, "Ethnographic" 129), an artistic as well as a scientific activity. Carpentier was thus collecting objects in his Paris studio at a time in which the lines between art and science were being joyfully, forcefully eroded. His use of the words "objetos del folklore" in 1937 indicates the pieces' ambiguous status between foreign artifact and art object.[4] The surrealists were the

first to view folklore objects as art rather than as anthropological relics, as Edmund Carpenter shows: "[T]he Surrealists declassified [indigenous handicraft] as scientific specimens and reclassified them as art" (10). This shift in classification represented a radical departure from the traditional definition of art.[5] The surrealists sought to renew European art by means of incorporating into it what they viewed as the aesthetic and spiritual rejuvenation offered by non-Western cultures. Amy Fass Emery situates Carpentier's Parisian collection within the surrealists' practice of deracinating non-Western objects and framing them within an aesthetic rather than a functional context:

> Carpentier's "collecting" can be seen as parallel to ethnographic collecting, as both involve transferring the products of popular or "primitive" cultures from the periphery to the center (Paris). In both cases, the original context in which the objects have been produced and used within a particular cultural setting has been ignored as they become recontextualized aesthetic objects in a studio/museum. Collecting is a way to fetishize the products of the periphery and constitute the center as the space to which these products must be relinquished. . . . In Carpentier's studio/museum, Javanese marionettes, Afro-Cuban instruments, and Venezuelan ponchos signify the "exotic" as collage for European eyes. (26–27)

The surrealists revolutionized both art and science in their determination to efface the borders between the two disciplines. Yet as Emery notes, the surrealists' fetishization of non-Western folklore exoticizes the objects in a way that is not new, but rather extremely conventional. As in the eighteenth-century *Wunderkammern* (to which I will return), the artifacts are selected because their strangeness shocks the Western viewer—the object becomes an exotic metonym for an unfamiliar culture. Furthermore, the act of collecting does violence to an object by separating it from its place of origin, thereby replicating the violent upheavals of conquest and colonialism. Despite the fact that the surrealists boycotted the Colonial Exposition of 1931 in protest of the exploitation of colonized peoples (Emery 41), in their desire to acummulate the handiwork of others for artistic purposes, they were not so different from earlier Europeans who entered foreign territories and robbed their residents. Clifford demonstrates that such collections are visible manifestations of imperialism: "the history of collections (not limited to museums) is central to an understanding of how these social groups that invented anthropology and modern art have *appropriated* exotic things, facts, and meanings (*Appropriate*: 'to make one's own', from the Latin *propius* 'proper', 'property')" ("On Collecting" 61). Similarly, Emery states that for Carpentier, collecting ethnographic information was a "guilty activity" because he, along with Amadeo Roldán, sought to appropriate *ñáñigo* ceremonial music for compositions of their own (34). Moreover, while Carpentier sought to gain access to Afro-Cuban culture through collecting and ethnography, both activities actually undermined his capacity to portray himself, in avantgarde publications such as *Documents*, as a native informer on his own culture.[6] Indeed, Carpentier's collections are intimately related to his perception of his own national and ethnic identity.

Carpentier's passion for collecting reveals that he was simultaneously an insider and an outsider in all of the places he wrote about and resided in, from Havana to Caracas to Paris. Although Carpentier always stated he had been born in Havana, it is now well known that he was born in Lausanne, Switzerland, and that his first language was French.[7] In the 1930s, Juan Marinello called Carpentier an "escritor cubano-francés" (171). The act of collecting indicates Carpentier's complex relationship to Latin American culture as a francophone man of Swiss birth and French and Russian parents. Being Cuban was therefore a deliberate choice and vocation for Carpentier (González Echevarría, "Nacionalidad" 81). His personal collections and the accumulation of objects in his work remain a testament to his assiduous determination to *become* Cuban. Carpentier's approach to Latin America, even after spending his adolescent years in and around Havana, was largely bibliographical. After deciding he could make no original contribution to surrealism in France, Carpentier decided to dedicate himself to "una

América que no había conocido suficientemente en mis estudios escolares . . . sobre la que había leído muy poco y me daba cuenta de que sin ella no me realizaría, como tampoco la obra que aspiraba a hacer" (qtd. in Chao 196). Carpentier's determination to write in Spanish about Latin America was therefore a deeply considered decision, rather than an unquestioned calling (Pérez Firmat 190). Collecting formed part of Carpentier's desire to know his adopted country better. It also represented his anxieties about not having been born in Cuba, as demonstrated by the fact that he lied consistently about his place of birth.[8]

The psychological roots of the drive to accumulate objects are diverse and often difficult to untangle, but it is clear that the proliferation of Spanish and Latin American pieces in his Paris studio point to Carpentier's desire to make himself Cuban through proximity: by collecting objects that metonymically represented Latin America, he could become Cuban through association. Yvette Sánchez notes that an individual's collection is "la extensión del yo" (51), and Susan M. Pearce concurs that collected objects "act as reminders and confirmers of our identities" (55). Muensterberger reads collecting as a symbolic fulfillment of a forbidden wish (47). In this psychological sense, Carpentier's Latin American collection, or what he called "*mis debilidades*" is a fetish intended to compensate for his European birth (*Obras* 9: 418). According to James J. Pancrazio, Carpentier's fetish "manifests itself as a constant drive towards excess, because an object found, possessed, and collected is pleasurable only insofar as it refers to other objects that can be possessed" (18). As Roberto González Echevarría has noted, many novelists write within traditions they are not born into. The fact that Carpentier was born in Switzerland would have had little impact upon his career as a writer if he had not felt the need to lie about it ("Nacionalidad" 75). Carpentier's dissimulation about his place of birth reveals a deep-seated anxiety about authenticity that profoundly affected his writing. Carpentier's life and work would become, as Pancrazio puts it, "an accumulation of other parts" (18). This accumulation is visible in both his collections and his writings, especially in *Los pasos perdidos* and his aesthetic of *lo barroco americano*. Carpentier felt that he had to compensate for his lack of a Cuban birth by collecting objects from the land in which he wanted to have been born. His theory of the neobaroque is similarly based in the gathering together of diverse elements. The roots of Carpentier's drive to collect are therefore deeply personal; they go far beyond his emulation of a surrealist fad.

In addition to the personal motivations for his accummulation of possessions, Carpentier's collections have a significant historical resonance. The surrealists, of course, were not the first to collect objects from non-Western cultures. Carpentier's collections align him with a long history of European collecting in the Americas. While collecting is a timeless and universal phenomenon, within the Latin American tradition it has taken on imperial implications since the return of Spanish ships from the Caribbean in 1493. Confronted with the unknown, Europeans forcibly removed plants, animals, precious metals, and people from the Americas and returned home with them. Since then, collecting has betrayed a Eurocentric worldview in which American reality is redefined as a series of objects to be collected, as Silvia Spitta notes: "When Americans are inserted into taxonomies, that is, as they become objects of knowledge, they are elided as subjects" (12). This process uproots the object, living or otherwise, separates it from its natural environment and utilitarian value, and transforms it into a curiosity or a scientific specimen (Benjamin 487; Pomian 30). The relationship between the collecting culture and the collected one is, however, mutually transforming. The arrival of objects from the New World in Europe "posed problems for ways of knowing that had centred upon the inscribed wisdom of the Bible and of the ancients: here was material that was neither contained within nor immediately accountable by them" (MacDonald 6). In response, Europeans housed these new objects in *Wunderkammern*, or cabinets of curiosities.

These "cabinets" peaked in popularity in the eighteenth century and could fill whole rooms dedicated to displaying diverse objects in a mix of art and science. They were intended to produce wonder and to titillate the viewer with the immense variety of the newly known

world (Greenblatt 19). At first, a *Wunderkammern* was completely devoid of organization. Over time, order was imposed as the collections were partitioned thematically, geographically, and chronologically, thus forming the modern museum (Dias 168; Spitta 28). In the new European museums, non-Western artifacts metonymically came to symbolize the entirety of a culture unfamiliar to the collector (Clifford, "Ethnographic" 165; Spitta 28). Surrealists, in a sense, sought to return the baroque sense of chaos and wonder to their incongruent juxtapositions of objects, while they maintained the metonymic significance of the artifacts. Both baroque and surrealist aesthetics contributed to Carpentier's conception of *lo barroco americano.*

Carpentier mentions the "gabinetes de curiosidades" in his essay "Problemática de la actual novela latinoamericana" (*Obras* 13: 21). In it, Carpentier likens the Latin American "tercer estilo", or *lo barroco americano* to "el estilo de las cosas que no tienen estilo. O comenzaron por no tener estilo, como las rocallas del rococó, los gabinetes de curiosidades del siglo XVIII, las entradas del metro de París, los caballos de tiovivos" (*Obras* 13: 21). Carpentier explicitly links the cabinets to the *tercer estilo* because in his vision of the neobaroque, the Americas similarly provoke wonder in their excessive and disordered diversity. For him, Latin America was a continental cabinet of curiosities. Carpentier would appropriate this antiquated and Eurocentric concept as a key element of his New World neobaroque and transform it into a Latin American aesthetic.

Carpentier did not, however, consider the baroque to be an aesthetic confined to previous centuries. In his view, *lo barroco* was a universal, atemporal phenomenon: it was "una constante humana . . . un espíritu y no un estilo histórico" (*Obras* 13: 170, 175). It was also "un arte que teme el vacío", whose *horror vacui* was remedied through a proliferation of forms and an accumulation of styles (*Obras* 13: 174). Indeed, a central component of the neobaroque for Carpentier was its strategy of "inclusion and accumulation rather than selection", as Lois Parkinson Zamora has written (119). In "Problemática", Carpentier argues that the *tercer estilo* is Latin American in essence because it arises from "una nueva disposición de elementos, de texturas, de fealdades embellecidas por acercamientos fortuitos, de encrespamientos y metáforas, de alusiones de cosas a 'otras cosas,' que son, en suma, la fuente de todos los barroquismos conocidos" (*Obras* 13: 21). This web of allusions and metaphors arises from what Carpentier frequently called the struggle to "nombrar las cosas" (*Obras* 13: 41). For him, in order to "ser Adán y nombrar las cosas, es menester que las cosas sean contempladas, palpadas, sopesadas" ("Martí y el tiempo" 329). This desire to name things clearly derives from the author's ceaseless search for the origins of human language, music, and art in his work, but it also points to the importance of physical objects to Carpentier's aesthetic.

Indeed, Carpentier's vision of the neobaroque is inherently, fundamentally phenomenological. He wrote that "el legítimo estilo del novelista latinoamericano actual es el barroco" specifically because it was the task of the Latin American writer to attempt to describe the excessive nature of *things* in the Americas (*Obras* 13: 41). Imagining what he would say to a contemporary Cuban novelist, Carpentier exhorts him to "'Muéstreme el objeto; haga que con sus palabras, yo pueda *palparlo*, *valorarlo, sopesarlo*'. . . . El objeto vive, se contempla, se deja sopesar. Pero la prosa que le da vida y consistencia, peso y medida, es una prosa barroca, forzosamente barroca" (*Obras* 13: 40). For Carpentier, the task of effectively describing the Latin American object requires baroque prose because what Rubén Ríos Ávila has called the "capacidad incorporativa" of Latin American reality is effectively infinite (56). As George B. Handley has written: "[T]he spiraling of Carpentier's baroque prose indicates an awareness that language continually and avoidably flees the objects it seeks to name, only to return and try to name them again" (122). The failure to name things is ultimately fruitful, of course, as many of Carpentier's novels, particularly *Los pasos perdidos*, *Concierto barroco*, and *El siglo de las luces*, dramatize the quest to articulate Latin American reality within a finite European lexicon.

This productive failure arises in part from the syncretic nature of the neobaroque for Carpentier. American reality is difficult for him to classify specifically because it is a hybrid mixture of styles that finds its racial parallel in *mestizaje*:

> ¿Y por qué es América Latina la tierra de elección del barroco? Porque toda simbiosis, todo mestizaje, engendra un barroquismo. El barroquismo americano se acrece con la criolledad, con el sentido del criollo, con la conciencia que cobra el hombre americano, sea hijo de blanco venido de Europa, sea hijo de negro africano, sea hijo de indio nacido en el contiente . . . la conciencia de ser otra cosa, de ser una cosa nueva, de ser una simbiosis, de ser un criollo; y el espíritu criollo de por sí es un espíritu barroco. (*Obras* 13: 182–83)

While the vision of Latin America as a land of fruitful simbiosis is not new, Carpentier's theory adds an inclusive aesthetic element that accepts peoples and objects from diverse sources and embraces them under the umbrella of the *barroco americano*. The amalgamation of different cultures into one artistic style allowed Carpentier to include himself, "hijo de blanco venido de Europa", in this fundamentally Latin American aesthetic. Just as Carpentier *became* Latin American in part by collecting Latin American objects, so too he made the Latin American aesthetic elastic enough to include himself. Carpentier's baroque writing therefore stems from his position as a writer who lived uncomfortably between two cultures, and who saw a similar mixture of cultures, styles, and historical periods all around him in Latin American nature, architecture, dance, art, music, and literature. The concrete, tangible quality of the neobaroque thus forms a literary parallel to Carpentier's personal collections. Both his life and his work reveal the importance of gathering, displaying, and naming *things* in an attempt to encapsulate the New World reality in an infinitely expanding prose. Carpentier sought to acquire and contain quintessentially Latin American artifacts such as "ponchos venezolanos" in his studio in Paris. Similarly, his *barroco americano* seeks to gather the endless diversity of Latin America into a single unifying aesthetic.

It is worth noting here that while this article examines the neobaroque through the prism of Carpentier's relationship with anthropological discourse, other approaches to Carpentier's aesthetic are equally fruitful. In particular, Antonio Benítez Rojo's chapter on *Los pasos perdidos* in *La isla que se repite* takes a postcolonial stance in situating Carpentier's ambiguous and complex search for origins as an iteration of the fabled quest for El Dorado (186). Pancrazio's interpretation of codes of transgression, based in psychoanalysis, transvestism, and gender and race theory, is innovative and complements my own analysis of the fetish object in Carpentier. The postcolonial approach to Carpentier's "liminality" taken by Steve Wakefield reads Carpentier's metamorphosis of his protagonists' "gaze" as a central component of the neobaroque's subalternity (3). While I differ from these scholars in critical orientation, our readings are similarly based on the interpretation of Carpentier's literary output as seen through the lens of his biological and cultural identity. In this sense, I do not dispute alternate readings, but rather seek to give balance and depth to the current body of Carpentier criticism.

Carpentier's love of collecting finds a second literary manifestation in the semiautobiographical depiction of the protagonist of *Los pasos perdidos*, whose journey into the wilderness is motivated by the search for indigenous musical instruments. Like Carpentier's *barroco americano*, in *Los pasos perdidos* the topics of objects, collections, and the baroque aesthetic are interdependent. In the novel, the unnamed narrator travels through the Orinoco River Valley in order to collect artifacts for the "Museo Organográfico" in a North American city. Although he wishes to remain in the wilderness forever to compose a musical work inspired by indigenous rituals, the protagonist eventually returns to his urban life with the instruments. The collecting of instruments, like Carpentier's own collection of folklore, allows him access to an earlier epoch of human existence while remaining in the present time. This simultaneous existence in varying time periods forms part of the pastiche of styles and historic moments that

make up what González Echevarría has called Carpentier's "cosmografía barroca" ("Calderón" 406). The task of collecting the instruments is therefore a vehicle for the exploration of the baroque cosmography of Latin America. At the end of the novel, the instruments are placed in a museum, thereby fixing the narrator's identity as a collector rather than a composer. His only artistic creation is the narrative that is *Los pasos perdidos*.

The importance of the indigenous musical instruments in *Los pasos perdidos* has not been adequately explored. Carpentier drew on his own passion and expertise in the field of ethnomusicology in his descriptions of the instruments. For example, the Curator of the "Museo Organográfico" entrusts him to locate very particular instruments, including an "injerto de tambor y bastón de ritmo que Schaeffner y Curt Sachs ignoraban, y la famosa jarra con dos embocaduras de caña, usada por ciertos indios en sus ceremonias funerarias que el Padre Servando de Castillejos hubiera descrito en 1651 . . . y no figuraba en ninguna colección organográfica" (89–90). In a lengthy and informative footnote to this passage, González Echevarría notes that both Schaeffner and Sachs were renowned musicologists. The work of the former was effusively praised by Carpentier in an article in *El Nacional* in 1954 (González Echevarría 90). In contrast, Servando de Castillejos is a fictional composite figure based on Padre José Gumilla, who described in detail the same "famosa jarra" mentioned by the protagonist in his 1741 work *El Orinoco ilustrado y defendido, historia natural, civil y geográfica de este gran río y de sus caudalosas vertientes* (90). The instruments, therefore, contribute to the autobiographical element of the novel, and their fate is closely tied to that of the protagonist. His attitude towards the instruments changes from one of sarcastic dismissal to spiritual awe. This transition marks the protagonist's conversion experience in the wilderness. Ultimately, the objects become the only relics of his brief utopian experience that he manages to remove from the forest.

At the outset of the novel, however, the protagonist does not value the instruments and even suggests purchasing fakes from a "pintor amigo" of Mouche's in order to satisfy the North American university that has paid for his trip (98). He justifies this act of forgery by declaring that the objects are not art, but rather primitive tools: "Al fin y al cabo, los instrumentos descritos por Fray Servando de Castillejos no eran obras de arte, sino objetos debidos a una técnica primitiva presente. Si los museos atesoraban más de un Stradivarius sospechoso, bien poco delito habría, en suma, en falsificar un tambor de salvajes" (100). Carpentier uses the words "primitiva" and "salvajes" here to portray the protagonist as a callous, prejudiced Westerner. The character's disdain for the culture that he is about to enter heightens the contrast between his initial preconceptions about indigenous society and the epiphany he has in its midst. After living in the forest for several weeks he declares: "Nada era más ajeno a la realidad que el absurdo concepto de *salvaje*. La evidencia de que desconocían cosas que eran para mi esenciales y necesarias, estaba muy lejos de vestirlos de primitivismo" (235). The transformation of the protagonist from disenchanted office worker to enthusiastic collector takes place during his voyage up the Orinoco River.

Indeed, by the time the protagonist discovers the instruments shortly before arriving in Santa Mónica de los Venados, he treats them with reverence:

> Allí, en el suelo, junto a una suerte de anafe, estaban los instrumentos musicales cuya colección me hubiera sido encomendada al comienzo del mes. Con la emoción de un peregrino que alcanza la reliquia por la que hubiera recorrido a pie veinte países extraños, puse la mano sobre el cilindro ornamentado al fuego, con empuñadura en forma de cruz, que señalaba el paso del bastón del ritmo al más primitivo de los tambores. . . . Ahí estaba, sobre todo, dotada de la cierta gravedad desagradable que reviste todo aquello que de cerca toca a la muerte, la jarra de sonido bronco y siniestro, con algo ya de resonancia de sepultura, con sus dos cañas encajadas en los costados, tal cual estaba representada en el libro que la describiera por vez primera. Al concluir los trueques que me pusieron en posesión de aquel arsenal de cosas creadas por el más noble instinto del hombre, me pareció que entraba en un nuevo ciclo de mi existencia. (236)

For the protagonist, the instruments are no longer mere trinkets to be falsified. The very process of searching for them has transformed his vacation into a pilgrimage, him into a "peregrino", and the instrument into a "reliquia". The religious tone of this passage signifies the revelatory, epiphanic quality of the discovery. For him, the funerary jar represents the origins of humanity's musical commemoration of death. The protagonist describes death in the modern world as "mezquina y mediocre" (194) because contemporary funeral rites have become a hollow, anonymous process. In the forest, however, death retains its sacred quality. The funerary jar, like the shaman's song in the following chapter, constitutes humankind's public confrontation with *thanatos*, in contrast to the modern era's meaningless ceremony.[9] For this reason, the protagonist declares that the instruments are created by man's noblest instinct, which he hopes to reawaken in himself by taking possession of them.

In addition to the spiritual renewal offered by the rudimentary instruments, the protagonist feels the elation of the collector who has finally located a prized piece:

> La misión estaba cumplida. En quince días justos había alcanzado mi objeto de modo realmente laudable, y, orgulloso de ello, palpaba deleitosamente los trofeos del deber cumplido. El rescate de la jarra sonora—pieza magnífica—, era el primer acto excepcional, memorable, que se hubiera inscrito hasta ahora en mi existencia. El objeto crecía en mi propia estimación, ligado a mi destino, aboliendo, en aquel instante, la distancia que me separaba de quien me había confiado esta tarea, y tal vez pensaba en mí ahora, sopesando algún instrumento primitivo con gesto parecido al mío. (236)

The protagonist considers his encounter with this artifact to be immensely significant—for him. He feels that the object is linked to *his* destiny, rather than to that of the people who created it. Through his acquisition, the object no longer fulfills a function, but rather becomes a trophy, a symbol of his own daring and perserverance. His relationship to it repeats the gesture of explorers, scientists, and treasure seekers who came before him. His "rescue" of the objects by means of barter replicates the interactions of Native Americans with the first European colonizers. The trade marks him as a Western collector intent on appropriating indigenous cultural pieces rather than actually participating in their quotidian existence. Despite his proclaimed desire to remain in the wilderness with his lover Rosario, the protagonist's sense of triumph in taking possession of the instruments foreshadows his final return to modern society. Once the protagonist decides to remain in the forest forever, his possession of the instruments he has paid for suddenly fills him with guilt because the "acusadora presencia" reminds him that he has absconded from his duty (262). They are now symbols of the Western attitude towards Latin American cultures that he wants to throw off. Their presence remains an obstacle to his assimilation into Santa Mónica de los Venados because they are a tangible reminder of his status as an ephemeral visitor to the wilderness rather than an authentic inhabitant, further anticipating his return to the metropolis.

The final importance of the instruments to the protagonist lies in their ability to psychologically transport the protagonist to another time and place, in this case to the presence of the Curator of the North American museum. The concept of traveling through time by moving geographically dominates *Los pasos perdidos*. In both his articles about his trips up the Orinoco (which were to become his *Libro de la Gran Sabana*) and in interviews, Carpentier states that some non-Western cultures effectively live in premodern eras: "América es uno de los pocos lugares del mundo donde el hombre del siglo XX . . . puede convivir con el hombre que corresponde a la Era, diríamos, del Paleolítico o del Neolítico en la historia humana" (qtd. in Muller-Bergh 77–78). Carpentier's notion that traveling to less-developed regions offered a journey to an earlier time in human history comes from Oswald Spengler's *The Decline of the West*. Spengler argues that the history of cultures was cyclical rather than linear, and that Latin America was in "an earlier, more promising stage of her own independent evolution" (qtd. in González Echevarría, *Pilgrim* 56). Spengler's theories were used by Carpentier and

other *novomundistas* to show that Latin America had not yet reached its cultural peak, while European society was already in decline (González Echevarría, "Introduction" 44). This apparent privileging of non-European cultures did not, however, prevent explorers, ethnographers, and even Latin American writers from intruding upon and pillaging indigenous cultures for financial, artistic, and spiritual gain. Although Carpentier's protagonist seeks to emulate Amazonian cultures by returning to the lost origin of human language and music, he ultimately appropriates their creations to his advantage.

For the unnamed protagonist, as for Carpentier himself, the funeral jar and rhythm stick are metonyms for an earlier age, existing cotemporaneously with the present, to which he seeks to return. The possession of the objects offers him the chance to attain a tangible piece of the past. When he first grasps the instruments, they abolish the distance between the narrator and the Curator, momentarily fusing them into the same chronotope. In that moment, the two collectors are mirror images of each other, thus underscoring their shared vocation. This scene reveals that the tropical forest and the museum play similar roles in *Los pasos perdidos*. Both allow the protagonist to experience life in different ages and on different continents. Indeed, the protagonist travels through time and space not just in his trip up the Orinoco, but also in his visits to museums.

Before accepting the mission to the tropical wilderness, the protagonist pauses in the university art gallery. The various art forms and historical eras displayed in the gallery send him into a reverie about his visits to museums in Europe, in which he imagined himself living in previous ages because it offered him a way to escape the atrocities of war. His museum visits allow him to move backward through history, to "asistir con Goya a los combates del Dos de Mayo", to "caer en pleno Renacimiento, gracias a algún retrato de condottiero", to "convivir con los burgueses medievales", and so on succesively until he reaches the beginning of time (101). As González Echevarría mentions in a footnote, this imaginary visitation of several different epochs foreshadows the protagonist's trip. Moreover, the reverie indicates that the protagonist believes it is possible to travel through time not just by visiting unexplored regions, but also by going to museums. For the protagonist, the forest is a living museum full of objects to collect, thereby offering a similar method of accessing the past. The initial reverie in the art gallery is paralleled by the protagonist's epiphany when he finally beholds the instruments. In the forest, he has the same intuition that he is now living what he has seen in the museums:

> Comprendo ahora que he convivido con los burgueses del buen trago, siempre prestos a catar la carne de alguna moza del servicio, cuya vida jocunda me hiciera soñar tantas veces en los museos. . . . Pero los conocía a través del barniz de las pinacotecas, como testimonio de un pasado muerto, sin recuperación posible. Y he aquí que ese pasado, de súbito, se hace presente. Que lo palpo y aspiro. Que vislumbro ahora la estupefaciente posibilidad de viajar en el tiempo, como otros viajan en el espacio. (*Pasos perdidos* 239–40)

The mix of historical moments provided by the museum visit and the trip through the remote forest are temporal iterations of Carpentier's *barroco americano*, which he saw evident in Latin America's pastiche of styles, historical moments, and geographical origins. As previously mentioned, González Echevarría calls this cotemporaneous existence of ancient and modern eras Carpentier's "cosmografía barroca" ("Calderón" 406). According to González Echevarría, Carpentier's interest in nonlinear permutations of space–time relations is a reaction to the early twentieth-century upheavals in scientific knowledge that posited that the universe was infinite and in constant expansion (414). Carpentier reacts to the changing theories regarding the nature of the universe during his lifetime by making both space and time elastic in *Los pasos perdidos*. Carpentier's *barroco americano* is consequently like the cosmos, infinite and continually expanding. It enables the protagonist of *Los pasos perdidos* to be awed, as Carpentier was, by "la estupefaciente posibilidad de viajar en el tiempo" (240). This utopic existence, however, comes to an end. The neobaroque coexistence of historical moments is ruptured by the intrusion

of modern imperial technology. The roar of the airplane engine breaks the protagonist's reverie in which he believed Santa Mónica de los Venados to be far from modern perils.

When the protagonist is confronted with the possibility of returning to the city, he hesitates over the fate of the instruments he has acquired. If he leaves them with their rightful owners they will be played, and as such they will maintain their functional cultural significance. If he takes them with him, they will be displayed for North American eyes only, and in doing so he will repeat the pillage of centuries past. In the end, the protagonist takes the instruments with him because he believes they are "piezas de museo, en perpetuo reclamo de fichas y vitrinas" (262). This sentiment defines him as a modern collector rather than a creator. In the end, he is unable to remain in the past, at the origins of human existence, the birth of music and language. Instead, he is only a transitory visitor, a "ser prestado", in sum, a collector, just as Carpentier himself collected paintings, sculpture, artifacts, and musical instruments (329).

While the protagonist feels that he has failed in his quest to live in Santa Mónica de los Venados forever, he has in fact completed his ethnomusicological mission. The instruments he was comissioned to retrieve will be displayed in a museum, along with others collected in a similar fashion. There is a bitter irony to this fate: the protagonist's own creation, his musical composition inspired by the shirishana shaman's *treno*, remains in the wilderness and will never be played in a concert hall. The protagonist's collection of instruments will also never be played again. They have lost their function and will be preserved as symbols of a lost remote culture, imprisoned in the modern day cabinet of curiosities that is the museum. Collecting, therefore, relegates previously useful, functional objects to the realm of symbolism and display. In *Los pasos perdidos*, the practice is equally eviscerating for collecting and collected cultures alike: each emerges having lost the capacity for musical creation, as the shirishana have been robbed of their possessions and the protagonist has lost his inspiration. After Santa Mónica de los Venados becomes inaccessible to the protagonist, he is left with only the prospect of continuing to visit the museum. The instruments will serve as a testament to his failure to be a creator rather than a collector.

Carpentier's collection of folklore, paintings, and musical recordings show that he sought to become Cuban in part by acquiring objects from Latin America. The central tension of *Los pasos perdidos*, namely the protagonist's inability to "go native" by remaining in the forest and relinquishing his quest for the instruments, neatly parallels Carpentier's own life lived largely outside of Cuba, surrounded by objects from Latin America. Carpentier, like his doppelganger in *Los pasos perdidos*, felt himself to be an outsider on the American continent: a collector rather than a creator. The great irony of the situation is that Carpentier self-reflexively *created* his greatest novel from the recognition of this uncomfortable truth by dramatizing the schism between creator and collector. Carpentier deftly transforms his discomfort with his own place of birth and his linguistic identification into an inclusive aesthetic that is based in the accumulation of diverse elements. His drive to collect thus manifests itself in his writing, particularly in the proliferation of forms, images, and vegetation that make up the Latin American neobaroque for Carpentier. His *barroco americano* allows him to make himself Cuban through his novels and essays. It enables him to become both creator *and* collector.

NOTES

[1] When Breton's rue Fontaine art collection was auctioned in 2003, the catalogue contained over 5,300 pieces of painting, sculpture, photographs, and manuscripts from Oceania. Items that were not auctioned are displayed on "Breton's Wall" in the Centre Georges Pompidou ("André Breton").

[2] According to Amy Fass Emery, this surrealist collage technique was "a crucial concept that anticipates [Carpentier's] theory of the baroque as the fundamental style of Latin America" (25). She analyzes Carpentier's use of collage in *¡Ecue-Yamba-O!*, which is at heart a literary reification of his collection of folklore artifacts. In each case, images and objects are gathered together from diverse sources and displayed together in order to depict the diversity and exuberance of Latin America.

[3] In addition to Clifford's seminal work, Denis Hollier outlines the activities of the Collège de Sociologie, a group later formed by dissident surrealists, whose various aims included the revitalization of Western society through the incorporation of non-European art and a renewed relationship with the sacred.

[4] Many years later, in an essay in *Tientos y diferencia*, Carpentier reflected ironically on the radical change in estimation of folklore during his lifetime: "*Folklore* es palabra que, en América Latina, debe pronunciarse con tono grave y fervoroso, desde hace cuarenta años—pues antes no interesaba a nadie" (*Obras* 13: 45).

[5] Clifford traces the transformation of the definition of art in the modern Western world: "In the early twentieth century, as *culture* was being extended to all the world's functioning societies, an increasing number of exotic, primitive, or archaic objects came to be seen as 'art.'. . . By mid-century the new attitude toward 'primitive art' had been accepted by large numbers of educated Europeans and Americans" ("On Collecting" 69).

[6] See, for example, his "La musique cubaine". Emery argues that Carpentier's ethnographic narrative stance in *¡Écue Yamba O!* reveals that Carpentier sought to speak "as both native informant to a European audience and as detached ethnographic observer" (33). His collections betray a similar level of ambiguity.

[7] Gustavo Pérez Firmat examines Carpentier's linguistic vacillations in "*Ese idioma:* Alejo Carpentier's Tongue Ties", and Roberto González Echevarría analyzes Carpentier's geographic equivocations in "La nacionalidad de Alejo Carpentier: historia y ficción". One interviewer, Ramón Chao, notes the "coherencia excepcional" of Carpentier's interviews and the close reader of his biographical statements recognizes the precise repetition of entire phrases in seemingly spontaneous speech, suggesting that the author may have put his prodigious memory to work in rehearsing his biography (7). Enrico Mario Santí dismisses Carpentier's body of work as repugnant due to these inventions and the author's alliance with the Castro regime (13).

[8] Roberto González Echevarría ("Nacionalidad") and Gustavo Pérez Firmat ("*Ese Idioma*") both detail numerous instances in which Carpentier declared himself to have been born in Cuba, while the discovery of Carpentier's birth certificate shows that he was born in Europe.

[9] For an analysis of the role of the shaman and his connection to the role of music in *Los pasos perdidos*, see my "*El órfico ensalmador*: Ethnography and Shamanism in Alejo Carpentier's *Los pasos perdidos*".

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El árbol de la ciencia y *Tiempo de silencio*: "El problema de España" en un tiempo de anestesia

Laura V. Sández
Hunter College–CUNY, USA
Graduate Center–CUNY, USA

Abstract: El concepto de ciencia ligado a un plan de reforma cultural en la España de principios del siglo XX se convirtió durante la era franquista en un instrumento propagandístico reaccionario. Pío Baroja en 1911 y Luis Martín-Santos, cincuenta años después, conciben dos métodos científicos destinados a mejorar la realidad nacional. Sin embargo, mientras que la "capacidad arrolladora de la ciencia" del racionalismo vital es para Baroja una solución al "problema de España", para el psicoanálisis existencialista de Martín-Santos no resulta más que una huida enajenadora de la verdadera naturaleza del hombre, el ser "para sí", siempre cambiante. Ambas concepciones afectan la técnica narrativa de los autores de forma observable en *El árbol de la ciencia* y *Tiempo de silencio*. A partir de una comparación de la función de la ciencia en dos momentos del siglo XX y su relación con "el problema de España", se establece una plataforma de análisis para una contextualización de un texto no substantiva.

Keywords: concepto de ciencia, el problema de España, historia intelectual, imaginario de la ciencia, novela, psicoanálisis existencial

Dentro de 50 años los libros de Baroja
tendrán principalmente valor de síntomas nacionales
—José Ortega y Gasset

La actitud práctica hacia "el problema de España" de *Tiempo de silencio* (1961) sólo puede evaluarse si se considera primero su relación con el imaginario de la ciencia a principios del siglo XX. Aparte del detallado análisis de la construcción de los significados en *Tiempo de silencio*, queda por hacer un riguroso análisis de la forma en que la técnica narrativa de la novela se relaciona con la práctica, apropiación y redistribución del concepto de ciencia. Para ello se puede analizar la relación del concepto de ciencia con los usos dados a este concepto bajo el régimen franquista. Sin embargo, "[S]ociety itself is not the only ground for historical practices, symbolic systems and systematic practices have a role in the formation of society itself" (LaCapra 118). Por otra parte, resulta reduccionista limitar la experiencia a los significados que le dieron forma (Toews 906). Como señala Elías J. Palti, un reconocido estudioso de la historia intelectual, "No hay nada *intrínseco a los conceptos* que nos permita anunciar o entender por qué sus definiciones establecidas devienen inestables y, llegado el caso, sucumben" (249). Es decir, un concepto no tiene un significado acabado y cerrado dentro de un sistema lógico inmutable.[1] Lo que sí tiene un concepto es un uso, y es este uso, esta apropiación, lo que comparo en este ensayo a fin de establecer no sólo los significados en la técnica narrativa de *Tiempo de silencio*, sino también los significados hacia los cuales o desde los cuales Luis Martín-Santos replantea "el problema de España"—atraso científico y cultural.[2] Como explica Martín-Santos: "La desaparición de los 'barojianos' en un futuro todavía muy lejano, será la señal de que la sociedad española haya alcanzado una madurez e integración que aún no podemos sino presentir" ("Baroja-Unamuno" 116).

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Haciendo eco de la diferencia establecida entre decir y hacer por el influyente político e intelectual José Ortega y Gasset, abordaré dos novelas que hablan de lo mismo y dicen cosas muy distintas. Tomo la novela *El árbol de la ciencia* (1911) como denominador en esta relación establecida por tratar el tema de la polémica de la ciencia bajo una óptica contemporánea a la historiografía de principios de siglo y por la evidente función intertextual que cumple en *Tiempo de silencio*. En el lenguaje de dicha novela encuentra Ortega y Gasset los síntomas del "problema de España" a los que el lenguaje de Martín-Santos responde: "un mínimo de idea y un máximo de afectividad", "un tropel de fenómenos característicos de nuestra vida española" (2: 107). Así como la cultura racional en que se mueve el protagonista de *Tiempo de silencio* es el resultado de la vida y pensamientos establecidos ante la crisis de 1898, la herencia cultural de Martín-Santos es en parte el resultado del imaginario de la ciencia institucionalizado a principios del siglo XX. Las actitudes narrativas definen en ambas novelas su relación con una tradición científica que constituye un elemento clave en el concepto del "problema de España".

Ambas novelas están protagonizadas por estudiantes de medicina de un exacerbado carácter analítico, que viven en un Madrid mísero, decadente y caótico. Andrés Hurtado y Pedro, protagonistas de las novelas de Pío Baroja y Martín-Santos, respectivamente, tienen una actitud pesimista y un sentimiento de alienación provocados por lo que consideran el mal funcionamiento de la psiquis nacional. Los dos protagonistas ven comprometido su futuro como científicos por la pobreza, la malnutrición física y mental, y una sociedad no pensante en general. Este desencanto se ve confirmado en el final; con el suicidio del personaje, en el caso de Andrés Hurtado, y con el suicidio intelectual y cívico (el exilio), en el caso de Pedro. Si ocuparan el mismo espacio temporal ficticio, los protagonistas no estarían a más de dos cuadras uno del otro.[3] La novela *El árbol de la ciencia*, publicada en 1911, está ambientada entre 1887 y 1898. *Tiempo de silencio*, publicada en 1961, sucede en el otoño de 1949. Ambos escritores han elegido un tiempo pasado que antecede entre veinte y treinta años a su tiempo de publicación para ambientar los orígenes de la decadencia moral y social en sus respectivas actualidades.

El valor que se le da a todo lo científico en *El árbol de la ciencia* es normativo; en cambio, en *Tiempo de silencio* lo científico tiene un valor figurado. A diferencia de *El árbol de la ciencia,* este discurso no es denotativo, sino que apunta hacia otros atributos. A través del lenguaje y estilo, Martín-Santos impone en *Tiempo de silencio* un sentimiento de gran desesperación, que sugiere una realidad oculta, silenciada, llena de angustia. Esta reescritura de la preocupación por "el problema de España" en relación al atraso científico ibérico, cincuenta años después, parece indicar grandes cambios en el método científico y en las formas de aproximación a la verdad, ya sea ficcional o real.[4]

La ciencia y los autores

Si consideramos la ciencia como una función, se puede decir que la recreación de la cotidianeidad científica de Andrés Hurtado y Pedro se relaciona directamente con el valor asignado a la idea de "ciencia" sobre la base de los discursos de la época. *El árbol de la ciencia* hace eco de un racionalismo vital congruente con el krausismo, cuya base filosófica impulsó todo el movimiento reformista de finales del siglo XIX y daría paso a la creación del Centro de Estudios Históricos (1910), dirigido por Ramón Menéndez-Pidal, y la Residencia de Estudiantes (1910), dirigida por Ortega y Gasset. Publicada un año después de la creación del Centro de Estudios Históricos, dedicado a la promoción de una labor historiográfica científica (i.e., documentada), *El árbol de la ciencia* busca movilizar los hechos y los saberes hacia una teoría; es decir, empezar a ser ciencia en el sentido orteguiano del término (Ortega y Gasset 2: 516).

Por su parte, *Tiempo de silencio* se publica tres años después de *La curación por la palabra* (1958) de su amigo y colega, Pedro Laín Entralgo. En el prólogo de *La curación por la palabra,* Entralgo afirma hacer una contribución histórica a la doctrina de la psicoterapia verbal por medio de un estudio de la medicina antigua. Martín-Santos, argumentaré, sigue este interés

por la curación mediante el uso de la palabra, pero no utiliza la tradición hipocrática, sino el psicoanálisis. Las diferentes concepciones del método científico como forma de acercamiento a la "verdad" se manifiestan a través de la técnica narrativa utilizada por ambos autores.

A principios del siglo XX, una gran mayoría de los literatos en Madrid veían en la cientificidad la única manera de solucionar "el problema de España" y consideraban parte de su labor el sembrar el raciocinio para así educar al imaginario popular. Mientras que el contexto filosófico en la narrativa de Baroja facilita una introspección espiritual que se condice con la filosofía krausista, la idea de pueblo como falta de racionalidad en Baroja proviene de las influencias orteguianas. Ortega y Gasset escribe en la columna de los lunes en *El Imparcial*: "España es la inconsciencia; es decir en España no hay más que pueblo" (1: 105). Esta idea de la falta de una minoría culta en España la encontramos en la ficción *El árbol de la ciencia*: "Las costumbres de Alcolea eran españolas puras, es decir, de un absurdo completo" (88). A su vez, Baroja hace eco de la filosofía krausista. En su ensayo "Divagaciones sobre la cultura", Baroja interroga al lector, "¿cómo se va a extrañar nadie de que en España no haya Ciencia? Hay que poner una semilla en la tierra para que brote una planta. Mientras la nación, o la región o el municipio, no siembren, no habrá cosecha" ("Divagaciones" 521). En *El árbol de la ciencia*, Andrés Hurtado interpela a la criada con motivo de los cuidados de su hermano e intenta explicarle qué son los microbios para que deje abierta las ventanas: "Esas cosas vivas están en el aire, en el polvo, sobre los muebles…, y esas cosas vivas, que son malas, mueren con la luz… ¿Ha comprendido usted? Por eso hay que dejar las ventanas abiertas…, para que entre el sol" (63). Aquello que hay que sembrar es la racionalidad, el método y la higiene, como vimos en las observaciones que hace Andrés a la criada en su estancia en las afueras de la ciudad. Y parte de esa labor sembradora, insiste Ortega y Gasset, le corresponde al literato. El lunes 4 de junio de 1906, compartiendo la página con Baroja, Ortega y Gasset publica en *El Imparcial* "La ciencia romántica". En dicho artículo explica: "El literato no es otra cosa que el encargado de la república de despertar la atención de los desatentos, hostigar la modorra de la conciencia popular con palabras agudas e imágenes tomadas a ese mismo pueblo para que ninguna simiente quede sana" (1: 38). En "Divagaciones sobre la cultura", Baroja parece responderle: "Los hombres de ciencia interesan más que los literatos o los artistas, que son más nacionales" (523). En *El árbol de la ciencia*, el autor combina ambas inquietudes: "la hostigación de la modorra con imágenes tomadas de ese mismo pueblo" y el uso de la ciencia para dar prestigio a una novela de un autor que busca que su país sea algo en el mundo. La creencia en el ser científico de Baroja le lleva a adoptar un estilo narrativo claro, conciso, cuestionador tanto de las creencias populares como de las individuales. Baroja muestra a través del paisaje y su gente en estado natural un análisis fisiológico de los órganos de España que no funcionan.

Pío Baroja estudió medicina en Madrid y Valencia entre 1887 y 1891, y estaba familiarizado con las ciencias exactas de su tiempo. Conocía bien las teorías de Jean Baptist Lamarck, Charles Darwin y Ernst Haeckel, a quien se refería como el "gran naturalista alemán" (*Obras completas* 5: 483), y a menudo emitía su opinión sobre temas de herencia biológica, medio ambiente y conducta humana basándose en leyes biológicas simples como la supervivencia del más apto (Hoeg y Larsen 175). Ya sea por formar parte del reducido *milieu* expuesto a la teoría darwinista introducida por Antonio Machado y Núñez, o por la idea del proceso evolutivo de un idioma como organismo natural de Hugo Schuchardt y Wilhelm von Humboldt, predominante en la lingüística fomentada por el Centro de Estudios Históricos, Baroja hace del objeto de estudio un ente científico al ligarlo a la noción de organismo: recolecta muestras de diferentes ambientes y nos hace llegar sus informes. Frente a la realidad de España, la doctrina del krausismo, también llamada racionalismo armónico, buscaba contemporizar antagonismos a fin de encontrar la armonía que favoreciese la *humanitas* de la nación por medio de "el reconocimiento de los principios constitutivos del mundo: la razón y los sentidos; el espíritu y la materia; el mundo espiritual y el mundo natural" (Nebot 3). Este ambiente cargado de un positivismo darwinista,

la filosofía krausista y la nueva lingüística del Centro de Estudios Históricos marcará la metodología de aproximación a la verdad de Pío Baroja.

Para Baroja, el usar la ciencia como tema es símbolo de innovación; "ciencia" es avanzar hacia mejores escenarios.[5] Baroja expresa: "Hoy lo rápido para un país es la Ciencia. . . . La Ciencia es lo más inmediato para un país que quiere ser algo en el mundo; es lo que da prestigio más rápido" ("Divagaciones" 522). Es así que, para Baroja, no es tanto su vocación científica lo que le impulsa a formular su método de aproximación a la verdad ficcional, sino su convicción de que el estilo literario, como la biología, debe aportar verdad a una realidad inmersa en las tinieblas de la ignorancia: "La ciencia es la única construcción fuerte de la Humanidad" y "Hay que reírse cuando dicen que la ciencia fracasa. Tontería: lo que fracasa es la mentira, la ciencia marcha adelante arrollándolo todo" (*El árbol* 71, 73).[6] Consecuentemente, si la mentira es lo que fracasa, la verdad es lo que triunfa. El estilo literario de Baroja busca dar una memoria de las verdades que acucian el subdesarrollo de España. Este subdesarrollo científico se extenderá hasta la década del sesenta en que Martín-Santos publica *Tiempo de silencio.*

Luis Martín-Santos estudió medicina en Salamanca y Madrid. Desde 1951 hasta su muerte, fue director del Sanatorio Psiquiátrico de San Sebastián, ciudad natal de Pío Baroja, donde se dedicó a desarrollar una psicología que tuviera en cuenta a la persona como un todo, y no como un conjunto de síntomas o fenómenos. Para Martín-Santos, la realidad nos la provee un análisis de lo inconsciente; es el sistema nervioso el principal factor a estudiar. Freud hace popular el inconsciente como generador de razones y presenta al mundo la noción de *talking cures* en las que el paciente habla y el doctor evalúa los síntomas que ese lenguaje deja entrever.[7] Martín-Santos, sin embargo, no se adhiere al psicoanálisis freudiano, sino que propone un psicoanálisis existencial. Este psicoanálisis existencial busca modificar el yo—como el psicoanálisis freudiano—, pero agrega a esto la intención de modificar el proyecto del individuo (*Libertad* 47–48). Martín-Santos, un hombre que habita la década de los 60, cree en lo irracional y expone sus incursiones en el campo del inconsciente como prueba científica.

Para Martín-Santos, la ciencia como tema obedece a toda una propaganda montada por el falangismo que no hace más que significar un tipo de poder nacional vacuo y promueve una visión biologista intrincadamente ligada a elementos racistas. Esta visión se hace presente en la prensa. Con motivo del premio Nobel dado a Severo Ochoa, un ensayista anónimo observa: "¿Por qué España recibe otra vez el premio Nobel? Sumariamente podríamos dar esta respuesta: porque en el doctor Severo Ochoa se dan muchas de las mejores características de una raza que no está negada para la investigación científica" ("Estocolmo con El" 8). El reconocimiento científico se halla también inequívocamente ligado a asuntos doctrinales y, por lo tanto, a la Iglesia. En el *ABC* de Sevilla del día 29 de octubre de 1961, el artículo "Los progresos científicos orientan hacia la verdad y glorifican la obra de Dios" especificaba: "La Iglesia no siente ningún temor por los más audaces descubrimientos de los hombres: la Iglesia, por el contrario, opina que todo progreso científico requiere un perfeccionamiento de la persona humana y constituye una orientación hacia la verdad, convirtiéndose en glorificación de la obra de Dios" (47). Estos comentarios se realizan al final de una semana de estudio de "Las macromoléculas de interés biológico" por el presidente de la Academia, profesor Lemaitre (47). La ciencia es un signo retórico destinado a ensalzar el orgullo nacional acerca de las glorias del pasado científico al mismo tiempo que en realidad recibe escaso apoyo del gobierno. En 1967, se gastaba en España un 0.27% (54,814 dólares) del producto bruto interno en proyectos de investigación y desarrollo, mientras que, al mismo tiempo, se invertían 109.9 millones de dólares en tecnología extranjera (Pratt 177).

La reforma cultural debe entonces provenir de algo ajeno a la ciencia, ya que la ciencia ha sido fagocitada como un símbolo propagandístico. Introducir el *motif* científico en la literatura no es ser moderno, sino retrógrado. Martín-Santos se mofa de este cientificismo y utiliza el lenguaje científico en forma irónica. La modernidad consiste entonces en innovar en el formato,

como se venía haciendo en el *avant-garde*. El mensaje está en la forma y no en el contenido. Consiguientemente, las descripciones pierden valor y se utilizan, al igual que el lenguaje científico, en forma irónica. Es el lenguaje mismo el que habla y no sus niveles de significación corruptos por el discurso totalitario.

La ciencia y la narrativa

El proyecto literario de finales del siglo XIX y principios del siglo XX se enfrenta con el complejo problema español mediante un enfoque filosófico y vital distinto de la narrativa decimonónica; cimenta su pensamiento de protesta en un triple criticismo: de la vida nacional, del pasado histórico y de la peculiaridad psicológica del hombre español (Varela Jácome 43). Estos escritores se forman en un ambiente relativamente tranquilo, pero viven a finales de siglo una especial situación espiritual debido a las condiciones políticas y económicas, al clímax de fracaso y de derrota, y a la activa influencia de Nietzsche y Schopenhauer. El intenso pesimismo, la duda paralizadora, la estrechez moral, el destino adverso de las primeras novelas barojianas, derivan de la literatura científica y filosófica del siglo XIX (59–60).

Hacia fines de los cincuenta, el proyecto literario experimenta un momento de tránsito entre la novela testimonial y la novela dialéctica o experimental. Desaparece el afán por el testimonio objetivo y ello conlleva al agotamiento del realismo social (Buckley 10–11). Los años sesenta marcan un momento de despegue hacia el desarrollo económico de la sociedad española y la aportación de otras narrativas extranjeras—la literatura hispanoamericana, entre otras. La situación del novelista en España en 1961, según afirmara Martín-Santos en una entrevista: "[E]s más importante que en ninguna otra época, por la falta de otros exponentes a la opinión pública. El historiador de este tiempo nuestro recurrirá a la novela para saber lo que había bajo el conformismo total impuesto a la prensa cotidiana o periódica" (citado en Lázaro 224).

Al mismo tiempo, una nueva manera de entender la historia de España comienza a alejarse del idealismo orteguiano. No es ya una élite culta la encargada de educar y guiar a las masas sino las masas mismas las responsables de su destino y proyecto histórico. Si para el krausismo "el problema de España" es un problema de educación (Laín Entralgo, *Problema* 49), y para Ortega y Gasset es ausencia de una minoría suficiente (3: 110), para una incipiente nueva historiografía este problema deja de ser una teoría. En 1960, una nueva ciencia de la historia se aleja del idealismo orteguiano de una élite educadora y guía espiritual de las masas (Rey 222). Martín-Santos imagina la polémica de la ciencia española de *El árbol de la ciencia* de manera más práctica.[8] Probablemente recordando las afirmaciones de su director de tesis, Laín Entralgo, cuando en *España en 1898* afirmaba: "Con la obra de la generación del 80, en España se pasó de 'hablar de ciencia' a 'hacer ciencia'" (citado en Seco Serrano 10), Martín-Santos hace uso de una renovada ciencia histórica a fin de diagramar una literatura que cure. Es decir, propone una lectura en donde, como explica en su libro *Libertad, temporalidad y transferencia en el psicoanálisis existencial*: "[L]a curación de la neurosis se identifica con la capacidad del sujeto para asumir su compromiso con el proceso histórico del que forma parte, mediante un acto de religación" (citado en Lázaro 149). Una nueva historiografía replantea la relación del español con la historia, proveyendo así otro marco teórico con el cual asumir el compromiso que la cura psicoanalítica necesita.

Relación entre concepto de ciencia y técnica narrativa

El árbol de la ciencia

Baroja novela por capítulos cortos, titulados y agrupados en partes como si recolectase muestras de las verdades de su generación. Los capítulos son como las diferentes familias de una especie. En *El árbol de la ciencia*, podemos ver que Andrés Hurtado se mueve a través de capas

generacionales, en el sentido evolutivo del término: la universidad-farsa; Valencia-silvestre, Alcolea-primitiva, la nueva casa y convivencia, y la escritura de artículos de investigación. El protagonista pasa por distintas etapas evolutivas al ser sometido a diferentes inclemencias sociales. A diferencia de Unamuno, la vida y la ciencia no son cosas opuestas, sino que deben complementarse para alcanzar otro nivel evolutivo, formando así otra generación de pensadores. Andrés alcanza dicha complementación entre lo emocional y lo intelectual. El momento en el que sus necesidades emocionales son satisfechas coincide con el período en el que el protagonista alcanza el más alto nivel de autonomía y autoridad en el saber científico: escribe artículos de divulgación científica. Baroja considera ciencia todo lo que pueda regenerar a España y sacarla de su estancamiento cultural. La ciencia es la posibilidad de avanzar hacia la modernidad, de conquistar no ya terrenos aborígenes, sino llanuras intelectuales.

Baroja busca ser rápido y claro. *El árbol de la ciencia*, como buen proyecto, va de acción en acción. Andrés Hurtado se halla siempre en busca de algo que luego no resulta. En la primera parte, la vida transcurre en Madrid; en la segunda parte, la vida transcurre alrededor de Lulú, la futura esposa de Andrés Hurtado; en la tercera parte, la enfermedad de Luisito lleva al protagonista a vivir en Valencia. Dos meses más tarde, está de vuelta en Madrid; sostiene una conversación de cinco capítulos cortos en la azotea de su tío Iturrioz y días después, parte para Alcolea, para luego regresar a Madrid. Es nombrado médico de higiene y diez páginas más tarde lo abandona con el pretexto de estar enfermo; en el próximo capítulo, "Amor, teoría y práctica", rápidamente se mencionan la alopatía y la homeopatía para luego leer que Andrés ha pasado a descubrir y capturar un nuevo sentimiento amoroso. En las últimas diecisiete páginas, Andrés se casa, se entera de que será padre, consigue otro trabajo, se muda, conoce la felicidad, pierde a su esposa y a su hijo y se suicida. No podemos decir que Baroja aburre al lector con su falta de acción, quizás lo aburra por lo plano de sus personajes; pero acontecimientos no faltan.

A fin de lograr esta rapidez, la técnica narrativa utiliza el discurso indirecto libre para la transmisión de la interioridad del personaje y altera las funciones tradicionales de la escena y el resumen (Cueto Pérez 54). El discurso indirecto libre es un recurso eficaz que logra presentar los estados emocionales, pensamientos y percepciones de los personajes sin necesidad de un análisis introspectivo que detenga la narración (201–02). Es posible percibir en el siguiente ejemplo de discurso indirecto libre la sobria presencia del narrador y una acotada omnisciencia narrativa:

> Al menos él había creído que el español, inepto para la ciencia y para la civilización, era un patriota exaltado y se encontraba que no; después del desastre de las dos pequeñas escuadras españolas en Cuba y en Filipinas, todo el mundo iba al teatro y a los toros tan tranquilo; aquellas manifestaciones y gritos habían sido espuma, humo de paja, nada. (103)

Esta sobriedad es indicativa de un espíritu racional capaz de grandes renuncias. He aquí como, para Baroja, el ser sincero está ineludiblemente ligado a un acto de renuncia y desprendimiento.[9] *El árbol de la ciencia* avanza a fuerza de renuncias y refutaciones de realidades. Como se sabe, al evitar la utilización de verbos presentativos se agiliza la trama, pero a su vez se establece una relación racional, científica, con el personaje y con el lector. Es decir, se presenta una observación en la que la forma—el lenguaje—no interfiere con el contenido y se reproduce así de forma escueta la verdad del asunto observado. La opinión de Juan Benet acerca del estilo de Baroja probablemente refleja cómo la nueva generación de escritores percibía este proyecto literario anti-heroico a ultranza:

> Se trata por consiguiente de una poda total; a la épica la despoja de todo heroísmo, al héroe de toda grandeza, al discurso de todo énfasis y todo brillo, a la prosa de toda figura compleja, a la dicción de toda ambigüedad y el párrafo queda casi reducido a la oración simple, el sustantivo no es acompañado más que por el adjetivo más directo. (44)

El lenguaje es conciso, sin excesos. Como notas de campo en un estudio antropológico, los pensamientos, recuerdos y acciones se presentan en el día a día de Andrés sin saltos hacia el pasado que generen pausas en el relato. El narrador se sitúa en una perspectiva de posterioridad con relación a los hechos que relata y avanza linealmente y con espacios temporales bien definidos hacia el desenlace (Cueto Pérez 163). A fin de ser genuinamente científico, Baroja evita generar la identificación con el protagonista, ya que esto teñiría de subjetividad la recepción de la obra. Por otra parte, tampoco se involucra con los hechos que relata, y la demarcación entre diálogos directos, discursos indirectos regidos e indirectos libres está siempre bien marcada a fin de evitar todo tipo de ambigüedad en cuanto a la diferencia entre narrador y personaje, como sucede en *Tiempo de silencio*.

A diferencia de Martín-Santos, quien dedica la mayor cantidad de sus descripciones y comentarios a la cultura de España (Rey 108, 114), Baroja los utiliza en su mayor parte para describir ambientes. En el caso de la descripción de ambientes interiores, se utilizan, como es común en la novela realista, "para expresar el ser y la función de sus personajes" (Cueto Pérez 12). Si bien tradicionalmente se utiliza la escena para la concentración dramática y el resumen para introducir información, descripciones y demás, Baroja las utiliza de forma inversa para mantener el tiempo rápido y captar tiempo desde el presente (54). La utilización de escenas para facilitar información contribuye a una omnisciencia narrativa menos perceptible. El hecho de que sean los personajes quienes compartan con el lector sus respectivos orígenes y situaciones contribuye a dar un aura de vitalidad al relato. Asimismo, las descripciones en *El árbol de la ciencia* se emplean para establecer la perspectiva con que el objeto debe ser abordado. Por ejemplo: "La criada apenas sabía castellano, y después de una charla confusa le contestó que cerraba el cuarto para que no entrara el sol" (185). Dado que los personajes de las clases bajas no son fuente de verdad, sino símbolo del retraso de España, resulta un desperdicio narrativo renunciar al "contar" para "mostrar". Y si se muestra algo de la gente vulgar, es su inorganicidad. En "Asamblea para el progreso de las ciencias", Ortega y Gasset atribuye los excesos semánticos a la parte inorgánica del lenguaje en su discurso: "El hombre vulgar e ineducado acentúa preferentemente al conversar, las partes semimuertas, casi inorgánicas de la oración, adverbios, negaciones, conjunciones, al paso que el discreto y culto subraya los sustantivos y el verbo" (1: 108). Podemos ver el uso de lo "inorgánico" en algunos discursos de gente vulgar en *El árbol de la ciencia*: "A mí ningún pollo neque me toma el pelo" (47), "Usted no me dice a mí" (41) y "Pero, muchacha, cállate" (43). Por lo tanto, el diálogo se utiliza más profusamente cuando es capaz de generar acontecimientos y proveer de información, como en el largo diálogo central o en los momentos en que la felicidad de Andrés Hurtado vacila: "—No me importa el dolor—contestaba ella—. ¡Si el niño viviera!" (129).

Entender el método científico como contraste de hipótesis, renuncia y alejamiento es fundamental para entender la trama de *El árbol de la ciencia*. Para Baroja, la ciencia significa alcanzar por contraste una verdad. Martín-Santos critica esta visión de rayos X en una de las reuniones de la Academia errante: "Baroja no llega a plantear mediante sus personajes un problema metafísico, filosófico o social definido. Son personajes que se presentan en forma de estampas; están vistos desde fuera, su psicología es un poco sumaria. Las cosas que hacen son reales, pero no está analizado el mecanismo interno de su acción" ("Baroja-Unamuno" 113). En parte, su psicología resulta sumaria porque privilegia el discurso indirecto libre a fin de evitar las introspecciones y presenta la información de fondo mayormente a través de escenas—lo cual limita la profundidad de la exposición.

El final de *El árbol de la ciencia* obedece también a esta concepción de la ciencia como hipótesis que no debe dejar nunca de intentar ser refutada. Para Baroja: "La ciencia no puede cerrar el círculo de los conocimientos más que dando hipótesis; cuando lo cierra deja de ser ciencia y se convierte en un sistema teleológico. La ciencia no puede hacer más que alejar el eterno enigma" (*Obras completas* 5: 294). De acuerdo a Baroja, el poder de la ciencia se basa en esa capacidad de mantener la mente abierta hacia nuevas verdades y nuevas utilidades de cosas

que generaciones pasadas consideraron falsas y/o inútiles. Con relación a la fe científica, Dale J. Pratt considera el pesimismo de Baroja respecto a la ciencia como un acto de credo agnóstico en el cual creer es no dejar nunca de cuestionar (152). Es por eso que Andrés Hurtado se mueve frenéticamente del campo a la ciudad, de la ciudad al campo, de un puesto a otro en busca de nuevos horizontes en donde ser refutado. El lector mantiene la mente abierta hacia posibles comprensiones del devenir en el final de *El árbol de la ciencia*. No se le permite creer en nada.

Tiempo de silencio

Luis Martín-Santos novela por secuencias, sin títulos ni capítulos. Las secuencias actúan como momentos psicoanalíticos con abundantes disquisiciones, monólogos y rupturas del hilo para estimular el proceso dialéctico. El autor le escribió en una ocasión a Ricardo Doménech, al tratar de explicarle lo que él quería mostrar en la literatura: "Creo que hay que pasar de la simple descripción estática de las enajenaciones a plantear la real dinámica de las contradicciones *en actu*" (citado en Doménech 4). Martín-Santos permite a sus personajes reproducir el dialéctico funcionamiento de su pensamiento o de su desasosegado mundo interior. Los monólogos siguen una narrativa del fluir de la consciencia y se caracterizan por exhibir un pensamiento incontrolado, desordenado, que mezcla en un mismo plano estructural el consciente y el subconsciente—al cual Martín-Santos llama conciencia no tética—, la memoria y las sensaciones, los deseos y las ideas. A través de los monólogos el protagonista recrea en su conciencia las reacciones ante diversas situaciones. Los monólogos interiores directos son de especial valor porque manifiestan un momento de crisis del protagonista, Pedro. El primero ocurre ante la falta de ratas y la angustia que experimenta el personaje ante el fracaso. El segundo es en la cárcel, donde, privado de su libertad, el personaje se ve obligado a existir "en sí"—el ser de las cosas—, ya que carece por completo de libertad que pueda posibilitarle un proyecto de ser "para sí"—afectado por la libertad (*Libertad* 38). El tercero, al final de la novela, manifiesta la crisis de su proyecto de vida y la frustración de no haber alcanzado la forma de "ser" buscada. Estas tres crisis en la conciencia del protagonista tienen su contrapunto en las digresiones sobre la ciudad, la dureza de la vida, la visión de lo humano, El Aquelarre como Ortega y Gasset—aunque posible reflexión sobre un ídolo macabro en general—y el ambiente del teatro y la condición de "ser" del hombre que una conciencia de autor incorpora. Las digresiones actúan como momentos de transferencia, momentos de efectividad psicoanalítica. Si los monólogos presentan las crisis, las digresiones los momentos de transferencia y los soliloquios, el momento en que el paciente da cuenta del "otro" y lo incorpora en su concepción de "ser", tampoco pueden faltar los actos fallidos. *Tiempo de silencio* incorpora en la trama un existir no vivenciado en la secuencia en que Pedro acude a ayudar a Florita. Su interés en conseguir ratas para avanzar en su carrera científica es lo que le lleva a caer en la trampa del Muecas, y no lo absurdo del destino como podría pensarse sin mucha reflexión al respecto. Martín-Santos evita generar en el lector una conclusión única poniendo al descubierto contradicciones no resueltas por la trama.

El estilo literario de *Tiempo de silencio* sigue los parámetros y secuencias temporales de la terapia psicoanalítica dialéctica, el método científico al que Martín-Santos dedicó todo su desempeño como psiquiatra. En las primeras etapas de una cura bajo psicoanálisis existencial, el paciente analizado observa la falta de síntomas donde antes los había. Esta falta de síntomas se empieza a perfilar en el monólogo final de *Tiempo de silencio*. Pedro, siempre complaciente con todos los devenires negativos, despierta por fin a la insatisfacción con la realidad que lleva como proyecto de vida. A nivel existencial, Pedro comprende que es totalmente responsable de su fracaso como investigador —aún antes del asesinato y demás eventos—al haber elegido un proyecto que lo hacía inferior. En un segundo nivel de análisis, Pedro finalmente habla, se queja, no grita todavía, pero parece haber salido de su marcado ensimismamiento silencioso. Finalmente, hay algo de la realidad que no le conviene, que le hace sentir la existencia de su ser "para sí" al verse éste frustrado. Mientras a primera vista, basándonos en lo que se "dice",

la novela puede parecer de un determinismo pesimista y un experimentalismo vano—lo cual contribuía a burlar la censura—, *Tiempo de silencio* es de un realismo dialéctico que busca hacer responsable tanto al protagonista como al lector. *Tiempo de silencio* muestra lo que no se puede decir, sino sólo hacer.

En *La narrativa de Luis Martín-Santos a la luz de la psicología,* Esperanza G. Saludes asevera que el autor utiliza la novela para "hacer una precisa exposición de su teoría de psicoanálisis existencial y poder afirmar que en la realización del proyecto propio cada hombre ha de ser guía y meta de sí mismo" (81). Reflexionando sobre lo que considera un individuo con "características neuróticas", señala que: "Es significativo el hecho que del pasado de Pedro no se sabe nada, siendo este elemento tan esencial en un análisis; es de suponer que el autor ha cargado a Pedro, simbólicamente, con el pasado de España que se ha dado a conocer plenamente mediante la descripción de una sociedad y una cultura que empuja al individuo al vivir neurótico" (57). Coincido con Saludes en que Martín-Santos hace uso de la técnica de psicoanálisis existencial en el desarrollo de la novela, pero difiero en cuanto a la finalidad. Considero que la novela no es una exposición de la teoría del psicoanálisis existencial sino una implementación del mismo, lo cual marca una diferencia entre el saber científico que se transmite y el que se implementa.[10] No resulta conveniente hablar de la finalidad de *Tiempo de silencio*, aunque evidentemente hubiera una, porque obliga a sopesar resultados. Resulta más provechoso, entonces, plantear posibles razones para la forma en que se presenta el personaje y el lenguaje que se utiliza para ello.

El lenguaje retorcido sirve, de acuerdo a Saludes, para "burlarse de la censura" (35). Alfonso Rey agrega asimismo la capacidad de este lenguaje de "hacer extraña la realidad reflejada" (115). Sin embargo, el uso de un lenguaje retorcido, va más allá de la evasión de la censura y la presentación de una realidad de apariencia extraña. José Agustín Goytisolo permite comprender la necesidad en que se hallaba Martín-Santos de utilizar un lenguaje diferente: "[É]l sabía que su idioma materno y el mío y el de muchos otros, el castellano, era un idioma vencido, humillado, ocupado militarmente por la dictadura y sus corifeos, un idioma prostituído" (citado en Lázaro 250). Por lo demás, aparte de resistirse a un lenguaje ocupado, se permitía también seducir tanto al lector como al paciente con un lenguaje destinado a exhibir su genio. Dicha actitud podía, en el caso de la consulta clínica, resultar en el manejo de situaciones muy difíciles pero también, de acuerdo a José Luis Munoa, colega y amigo personal de Martín-Santos: "[E]n la sensación de que había sido adoctrinado pero que él no había tenido suficiente oportunidad de expresarse" (citado en Lázaro 138).[11] No obstante, lo que más claramente se refleja en los recursos estilísticos del autor es el uso de la técnica de transferencia y contratransferencia, en su acercamiento y alejamiento de su posición de otro. El cineasta Antón Eceiza comenta: "[A] mí me hablaba siempre de psicoterapia, más que del psicoanálisis ortodoxo, del rollo ese del *transfert* y el *contratransfert*, del momento en que al paciente hay que darle un corte. Es lo que me contó a mí que era su técnica en la consulta" (citado en Lázaro 140).

Martín-Santos tomó como base filosófica el existencialismo sartriano llamando a su nueva concepción psicoanalítica "psicoanálisis existencial". El físico y escritor argentino Ernesto Sábato explica:

> El existencialismo hace una diferenciación entre el tiempo cronológico y el tiempo existencial, que rompe en la novela de nuestra época las estructuras cronológicas por considerar al hombre como un existente y no una cosa. También, y como se comprende, se restablece el sentido mítico de las grandes novelas, como consecuencia del descendimiento al hombre anterior a la escisión (de lo racional de lo irracional/de lo objetivo de lo subjetivo, lo conceptual de lo emocional, pensamiento lógico del p. mágico). . . . Este punto de vista metafísico es quizá el único que permite conciliar la totalidad concreta del hombre y en particular la sola forma de conciliar lo psicológico con lo social. (citado en Paolini 16–17)

Martín-Santos reescribe los términos del dilema: ya no es la relación entre vida y voluntad, e inteligencia y conocimiento, sino entre lo psicológico y lo social. Tanto en la novela como en la cura psicoanalítica, el psiquiatra y escritor se rehúsa a cosificar al individuo. Parte de lo novedoso de su aproximación al realismo es que "el personaje deja de ser un simple objeto o inocuo testigo de objetos, y vuelve afortunadamente a *pensar*" (Benedetti 219). Lo mismo podría observarse de la tarea del lector. La temporalidad marca una visión holística del ser como multiplicidad de fuerzas coexistentes, en lugar de simple oposición entre impulsos y represiones. Martín-Santos explica que en la cura psicoanalítica hay diversas secuencias temporales que no se manifiestan congruentes ni ordenadas y constan de tres principales materias: recuerdos, productos actuales y movimientos afectivos. Tanto las secuencias como las materias de la cura psicoanalítica son incongruentes y ocurren de manera simultánea, superponiéndose y encubriéndose mutuamente (*Libertad* 125–28). *Tiempo de silencio* se estructura de forma similar: secuencias de apariencia incongruente y desordenada que pueden manifestarse en secuencias que hablan del pasado, secuencias progresivas cronológicas y secuencias atemporales. Las técnicas narrativas y la estructura temporal de *Tiempo de silencio* buscan que el lector-paciente "tome posesión del proceso curativo en el análisis, de manera eminentemente activa" (*Libertad* 234). No es posible seguir pasivamente la trama; la gran cantidad de vacíos cognoscitivos con los que se encuentra el lector le obligan a tomar parte en la estructuración de sus redes de significación. Martín-Santos busca establecer una relación psicoanalítica con el lector.

"El problema de España"

Si bien "el problema de España" en 1911 sigue siendo un problema en 1961, las soluciones planteadas a éste a principios del siglo resuenan estrepitosamente en el silencio de la realidad franquista. A principios del siglo XX, "no es un problema de libertad o de reacción. Las ideas no son liberales en sí: son justas, claras y exactas". Asimismo, la esencia del carácter nacional es motivo de análisis intelectuales: "Constituyen el carácter del español una mezcla de bravura, de generosidad y de indisciplina. . . . No sentimos la solidaridad social y el respeto a lo estatuido. No consideramos la ley y la institución política como una obra en que todos debemos colaborar con nuestro estudio y con nuestro respeto" (Azorín, "La obra" 4). Dado que, bajo el régimen franquista, la idea de lo justo, claro y exacto provenía del gobierno, el carácter nacional se hallaba definidamente modelado y el respeto no era optativo, la solución al "problema de España" que empujó a la ferviente labor intelectual de principios del siglo XX no podía más que ser reinterpretada. Por otro lado, "Martín-Santos [tampoco] acepta la abulia y pesimismo de las narraciones barojianas, pretende enriquecer el antiguo planteamiento del problema de España" (Rey 161). En 1911, se respira todavía la frustración decimonónica por una España que no avanza. "Todo va despacio entre nosotros." "¡País de obstáculos!" "Viajando por España se cree uno a cada momento la paloma de Noé, que sale a ver si está habitable el país; y el carruaje vaga solo, como el arca, en la inmensa extensión del más desnudo horizonte. Ni habitaciones ni pueblos." "¿Dónde está España?", interroga angustiado Larra (citado en Azorín, "Las ideas" 6). Y la solución a tales problemas es "encauzar, enfrenar, represar todos los apetitos, pasiones y deseos que todo lo enumerado representa, se necesitará un Gobierno enérgico, duro, inflexible, inexorable, que se imponga a ese cúmulo y revoltijo formidable de pasiones y de apetitos" (Azorín, "Labor nacional" 5). Cincuenta años después, estaba claro que la regeneración de España, por encima de todo y contra todo, no había funcionado.

Es así que Martín-Santos se enfrenta a la realidad de España enfrentándose al realismo social. Fiel a su tratamiento dialéctico de la realidad, subvierte el tratamiento de la narración lineal, el personaje colectivo, el rechazo a la novela psicológica y el predominio del diálogo, de manera que no lo sustrae como recurso, sino que lo utiliza de manera diferente. Lo mismo sucede con las anécdotas. Como Ramón Buckley señala, Martín-Santos toma las mismas anécdotas y las convierte en una nueva temática por medio de un nuevo enfoque (195).[12]

El trabajo de Luis Martín-Santos puede considerarse como destinado a una práctica transformación del presente. La pensión, que "se había convertido en una familia protectora y oprimente" (41) puede representar—como en *Casa tomada* de Julio Cortázar—el espacio de un régimen. Los dispositivos de represión social deben recrearse en la imaginación del lector. El negarle a Pedro la enunciación de sus pensamientos ilustra su estado de alienación, pero más que nada contribuye a introducir en la percepción del lector un no-otro muy similar a la conciencia. Hay una técnica utilizada en las tiras cómicas llamada *masking*, la cual consiste en diagramar con gran detalle los personajes que el lector debe identificar como "el otro", en general los malos, y dar apenas unos trazos del protagonista. La abuela de Dorita, por ejemplo, personaje sin nombre pero de alto protagonismo en *Tiempo de silencio*, es retratada de forma extensa, tanto en su accionar, como en su pasado y sus intenciones. Sus soliloquios establecen la presuposición de una audiencia y, por lo tanto, de un "otro". Cartucho, personaje de la clase social más baja que asesina a la novia de Pedro, es otro de los personajes a quien el autor le asigna un monólogo pero, al igual que con la dueña de la pensión, este presupone una audiencia, es un soliloquio. Esta falta de diferenciación—de otredad—del personaje principal deja al lector librado al diálogo de conciencias que se libra entre los monólogos de Pedro y las reflexiones y los metacomentarios del narrador omnisciente que adopta un mayor o menor nivel de intromisión tal cómo lo haría un profesional en una sesión de psicoanálisis.[13] *Tiempo de silencio* exige del lector una gran capacidad de respuesta, evitando así considerar al ser como cosificado receptor de descripciones y acciones narrativas.[14] Hay una compleja, recíproca e intrincada relación entre presiones sociales y responsabilidades individuales.

Según Martín-Santos, el psicoanálisis existencial podía ser extendido para lograr la cura de una nación de la misma manera que se venía realizando en individuos.[15] La cura psicoanalítica debía ser dialéctica, a fin de cumplir con el hombre como un todo. El autor y psiquiatra no era partidario de la sugestión, la hipnosis o el contagio afectivo utilizados en el psicoanálisis freudiano porque "se asiste a la desaparición del síntoma, pero no a la modificación del paciente" (*Libertad* 234). No sorprende entonces que su literatura aspire a una relación similar. La misma sociedad madrileña de los 60 daba cuenta de esta posibilidad de psicoanálisis colectivo. El dramaturgo chileno Jorge Díaz describe Madrid en 1964, tres años después de la publicación de *Tiempo de silencio*:

> Al llegar a España me encontré con un Madrid desaforado, absolutamente extrovertido; y yo pulcro y acartonado, me sentaba en un café. Al lado mío, se ubicaba un señor desaforado que se ponía a sollozar en mi hombro, haciéndome las confidencias más horrorosas de su vida matrimonial, de su vida sexual, de todo; es decir la extroversión del español llega a límites insospechados. Entonces, ésa fue una cura, una terapia de grupo. El grupo en este caso era todo Madrid, y la terapia me resultaba gratis. (citado en Guerrero del Río 81)

A partir del psicoanálisis, el autor gesta una forma de establecer una relación con el lector. Esta idea de relación analítica origina un lenguaje de marcado experimentalismo en la novela. En *Tiempo de silencio*, se hace un diagnóstico de la población, se sacan a relucir los síntomas y se desarrolla una relación psicoanalítica dialéctica a través de un estilo de realismo dialéctico que el autor iba poco a poco delineando y que hubiéramos conocido más en detalle de no haber muerto a edad temprana. Es un tipo de relación lector–autor totalmente novedoso para la época.

Tiempo de silencio muestra, sin decirlo, que España sufre una psicosis colectiva—una pérdida de contacto con la realidad caracterizada por la pérdida de lazos sociales, cambios bruscos de conducta, sensación de persecución y frecuentes soliloquios. Martín-Santos analiza la cosificación del pueblo español en pos de un proyecto ajeno. Privado de libertad, el país manifiesta una postura psicótica de exacerbado ser "en sí". La libertad de establecer un proyecto personal se ve truncada. Ante esta situación, el autor busca recrear una relación psicoanalítica con el lector. Dicho modo de relación le permite evadir la censura a la cual está sujeto, mostrar las fallas y perversidades del régimen sin decir nada objetivamente crítico, e involucrar al

lector y al país, instigando la voluntad de curación. Para Martín-Santos, el fracaso ligado a una inferioridad nacional, no es más que una elección por la que el individuo—o la nación—debe responsabilizarse.[16]

No se puede ignorar entonces el fuerte influjo que las nociones del saber científico tuvieron en la formación de los originales estilos literarios de Baroja y Martín-Santos. Por diversas razones y convicciones, la ciencia tuvo un papel fundamental en sus vidas. El estilo de acercamiento a la verdad que las diferentes ciencias privilegiaron se vio reflejado en la forma de sinceridad buscada en los estilos literarios de los respectivos escritores. Las ideas colectivas del fracaso español encontraron en ambos autores su síntoma en el estado de la ciencia en el país, pero fue Martín-Santos quien, en vez de hablar de "la" ciencia en sus obras, aplicó su ciencia en la obra literaria, pasando de la ciencia como atributo o condición a la ciencia como acción.

AGRADECIMIENTOS

Quisiera agradecer a Carey Kasten por su minuciosa labor de edición y por sus comentarios y a María Hernández-Ojeda por su apoyo en las etapas iniciales de este manuscrito. También van mis más sinceras gracias a muchas otras personas por las innumerables sugerencias y críticas sin las cuales no hubiera surgido este artículo.

NOTAS

[1] Es decir, un concepto no tiene un significado acabado y cerrado dentro de un sistema lógico inmutable y, por lo tanto, la experiencia tampoco. Este ensayo no busca establecer una comprensión más perfecta de la técnica narrativa de *Tiempo de silencio*, sino una comprensión poco explorada.

[2] En el prólogo de 1955 a *España como problema*, Pedro Laín Entralgo define el llamado "problema de España" como "la dramática inhabilidad de los españoles, desde hace siglo y medio, para hacer de su patria un país mínimamente satisfecho de su constitución política y social" (39).

[3] Para más información sobre coincidencias geográficas, véase el artículo de Thomas R. Franz, "Baroja's 'Science' in Luis Martín-Santos' 'Time'".

[4] Alfonso Rey considera el replanteo que realiza Martín-Santos del "problema de España" (160–61). Lo vincula en su mayor parte a la interpretación orteguiana de la historia y considera que las secciones más condenatorias en la novela son fruto del desencanto por la escasa actitud crítica de éste (242). Sin embargo, cabe también considerar si la condena que plasma Martín-Santos va destinada a desmitificar aquellos proyectos que ponen al pueblo en una posición de devoto seguidor de una élite intelectual.

[5] Bakunin, en "la Autoridad y la Ciencia", traducida al inglés en Nueva York en 1915, hace eco de esta fe en la ciencia: "La ventaja inmensa de la ciencia positiva sobre la teología, la metafísica, la política y el derecho jurídico es la siguiente: en lugar de falsas abstracciones impuestas por estas doctrinas, presenta generalizaciones verdaderas que expresan la naturaleza y la lógica de las cosas, sus relaciones y las leyes de su desarrollo" (citado en Dolgoff 272).

[6] Sobre este tema, véase "¿Tanto sabe el médico?: La formación de España después de 1898 a través de la perspectiva del médico" de Daniel Gier, en especial la página 34, donde Gier hace notar que, acorde a la costumbre de la época, el estudiante de medicina comenzaba sus estudios a los catorce años, lo cual autoriza otra lectura de la personalidad de Andrés Hurtado.

[7] Para más información sobre *talking cures*, véanse las actas de su conferencia en Clark University, *Lectures and Addresses Delivered before the Departments of Psychology and Pedagogy in Celebration of the Twentieth Anniversary of the Opening of Clark University.*

[8] De acuerdo a Laín Entralgo, la polémica de la ciencia española se origina con el debate iniciado por Azcárate, quien afirma en 1876 que "la falta de libertad había ahogado casi por completo la actividad intelectual de España durante tres siglos" (39). Y se extiende cuando Menéndez-Pelayo responde argumentando la existencia y pujanza de la cultura española (citado en Laín Entralgo 39–42).

[9] Ramón Sender hace una lectura aguda sobre Baroja y su "renuncia en nombre de la nada" en su artículo "Baroja y su obra" de la colección *Baroja y su mundo*, editada por Fernando Baeza.

[10] El personaje en la novela no funciona como elemento de exposición de las leyes del psicoanálisis (o de cualquier otro saber científico). El autor realizaba múltiples exposiciones de dicho método en conferencias y no resultaba particularmente revolucionario que lectores ajenos a los círculos científicos

comprendieran el método. Si quería cambiar algo, comprender un método no era un saber que concientizase; si quería denunciar una neurosis colectiva, esta realidad era ampliamente percibida sin el auxilio de ficciones.

[11] Con respecto al trato con los pacientes, Lázaro recoge varios testimonios entre los que se encuentran el de José Luis Munoa, el de Vallejo Nágera y el de Castilla del Pino (132, 135, 137–38, 140).

[12] Buckley agrega que la familiaridad es asimismo estimulada por medio del uso intensivo del imperfecto y el gerundio para subrayar lo habitual; la supresión frecuente del artículo, de forma que el sustantivo adquiere su sentido más genérico; y el uso del participio presente para expresar acciones a la vez dinámicas y estimulantes (197).

[13] Señalan esta variedad de distancia adoptadas, entre otros, Susana Gil-Albarellos Pérez-Pedrero en "*Tiempo de silencio*: Una imagen de España a través de la renovación en la literatura y en el cine" (146) y Jo Labanyi en *Ironía e historia en* Tiempo de silencio (145–47).

[14] Alfonso Rey señala, a su vez, que sólo el personaje de Pedro recibe una narración de tipo lineal, sin pasado, como señalara Saludes, "para plasmar la idea cara al existencialismo de que el hombre se encuentra arrojado en el mundo" (100).

[15] Para un detallado análisis del proceso psicoanalítico, véanse los artículos de Alison Ribeiro de Menezes.

[16] El sujeto no es inferior, sino que se ha elegido inferior. No existe un complejo de inferioridad por el que el sujeto sufre, sino un proyecto de inferioridad que el sujeto realiza. El artista mediocre que padece un complejo de inferioridad por su incapacidad creadora no tiene su complejo a causa de su incapacidad artística, sino por haberse elegido como tal artista. Si se hubiera elegido médico u oficinista no hubiera vivido esa incapacidad y hubiera vivido otra vida exenta de su complejo. Es él quién ha elegido la situación en que objetivamente resulta inferior (Martín-Santos, *Libertad* 51).

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De docta ignorantia: Las trampas de la historia y los historiadores en *El silencio de Galileo* de Luis López Nieves

Estelle Irizarry
Georgetown University, USA

Abstract: Se ponen en juego las ideas de un filósofo anterior a Galileo en la aventura misteriosa de una profesora de la Sorbona que se va revelando enteramente en la forma de correos electrónicos. El cardenal Cusano, Nicolás de Cusa, en su obra *De docta ignorantia,* atribuye sabiduría superior al "hombre común". Estas consideraciones vienen a cuenta en la novela de Luis López Nieves, en la peripecia de una profesora de historia en sus pesquisas por conocer al último Galilei, descendiente del famoso Galileo. Los cultos profesores de la novela son corruptibles y terminan alterando la verdad. El idiota (recordado en el título igual de un texto de Cusano), manipulado por los doctos, se identifica literalmente como tal con el linaje de Galileo. Irónicamente, los doctos custodios del pasado se engañan y engañan a los demás, y la historia se pierde o se tergiversa ante el irremediable silencio de Galileo.

Keywords: correo electrónico, Cusano, detective, historiador, misterio, Nicolás de Cusa, novela, profesor, Puerto Rico

No es por casualidad que surge, casi de paso en la novela *El silencio de Galileo* (2009) de Luis López Nieves, el nombre de Cusano, o Nicolás de Cusa (1401–64), el cardenal alemán que formuló en 1440 el elogio de la docta ignorancia (33). El contexto novelesco es que alguien le atribuye el invento del telescopio a Cusano, contrario a la atribución más común del mismo a Galileo (1564–1642). El origen del telescopio es uno de los misterios que se tratan de aclarar en la novela, el más sencillo de resolver, se diría, por los detectives de la historia.

Otro enlace entre los dos filósofos, reconocido en el libro *Storia della filosofia moderna*: *Da Niccolò Cusano a Galileo Galilei* de Luciano De Crescenzo, es que ambos representan el comienzo de la transición a la filosofía moderna, aunque Richard Falckenberg la fecha a partir de Cusano solo. De Cusa retiene y supera la teología del religioso filósofo medieval, mientras que Galileo la sustituye con la ciencia y las matemáticas. Nada menos que José Ortega y Gasset habla de Cusano en su libro *En torno a Galileo*:

> En el siglo XV alemán la piedad busca, tras la religión dogmática y el ritual eclesiástico, la "religión del alma", que sobre todo consiste en la *simplicitas*, la sencillez. Por todas partes se elogia este simplismo y se encomia frente a la complicación sabia, "culta". El mayor genio de la época, el cardenal Cusano, lanza su lema de la *docta ignorantia*, que otros más exagerados no vacilan en exaltar como *sacra ignorantia.* En su diálogo *De mente* hace del "Idiota" auténtico representante de la verdad frente al sabio escolástico y el idiota es el "hombre privado", el "Juan particular", el "cualquiera"—es decir, el hombre elemental. (53)

El "idiota" de Cusano, derivado de *idios* (griego: "privado", "propio") es el hombre natural, anticipo de Montaigne, Rousseau y su hombre primitivo. Nótese que el título *De mente* de Cusano está precariamente cerca de "demente".

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Este hombre natural, según Cusano, es capaz de descubrir la verdad, la tolerancia y la apertura de ideas por medio del espíritu, la mente, la inspiración y la libertad. Es el hombre creador de su mundo, capaz de pensar por sí mismo y con fe en su capacidad. No ha sido adoctrinado por la escuela, pero su sabiduría es superior. Iñigo Kristien Marcel Bocken propone un corolario, que es el respeto por los aparatos que amplían la mente del individuo, tales como hoy en día la computadora y el correo electrónico, y en el pasado, el invento del telescopio. Estos aparatos universales no existen sólo para el científico, sino para el uso de todos, porque ayudan a buscar información, guardar datos en la memoria, expandir el mundo y liberar al hombre de su geografía. Hoy en día, las famosas series de guías de aprendizaje como *Computadoras para idiotas*, *Matemáticas para bobos*, etc., expresan perfectamente la capacidad del hombre común.

Podemos identificar las ideas de Cusano como fondo o subtexto contra el cual el autor puertorriqueño Luis López Nieves proyecta su novela *El silencio de Galileo*. El docto lector podría pensar que la alusión al silencio en el título apunta al conflicto de Galileo con la Iglesia católica, que en 1633 lo condenó por postular que la tierra gira alrededor del sol. Este capítulo muy conocido de Galileo no es el que figura en la novela, cuyo interés recae sobre los profesores investigadores y su interés en reclamar como suya la estirpe del genial científico.

Cusano, entonces, provee un contexto inesperado para introducir un período anterior a Galileo y un concepto distinto del uso del actual vocablo "idiota" como contrario de "genio". Puede decirse que el lector de una novela de misterio se encuentra en la posición del detective al querer saber lo que el autor le oculta, pero lo hace desde fuera de la novela. La detective dentro de esta novela es historiadora de profesión y profesora de la Sorbona. Para reducir las distancias entre saber e ignorar, ella ha de confrontar las dificultades que interpone la historia con sus sorpresas, con el riesgo—y aún la intención—de contaminar esa historia.

El silencio de Galileo nos pone frente a genios, doctos e idiotas. La palabra "idiota" comienza en Cusano con el significado de "sencillo" e "independiente", sin la connotación que adquiere después de "tonto" o "imbécil". Ortega y Gasset cita como ejemplos de esta tendencia el *Elogio de la necedad* (1509) de Erasmo y el "Soneto en loor del asno" (1585) de Giordano Bruno, autor también de *Idiota triumphans* (1582). A medio camino entre el "idiota" como "hombre común" y el significado despreciativo del hombre tonto, está el personaje folklórico de nuestros días, el idiota gracioso "Mano Fashico" de Nuevo México, en Estados Unidos, o el Juan Bobo español, mexicano y puertorriqueño. Son, como los niños, inoportunos o entienden todo al revés, pero a veces salen tan bien que parecen genios. Este encuentro paradójico de contrarios es la *coincidentia oppositorum* que descubre de Cusa en la vida. El impulso de los opuestos que se atraen conduce al principio de la unidad máxima que es Dios.

En la novela de Luis López Nieves, los personajes todos alteran de alguna manera la verdad generalmente conocida y convierten la historia de Galileo en material maleable y cambiante. "Doctos ignorantes" son estos profesores universitarios de genética y de historia. El idiota lo es en sentido literal porque ha sufrido daños cerebrales que limitan o que roban su uso de la razón y su voz. (Recordemos como paralelo irónico que la voz de Galileo fue silenciada por la Iglesia.) Un personaje puente es el profesor de Múnich, astrofísico "demente" que padece de paranoia aguda y se expresa en rigurosa forma de esquemas, vivo ejemplo de lo cerca que está el genio del loco en *coincidentia oppositorum*. ¿Es verdad que le roban las ideas? ¿Es genio el que mira absorto por un telescopio (u otro aparato así) todo el día, o es idiota? Abundan en la novela los epítetos afines: idiota, estúpido, imbécil y lunático. Y vemos que incluso los intelectuales e investigadores no están exentos de idiotez. El modo de pensar independiente del llamado "idiota" es pre-cartesiano, observa Claudia D'Amico, quien por casualidad usa como ejemplo contrario al idiota el mismo grupo profesional que predomina en la novela de López Nieves, los profesores universitarios:

> El Idiota es el pensador privado por oposición al profesor público, el profesor universitario. Mientras que el profesor público remite a otros conceptos para explicar un concepto, el pensador privado forma un concepto con su propia fuerza natural. (112)

Como los profesores en *Galileo* son historiadores, se supone que la primacía de la verdad los guíe en su búsqueda, pero la historia de la Historia enseña que no es siempre así. Los profesores parecen dedicados a hacer que el pasado rinda sus secretos y en el proceso se obsesionan al extremo de entregar su voluntad y falsificar la verdad. No es tan insólita esta actitud, según comprueba el fascinante libro de Julio Caro Baroja, *Falsificaciones de la historia* (1992), que traza ejemplos de inventos geniales de sucesos históricos nunca ocurridos pero muy creídos. Hay que recordar que López Nieves es autor de una tremenda broma literaria, *Seva* (nombre parecido a "Ceiba", un pueblo y base militar de Estados Unidos en Puerto Rico), acerca de una supuesta masacre de civiles en 1898 que fue creída por la gente y dio lugar a grandes protestas. *Seva* es una trampa sobre la historia colectiva, mientras que las trampas en *El corazón de Voltaire* y *El silencio de Galileo*, se operan en torno a los personajes históricos nombrados. En las tres obras, el docto académico cree que puede dominar y manipular la historia, pero sólo lo logra hacer comprometiéndose a la larga. La investigación y la custodia del pasado como empresa intelectual o como tradición oral popular están en juego.

Con *Voltaire* y *Galileo* viene la consolidación de la novela de López Nieves. *Seva* dejó al público lector perplejo y reacio a creerlo todo, pero no se podía repetir otra broma así, porque la gente ya estaba sobre aviso. ¿Qué haría el autor después? Para los que conocemos y admiramos la gran inventiva de López Nieves y su capacidad de sorprender con algo nuevo, resultó sorprendente que *El silencio de Galileo* no fuera diferente, sino una especie de secuela de la anterior, o bien la segunda de una serie. En cierta medida, la continuidad de algunos elementos acompaña las series del género negro. La literatura detectivesca complace tanto precisamente por sus asideros conocidos, sea el mismo detective, el mismo lugar (Oxford, en los misterios del Inspector Morse) o la repetición de otros elementos accesorios que hacen que el lector se sienta engañosamente seguro. López Nieves ha confesado alguna vez sentirse inquieto al terminar una obra, pensando ya en cómo superarse en la próxima. El sencillo hecho de conservar el formato epistolar de *Voltaire* constituye *de facto* una afirmación de que ha dado con una fórmula idónea. El uso del correo electrónico le da novedad al género epistolar y facilita el movimiento hacia personajes y ambientes internacionales. La globalización de la novela epistolar se realiza en el correo electrónico, que vence las distancias, tal como hacía el telescopio en el tiempo de Galileo.[1] Además, le da un contexto actual del mundo frente a los residuos de antiguas polémicas escolásticas. Los opuestos de hoy conviven con los del ayer. Voltaire y Galileo son héroes occidentales (genios) que impactaron la cultura en grande, y con su protagonismo novelesco, López Nieves se libera de las trabas nacionales, adoptando la perspectiva de Cusano que concibe el mundo como una esfera cuyo centro está en todas partes y su circunferencia en ninguna (130).

Esta vena de la creatividad de López Nieves, esta fascinación ejercida por los seres geniales, se observa también en Francisco Ayala, en dos cuentos que contemplan los juegos traicioneros del destino en la historia: "El prodigio" (1961), que enseña la cruel ironía de la historia al truncar la vida de un niño-prodigio, y "El hechizado" (1944), acerca del rey Carlos II, tan parecida su descripción a la del baboso idiota en *El silencio de Galileo*. Pero el misterio en esta novela de López Nieves en torno al último vástago del linaje de los Galilei es una creación en sí genial, por lo inesperado en su formulación y en su resolución.

Buscando la autenticidad del corazón de Voltaire, López Nieves dio con la fórmula que le llevaría a Galileo: la búsqueda de la verdad (que viene a su vez de *Seva*). Ya tanto el lector como el autor están más cómodos con su mundo cibernético, que deja de ser una novedad y le sirve a López Nieves como eficaz y económica manera de narrar. Nos acomodamos en esta

"secuela" a la vida y circunstancias de los personajes que ya conocemos por la experiencia como lectores de *El corazón de Voltaire*.

Se puede ver en *Seva* una precursora de estas dos novelas que se publican más de dos décadas después. Ecos de *Seva* son el asunto histórico, el humor, el detective-profesor y la importancia de los documentos. En *Galileo* hay un personaje muy original: un maestro de falsificaciones que lleva su manual de precios y explicación de servicios. Lo cito en mi libro sobre Colón, porque enseña que López Nieves sabe que la historia es vulnerable ante la imaginación del hombre. Mucho han afectado el arte, la literatura y otras manifestaciones culturales la falsificación y la alteración (con o sin intención) de documentos históricos.

Es revelador apuntar en forma de lista lo que tienen en común *El corazón de Voltaire* y *El silencio de Galileo*, porque sus puntos de contacto podrían señalar futuras adiciones a una determinada configuración novelesca en serie, como suele hacerse en el género negro.[2]

1. El personaje celebrado, genial, que ha ejercido una influencia heroica sobre su generación: Galileo y Voltaire, inventor del telescopio el uno, y el otro, padre de la Revolución francesa. Un cuento anterior de López Nieves, "La absolución", nos deja con la duda: ¿Se arrepintió y pidió confesión Voltaire? Galileo sí lo hizo, y públicamente. Ortega y Gasset usó a Galileo para ilustrar su teoría de las generaciones (*En torno a Galileo*) como personaje sobresaliente o héroe de su tiempo.
2. Formato de correo electrónico. Hay en *Voltaire* 187 mensajes; en *Galileo* son 264 mensajes: 77 más, enviados a 299 destinatarios de 267 personas. El número ha crecido más del 40%. Ya los lectores estamos acostumbrados, pero el empleo colectivo de "batallones" de digitalizadores en masa es algo nuevo—otra señal de *docta ignorantia*, que coarta el individualismo del "idiota". ¿Se anticipa la posibilidad de que el autor agregue otras formas de comunicación electrónica en otras novelas?
3. Los mismos protagonistas: Ysabeau de Vassy y Roland de Luziers, con el apoyo sorprendente y solidario de otros profesores y profesionales, retratan un docto mundo académico en unión ejemplar.
4. Varios secretos grandes anidan en la historia, tentando a los detectives a nivel profesional y que se revelan en el medio electrónico de correos en el que participan.
5. El libro como *summum bonum*, junto con el deslumbramiento y apoteosis de los doctos por una biblioteca o archivo. En *El corazón de Voltaire* es la hermosa biblioteca medieval de la Abadía ante la cual Roland de Luziers se extasía como si entrara en un cielo o paraíso. Igual es la pasión de la profesora Ysabeau de Vassy por el taller-biblioteca de Galileo, lleno de documentos y libros: "Roland, este archivo es una mina inagotable. ¡Este archivo es el universo!" (230).
6. Geografía internacional: Holanda, Italia, Francia y Alemania en *Galileo*; desaparece Puerto Rico del mapa de la novela. Las dos novelas largas de López Nieves siguen la internacionalidad de algunos de sus cuentos recientes (véase Irizarry, *Tergiversación*: "Lisa di Noldo" sobre la Mona Lisa y "La absolución" sobre Voltaire), para enfocarse sobre la historia universal. La geografía se vuelve indeterminada. En *Galileo*, el Internet viene a ser campo de batalla y "Google" una amiga (80).
7. El lenguaje da lugar a juegos y hay parodia del acento y modo de ser argentino, italiano o paranoico alemán, enseñando que el puertorriqueño está lo suficientemente seguro y orgulloso de su propio español para entrar en juegos así.
8. En el argumento de ambas novelas hay por lo menos una muerte falsa o cambio de nombre. La ausencia de Voltaire es remediada por un personaje sustituto. Ysabeau cambia de nombre y de identidad cibernética a *ffgg.org*, como ironía final de esta "verdadera historia". El descendiente de Galileo cabe dentro de esta categoría por el cambio que experimenta debido a un desafortunado accidente.

La semejanza de motivos, recursos y formas en las dos últimas novelas de López Nieves está muy bien acoplada a la tradición de novela negra en serie (Miss Marple de Agatha Christie, Sherlock Holmes, etc.), pero en vez de investigar asesinatos, los afanosos investigadores académicos detectan trucos de la historia, los cuales pueden incluir historia falsa. ¿Son novelas

históricas? Sí, en el sentido de que es histórica toda indagación en torno al pasado. Diferentes perspectivas caben dentro de la categoría genérica de "Historia": la genealogía familiar y personal, la historia colectiva (como el invento del telescopio) y la historia con sus peligros, impedimentos y falsificaciones. El papel de la genealogía, que también es una cuestión de datos, influye desde la primera página hasta la última, con nada menos que tres candidatos a descendiente de Galileo.

Dentro de la *ignorantia* implícita en la novela de misterio están la fábula y el cuento infantil, que son medios de educar a los niños para ser adultos. La novela refleja el relato folklórico en su estructuración de la consabida serie de tres pruebas, cada una más peligrosa, que preparan al héroe para el éxito de recoger el tesoro o el bien deseado. En *El silencio de Galileo* le toca a Ysabeau (1) comprobar que el padre de su amiga Monique es descendiente de Galileo por encargo de ella, (2) aclarar la genealogía del telescopio y (3) conservar la genealogía de Galileo.

Implícita es la moraleja: "Cuidado con lo que buscas; puede que lo encuentres". Asimismo, reconocemos las condiciones impuestas para recibir el "tesoro" guardado; son las expuestas a Ysabeau. ¿Y es tesoro o maldición? La literatura infantil y folklórica demuestran cambios de fortuna, un evento que lo cambia todo. Lo antiguo nos sorprende y los opuestos se reúnen.

A los que se preguntan si López Nieves dejó atrás sus referencias hispánicas, les recuerdo que don Quijote, protagonista de su "verdadera historia", es el modelo global de la *sacra ignorantia*. Algunos llegan a este estado por accidentes del destino; otros por medio de una lenta progresión. De nuevo estamos con el *Quijote*. Se extasía por los libros Alonso Quijano, quien se cree docto maestro de Sancho Panza, siendo este más bien maestro de él, con el sentido común del hombre común. Viene muy al caso la famosa observación de Lionel Trilling (1905–75) en "Manners, Morals, and the Novel", ensayo publicado en 1948 en *Kenyon Review*: "All prose fiction is a variation on the theme of *Don Quixote*".[3] La obsesión quijotesca está viva en Ysabeau. El novelista español Miguel Delibes señaló en más de una ocasión la fórmula para su arte de hacer novelas: un hombre (se entiende también mujer) y una pasión; López Nieves precisaría un poco más: un profesor (se entiende también profesora) y una pasión. Pero hay también en la alternacia de engaño y autoengaño ecos del género picaresco, siendo el pícaro, con su sencillez de "idiota", ducho en su sabiduría de la vida.

Emparentada con la cuestión de la superioridad del hombre común (niño, público curioso, idiota) sobre el docto investigador, está una serie de objetos y circunstancias que eficazmente confieren una realidad concreta y simbólica a la vez. Así, el telescopio funciona en la novela como el objeto surrealista "*ready-made*", "tótem" que representa "la verdad" en el sentido de que documentar su origen debe ser un problema de datos objetivos y comprobables, y resulta que no lo es. En el mismo campo simbólico está la torre de Pisa, inclinada, lo cual sugiere el simbolismo de objeto torcido, como la verdad. La historia en sí, como disciplina y profesión, implica el compromiso con la verdad, pero los historiadores de López Nieves son como Herodoto (484 aC–¿420 aC?), reconocido como "el padre de la historia" y también "el padre de la mentira".

Podemos identificar al *docto* de Cusano con el Científico, y el *idiota* en sentido positivo con el *humanista*. La historia secreta de la familia Galilei queda esclarecida finalmente por la tenacidad de los detectives, pero no sin retener su carácter traicionero, tramposo e inasequible, que requiere medios del mismo tipo para dominarla. La historia siempre contiene lagunas. Hay coincidencias, por ejemplo, que no se explican, como el contacto de Ysabeau con la familia Galilei a través del italiano casanova, que parece una casualidad. Le tienden a Ysabeau una trampa que ella logra evitar pero en el proceso se cambia, y no sólo de nombre. El fondo de la novela es rico en alusiones históricas, nombres y eventos que revelan las amplias lecturas de López Nieves. Pero lo que parece interesarle más que nada es el historiar en sí como proceso lleno de peligros, desvíos y trampas. Recuérdese que en *Seva* desaparece el detective-historiador Víctor Cabañas.

Puede ser que las novelas de López Nieves hablen entre sí. Cabe la posibilidad de que Víctor Cabañas, de *Seva*, no fuese secuestrado por la CIA ni el FBI, sino que haya sido él quien inventó la supuesta masacre. Nadie se ha atrevido a sugerir que el verdadero autor de la broma podría ser el profesor-amigo que llevó al autor a escribir la historia de Seva. No vacilo en proponer la peregrina posibilidad de que *Seva* no sea, como cree todo el mundo, una broma o trampa ideada por López Nieves sino enteramente montada por Víctor Cabañas, de modo que el presunto autor resulta ser tan víctima como todos los demás. Ysabeau pertenece al mismo tipo de personaje que Víctor Cabañas.

De todos modos, debido al silencio de Galileo y circunstancias relacionadas, ni el lector ni la detective Ysabeau quedan igual, sino que la experiencia los cambia. La detectivesca profesora, posmoderna al fin, responde a las circunstancias, a veces comprometiendo sus principios. El lector ajustará sus expectativas. ¿Y qué de la historia objetiva, o sea, la "verdad"? Naturalmente, es manipulada por los detectives mismos, los doctos custodios de la historia que aceptamos como verdad. Menos mal que sólo son entes de ficción.

NOTAS

[1] Profundizo en este tema en mi estudio "El correo electrónico como método y mundo novelesco en *El corazón de Voltaire* de Luis López Nieves".

[2] Como es de esperar, algunos estudios trazan las semejanzas de estas novelas al género negro, o las divergencias. Pueden leerse en *ciudadseva.com* los trabajos de Michele C. Dávila Gonçalves y Consuelo Martínez Justiniano sobre *El corazón de Voltaire* y el de Berenice Villagómez Castillo sobre *Seva*.

[3] Es una frase muy citada, pero parece que se desconoce cuándo y dónde Trilling la escribió. Daniel R. Schwartz es una excepción y explica las circunstancias aquí mencionadas en su obra abajo citada.

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Sinais de Espanha na obra de Jorge de Sena

Dora Gago
Universidade de Aveiro, Portugal

Abstract: Este artigo analisa a imagem de Espanha presente na obra do escritor português Jorge de Sena (1919–78). Deste modo, atentamos particularmente nas visões do país vizinho delineadas nos *Diários*, na poesia, nos contos e, no romance *Sinais de Fogo*. Neste contexto, focaremos a importância conferida à Guerra Civil de Espanha, o seu impacto em Portugal e, particularmente, para o escritor, visível em *Sinais de Fogo* e *Os Grão-Capitães*. Por fim, focaremos o contributo da imagem transmitida acerca da Espanha para um melhor autoconhecimento do país de origem conducente a um estreitamento dos laços ibéricos.

Keywords: Guerra Civil de Espanha, hispanofilia, Jorge de Sena, literatura portuguesa, narrativa

O antagonismo dos portugueses face a Espanha perde-se nas profundezas do tempo, enraizado nas linhas da história, como se reflete na sabedoria proverbial do povo: "De Espanha nem bom vento, nem bom casamento", reveladora de um ressentimento histórico. Com efeito, apesar de toda a herança cultural e étnica, forjada pelos Romanos, enriquecida pelos Visigodos e, posteriormente, transformada pela presença Muçulmana, o país vizinho tem sido concebido como o inimigo histórico, uma ameaça à autonomia e independência nacionais. Porém, a par deste sentimento de desconfiança, surge-nos em muitos autores portugueses, a admiração e o reconhecimento das qualidades de Espanha, como sucede, por exemplo, na obra de Miguel Torga, Ferreira de Castro e, neste caso concreto, de Jorge de Sena. Assim, como refere Eduardo Dias, "O português moderno sente-se, contudo, atraído ao nível emocional pela chamada 'nação-irmã', consegue, apesar dos preconceitos herdados, estabelecer com ela uma ligação efetiva. . . . O fatalismo da identidade ibérica sobrepõe-se, pois, em muitos casos aos resquícios da ancestralidade" (181).

Nesta esteira, a Espanha assume uma presença relevante na obra de Jorge de Sena, cuja imagem é configurada através de múltiplos vetores, que no presente trabalho, restringiremos ao *corpus* selecionado: *Diários*, *Poesia* (alguns poemas de *Exorcismos* e *Metamorfoses*), *Sinais de Fogo* e dois contos ("A Grã-Canária" e "Os Salteadores") de *Os Grão-Capitães*. Por conseguinte, o motivo desta seleção reside no facto de as obras supramencionadas revelarem uma imagem mais abrangente e completa de Espanha.

Assim, podemos salientar que, como afirma Jorge Fazenda Lourenço, o autor publicou cerca de 40 artigos e ensaios consagrados à literatura espanhola, abordando autores como Garcilaso, Boscán, Herrera, Góngora, Francisco de la Torre, entre muitos outros (23–24). Neste contexto, por exemplo, na obra *Estudos de História e Cultura* (1967) figura um ensaio dedicado ao amor trágico entre D. Inês de Castro e D. Pedro e outro intitulado "A família de D. Afonso Henriques" que foca as raízes e a dinastia iniciada pelo fundador de Portugal. Além disso, Sena traduziu 53 poemas de 17 poetas espanhóis, desde Baltasar del Alcázar até Unamuno ou António Machado, tendo escrito, segundo Frederick G. Williams, cerca de 43 poemas dedicados direta ou indiretamente a Espanha (216). Por conseguinte, o escritor tinha plena consciência da importância do conhecimento da cultura espanhola, possibilitadora, igualmente, de uma mais profunda compreensão da cultura, história e identidade portuguesas. Por outro lado, era visível a sua consciência da tendência dominadora e centrípeta de Castela: "Julgamo-nos sempre muito

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menos hispânicos do que somos, porque, além-Pirinéus e além-Mancha, nos julgam hispânicos castelhanamente" (citado em Lourenço 24).

Os registos das visitas presentes nos *Diários* evidenciam a admiração do autor pelas cidades espanholas visitadas, pela cultura e por todas as artes em geral, uma vez que a arte se revestia para Sena da mesma importância do ar que respiramos. Por isso, nestas incursões, o Museu do Prado era um dos destinos privilegiados, para além dos teatros e concertos. Além disso, a Espanha encontra-se evocada, como já referimos, em alguns dos seus poemas, no romance *Sinais de Fogo*, cujo pano de fundo é precisamente a Guerra Civil, e nos contos "Grã-Canária" e os "Salteadores".

Deste modo, analisaremos, neste artigo, as imagens do país vizinho, filtradas pelo olhar de Sena, contemplando precisamente a sua perspetiva acerca das cidades, da cultura, da Guerra Civil e do povo.

As andanças por terras espanholas...

É na obra *Diários*, editada postumamente, em 2004, por Mécia de Sena, que encontramos algumas das impressões delineadas pelo escritor, aquando das suas andanças por Espanha, outras são-nos fornecidas através de poemas dispersos por várias coletâneas. Sucintamente, podemos referir que as incursões do autor por Espanha se situam nas seguintes datas: entre 12 a 17 de outubro de 1954; em 1968, desde o dia 6 de setembro até 22 de dezembro, empreendeu uma nova e longa viagem, com a duração de cerca de 4 meses, na qual visitou, como é corroborado em *Diários* (237), de 12 países, entre eles, Espanha, onde terá permanecido de 15 até 22 de dezembro de 1968, visitando Barcelona e Madrid. Posteriormente, regressou a este país em 1972 e 1973. Assim, em *Diários*, numa passagem, datada de 22 de fevereiro de 1954, localizada em Santiago de Compostela, manifesta a sua admiração: "A catedral e a cidade são admiráveis. Curiosa a catedral de Tuy, lindíssima a paisagem das rias, de uma extraordinaríssima beleza uma abside gótica em ruínas, coberta de heras, que há em Pontevedra" (113). Posteriormente, num poema escrito em 1971, intitulado "Ano Santo em Santiago", salienta-se a importância desta cidade como local de peregrinação, ponto de encontro de culturas e povos: "Descem de Europa sobre a Ibéria as línguas, / perpassam raças que de ao túmulo glória / em pórtico repousam suas mãos ansiadas" (*Poesia III* 164). Ainda com o título "Galiza", presente na mesma obra, encontramos um poema constituído por quatro quadras ao gosto popular: "Airinhos Aires airinhos / de língua que fora minha: / que língua me dareis vós / na vida que vai sozinha?" (165). Neste caso, evidencia-se o profundo conhecimento detido pelo poeta da tradição lírica peninsular, elaborando estas variações sobre uma cantiga de D. Dinis. É, além do mais, um texto onde emerge a revolta, um certo ressentimento camuflado de sarcasmo, perante a sua condição de exilado: "airinhos da minha terra: / qual terra me dareis vós, / se a vida em morte se encerra?" (165).

Madrid é outra cidade visitada, percorrida e admirada, referida em *Diários*. Numa primeira impressão, datada de 13 de outubro de 1954, o visitante compara esta cidade a Londres: "Cheguei a Madrid às 8 horas e meti-me no metropolitano para a Gran Via, logo a matar saudades de Londres, de que o movimento, a atmosfera matutina, a escala das construções um pouco *fin de siècle* me deram uma cruciante saudade" (163). A descrição dos percursos pela capital espanhola, nomeadamente as visitas ao Museu do Prado, denotam o profundo interesse e amor de Sena pela arte em geral (163). Neste museu, o viajante salienta a magnificência de Bosch, dos italianos, dos flamengos e das esculturas helenísticas, com o intuito de acentuar a importância que confere a Greco: "Mas o grande, verdadeiramente grande, é o Greco, apesar de uma fluidez de passo de dança que faz ter saudades dos italianos primitivos. O Prado, porém, é realmente esmagador, excessivo para conviver muito tempo com aquela gente toda, demasiado grande para suportar-se toda junta em tal quantidade" (166). Seguidamente, na passagem datada do dia 16 de novembro de 1954, mais uma vez, se espelha a profunda paixão do autor pela arte,

através da referência à visita ao "Museu de Arte Moderna", onde alude aos quadros de Sorolla, Solana, Goya, entre outros. Por seu turno, mais tarde, numa nova visita a Madrid, datada de 21 de dezembro de 1954, o visitante enuncia, novamente, os seus percursos pela cidade, após já ter referido, no dia anterior, mais uma visita ao Prado, onde se evidencia novamente o seu amor por Portugal e a procura das suas marcas em território estrangeiro. Neste caso concreto, a história é representada pela mãe de D. Sebastião (*Diários* 258). Toledo é também visitada e descrita, numa referência datada de 14 de outubro de 1954. Neste contexto, o viajante visita o clássico panorama: "[A]s portas ilustres San Juan de los Reys, as duas sinagogas, a casa de Simon Levy (dita de Greco) e o *Enterro do Conde de Orgaz*" (164), procurando, na catedral, vestígios de Portugal, da "pátria madrasta", da qual se exilaria, voluntariamente, alguns anos depois. O sentimento que esta cidade estrangeira desperta no sujeito de enunciação é, sobretudo, de "estranhamento", de desintegração, como se uma espécie de abismo o separasse da sua cultura de origem. Deixa transparecer a sua admiração pela catedral e pela obra de Greco, sobretudo pelo *Enterro do Conde de Orgaz*, que considera uma autêntica e subtil obra-prima, frisando que: "Toledo é uma estranha cidade, que me impressionou profundamente: sobretudo o ambiente. . . . Mas há, naquilo tudo, de facto, uma estranheza—como se a gente que ali viveu nada tivesse a ver connosco" (165).

Em contrapartida, o autor revela o seu fascínio por Salamanca, quando, após ter enumerado os locais visitados (colégios, o palácio Monterey, igrejas, dupla catedral, Torre del Clavero, a Plaza Mayor, a Sé, etc.), reconhece: "Tudo me maravilhou, desde os ornamentos góticos coloridos da catedral ao interior da universidade, desde a magnificência subtilmente clássica da Plaza Mayor ao zimbório da catedral velha, desde o gigantismo da Clerecia até ao Colégio de Irlande. . . . Salamanca é um encantamento" (167). É ainda em Salamanca, muitos anos depois, em 1971, que escreverá:

> Que português não só de Espanha morre
> Mas de morrer-se não sequer conhece
> A morte que de Espanha o sopra e mata?
>
> Sentado nesta praça em Salamanca
> De arcadas, medalhões e de janelas,
> Este quadrado incrível de elegância trémula. (*Poesia III* 164)

Neste poema, com o título simbólico "Plaza Mayor de España", que considera uma das mais belas do mundo (*Poesia III* 263), podemos encontrar um certo rasto da guerra oculta sob a evocação de Espanha, aliada à morte, conciliando-se igualmente a descrição de monumentos, com a meditação filosófica da vida para além da morte. Aliás, basta recordar que foi precisamente em Salamanca, a 12 de outubro de 1936, na sessão do "Dia de la Raza", que se deu o lamentável confronto entre Miguel de Unamuno, reitor da Universidade, e o general das tropas de Franco, Millán Astray, após este ter respondido com os gritos: "Viva la muerte", "Abajo los intelectuales", ao discurso do poeta.

Além disso, encontramos também em *Poesia III,* datado de 12 de dezembro de 1972, um poema intitulado "Madrigal de las Altas Torres". Efetivamente, nesta cidade próxima de Salamanca, localiza-se o convento de freiras, no qual foi criada Isabel "a Católica" e onde esteve recolhida Ana de Áustria, amante de um dos falsos "D. Sebastiões", o "Pasteleiro do Madrigal", posteriormente mandado executar por D. Filipe II. São estes factos históricos que o poeta evoca no seu texto (225). É também referida a morte, nessa cidade, do poeta e professor, Frei Luis de Léon, que revelou a sua firmeza de carácter e notória coragem, quando, após ter sido libertado pela Inquisição, retomou a cátedra de Salamanca, principiando precisamente no mesmo ponto em que havia sido interrompido pelos inquisidores, tal como é mencionado no poema "Como íamos dizendo . . ." ("—reatou na cátedra / aonde a Inquisição cortara uns anos antes").

Finalmente, numa passagem diarística datada de 17 de outubro de 1954, o autor salienta a sua "filia" face ao país vizinho, destacando-lhe a superioridade relativamente a Portugal:

> Eu tinha conhecido a Galiza; e agora conheci Castela. E a Espanha é de uma grandeza, de uma escala que não é de facto a nossa. Há uma majestade, uma segurança de estilo, uma vivacidade altaneira, que estão de longe acima de nós. A riqueza monumental de uma paisagem imensa—que maravilhosa é a subida do Guadarrama—e que, apesar de deserta, não é vazia, antes cheia de uma atmosfera de "honor" sombrio como o Greco captou tão bem. Gostei; preciso voltar. Afinal a Europa começa no Caia, apesar de tudo. (*Diários* 167)

Deste modo, a Espanha é delineada como um país "europeu", cujo desenvolvimento e pujança contrasta com o atraso português, que magoa e entristece o autor.

Barcelona é outra cidade que atrai a predileção de Sena, como é documentado em *Diários*, nos registos de uma visita ocorrida a 16 de dezembro de 1968. A admiração sentida evidencia-se nas considerações tecidas acerca da cidade, através da referência aos locais visitados, como é o caso do Museu de Arte da Catalunha, em Montjuich, onde sublinha a grandiosidade dos frescos românicos, da pintura e da escultura catalãs. Além disso, destaca a beleza panorâmica desfrutada do alto do Tibidabo, a visita ao bairro gótico e aos seus edifícios públicos, à Diputación, ao Ayuntamiento, à catedral, através de um discurso que deixa transparecer o seu profundo apreço por esta cidade, comparada a Paris, através de palavras que evidenciam nitidamente o seu deslumbramento: "Sinto-me outra vez como quando cheguei a Paris, e ainda por cima com os pés à razão de juros (primeira coisa de que cuidarei em Madrid). Mas Barcelona é realmente magnífica, e a parte antiga esplêndida, sobretudo para embeber-me da evocação que pretendo" (253).

Em suma, através dos registos destas incursões efetuadas em território espanhol, evidencia-se o apreço por algumas cidades, como é o caso de Madrid e de Barcelona (em detrimento, por exemplo, de Toledo, marcada por uma certa "estranheza"), vistas como verdadeiramente europeias, comparadas, respetivamente, a Londres e Paris e consideradas superiores à realidade do país de origem.

Neste contexto, é revelado, a cada passo, o profundo amor do poeta pela Arte (com letra maiúscula, pois engloba todas as artes, desde a pintura à música e ao teatro), que transparece indubitavelmente da sua obra *Metamorfoses* (incluída em *Poesia III*), inspirada em diversas obras artísticas. Então, o poeta recria a dialética da metamorfose, na linha de Ovídio, relacionando explicitamente os poemas com pinturas, esculturas, monumentos, enfim, objetos de que lhe são preexistentes, conferindo-lhes um caráter meditativo. Neste caso, os objetos artísticos selecionados são aqueles que despertaram mais emoção no autor, devido à sua carga estética, histórico-social e humana.

Assim, alguns dos poemas relacionam-se com obras de arte de raiz ibérica. É o que sucede, por exemplo, com a "Gazela da Ibéria", uma escultura que se encontra no British Museum. Principia por ser descrita, seguidamente, passa-se a uma meditação acerca da história, do tempo: "Há muito tempo que este povo—qual?— / violado foi por invasões, e em sangue, / em fogo e em escravidão. . . . Há muito, mas esta gazela resta" (*Poesia II* 63). É aqui focada a efemeridade da presença humana, contrastando com as marcas que dela permanecem, evocando a sua existência passada. Nesta medida, a gazela assume-se como símbolo das gentes e da história ibérica, cuja presença permaneceu.

Nesta sequência, de *Metamorfoses*, emana, por vezes, o profundo apreço por artistas espanhóis, como é o caso dos pintores Greco, Picasso e Goya. Aliás, a admiração pelo último pintor é documentada no poema "Carta aos meus filhos sobre Os Fuzilamentos de Goya". Nele, o sujeito poético principia por se dirigir aos seus filhos, em cujo futuro procura depositar todas as esperanças, receios e dúvidas: "Não sei, meus filhos, que mundo será o vosso / É possível, porque tudo é possível, que ele seja / aquele que desejo para vós . . ." (*Poesia II* 127). Seguidamente, são recordados os que se sacrificaram pela Humanidade e os que foram vítimas das várias formas

de tirania, genocídio, etc. É, neste ponto, que se recorre diretamente aos "Fuzilamentos" como exemplo concreto da coragem e do heroísmo que se pretendem exaltar: "Estes fuzilamentos, este heroísmo, este horror, . . . / Ofendeu o coração de um pintor chamado Goya, / Que tinha um coração muito grande, cheio de fúria" (127). Deste modo, a presença de Goya como ponto de partida do texto simboliza a coragem, a combatividade, a paixão e a bondade, conduzindo, em última instância, à exaltação da glória de existir e do valor supremo da vida. Além disso, é apreciado o valor documental de *Os Fuzilamentos do 3 de maio* visto que denunciam uma atrocidade, que de outro modo, poderia ter ficado esquecida e não serviria de lição ao futuro. Neste âmbito, convém ainda frisar que o impacto provocado pelo quadro, no autor, espelha também a posição assumida por ambos de defesa da liberdade e de oposição à ditadura, ou seja, encontra-se subjacente uma consciência política, cívica e social.

Por seu turno, a evocação da Guerra Civil transparece no poema "Memória de Granada" (1972). No final de *Poesia I*, Sena publica uma nota explicativa acerca dele, onde refere que nesse texto "fundem-se memórias de primeira visita a Granada muitos anos antes, com a impressão da leitura do terrível livro de Ian Gibson, *La represión militarista en Granada* y *la muerte de Garcia Lorca*" (267). O referido poema inicia-se com a descrição de Alhambra e da conquista deste último reino: "Pairam repuxos gorgolejam estuques / dourados arrayanes e os leões / tão delicados alvo de ciprestes / Generalife no alto silencioso / que te pierdas tú y el reino / y que se acabe Granada" (223). Nesta sequência, constatamos que os dois últimos versos, em espanhol, pertencem ao "romance velho" de *La perdida de Alhambra* (a fortaleza protectora do caminho de Granada, conquistada pelos castelhanos em 1482). Seguidamente, é referida uma série de figuras relevantes de Espanha, começando por S. João da Cruz (a quem são dedicados vários poemas) e a terminar com as personalidades da família real, como é o caso, entre outros, dos Reis Católicos: Isabel e Fernando, que conquistaram Granada em 1492. Tal facto denota o conhecimento detido pelo autor acerca de diversos pormenores da história de Espanha. Por fim, o poema termina com a evocação de Garcia Lorca e da Guerra Civil: "Pingo a pingo / goteja da montanha o poeta em sangue / —com que trabajo tan grande / deja la luz a Granada!— / Sobre a cidade moura e hispanamente burra / (Frederico dixit e maricón mataram-no)" (223). Deste modo, os versos escritos em espanhol pertencem à obra *Mariana Pineda* de Garcia Lorca. É condenado vivamente o fuzilamento do poeta espanhol, devido ao qual, a cidade é considerada "hispanamente burra". Além disso é alegado um dos motivos que conduziu a essa injusta e bárbara execução: o facto de Lorca ser assumidamente homossexual.

Por conseguinte, nos textos anteriormente abordados, Jorge de Sena revela uma consciência interventiva, de defesa da justiça e condenação das injustiças, surgindo já alguns ecos da Guerra Civil de Espanha, que, a seguir, veremos entrelaçados com as vivências de Jorge, o protagonista de *Sinais de Fogo*.

Os sinais da Guerra Civil

A obra *Sinais de fogo* foi escrita entre 1964–65 e depois retomada esporadicamente, em 1970, no exílio, inicialmente no Brasil (até 1965) e depois nos Estados Unidos. Este seria o primeiro volume de um grande ciclo romanesco denominado "Monte Cativo" que ficou inacabado. Porém, *Sinais de Fogo*, embora igualmente incompleto, foi publicado, postumamente, em 1979.

Nesta narrativa, centrada num narrador autodiegético, um jovem chamado Jorge, presenciamos a eclosão da Guerra Civil de Espanha e o seu impacto em Portugal e na vida do protagonista, através de acontecimentos localizados entre julho e setembro de 1936. Com efeito, a matéria biográfica que constituiu o húmus da ficção é evidente: primeiro, a coincidência entre o nome do narrador autodiegético e do autor, o facto de ele ser também poeta, de pertencerem à mesma geração, tendo o autor dezessete anos quando eclodiu a Guerra Civil de Espanha. Além disso, foi na fase da adolescência documentada no romance que principiou a escrever. Acerca

desta projeção biográfica no romance, refere a viúva do autor, Mécia de Sena, no prefácio de *Sinais de Fogo*:

> Tudo era elaborado mentalmente, as figuras iam-lhe surgindo da sua experiência pessoal (real ou virtual) . . . tal como as conhecera ou imaginara, na transformação do seu conceito de realismo absoluto e dentro das situações que ele mesmo vivera, ou, por essa "transformação estética da realidade", passara a viver. (20)

Nesta sequência, a autora do prefácio acrescenta ainda que a "chave" para o reconhecimento das personagens reside na inicial do nome que foi mantida, salvaguardando, contudo, uma exceção: Mercedes, cujo nome começa pela letra "M", não corresponde de modo nenhum a Mécia, que nesta altura, não conhecia ainda o autor.

Relativamente à curiosidade que este romance, de teor autobiográfico, poderia despertar em determinado tipo de público, Jorge de Sena, afirmou, num prefácio que não chegou a ser publicado, tendo sido citado por Mécia de Sena, no supramencionado prefácio, que "isto são estórias, suficientemente verídicas, para que as imaginações se não libertem, pela porta das evasões, às responsabilidades do real" (23). Deste modo, a transmutação da matéria histórica e biográfica para a narrativa é, desde o início, admitida e confirmada pelas palavras do autor. Porém, as fronteiras entre a realidade, a autobiografia e a ficção são muitas vezes ténues e difíceis de delimitar, visto que o real é constantemente transfigurado, no romance, através da imaginação. Por isso, apesar de projetar na obra a sua experiência pessoal da juventude, o escritor efetua diversas amálgamas, combinações e mutações que ficcionalizam essa realidade.

Sinais de Fogo divide-se em cinco partes, centradas em dois espaços distintos (Lisboa / Figueira da Foz / Lisboa), permitindo-nos acompanhar três momentos diferentes do protagonista: o seu estado inicial de adolescente, em Lisboa, o seu processo de desenvolvimento e "metamorfose" na Figueira da Foz, durante as férias, e a realização dessa transformação, aquando do regresso a Lisboa, ou seja, ao ponto de partida.

Assim, ainda em Lisboa e na primeira parte da obra, Jorge fornece-nos uma imagem de Espanha que evoluirá, como a sua própria personalidade, ao longo da narrativa: "Para mim, a Espanha era meramente um nome, e a multidão de espanhóis que costumavam veranear na Figueira da Foz, e atroavam com a sua agitação e a sua gritaria nas ruas dos 'cafés'. E, no meu tempo, já as espanholas haviam sido batidas, no campo da prostituição, pela concorrência nacional" (54–55). Nesta sequência, podemos salientar, no excerto supracitado, três vertentes da imagem convencional de Espanha no nosso país: o excesso de entusiasmo, a componente erótica, o olhar irónico sobre o "folclore". Por conseguinte, o povo espanhol é visto, de forma estereotipada, como demasiado entusiasta. Além disso, no imaginário masculino, as espanholas, associavam-se, sobretudo no século XIX, à sexualidade, sendo admirados os seus poderes sedutores. Por último, surge-nos a vertente do "folclore", das bailarinas e do sapateado, na linha da Espanha representada de "castanholas" e "pandeireta".

A mudança da ação para a Figueira da Foz coincide com o eclodir da revolta militar, narrada na segunda parte da obra, no capítulo 5. Assim, nesta cidade do litoral que era amplamente frequentada, como destino de férias, por turistas espanhóis, o impacto da eclosão deste conflito bélico foi profundo. Todos foram apanhados desprevenidos e a adaptação a essa realidade não teria sido fácil, num país em que a ditadura salazarista grassava. Jorge sente-se perplexo com a reação dos espanhóis que passavam férias na Figueira: "Quando cheguei à Figueira, a estação era um tumulto de espanhóis aos gritos, com sacos e malas, crianças chorando, senhoras chamando umas pelas outras, homens que brandiam jornais, e uma grande massa de gente comprimindo-se nas bilheteiras" (67).

O jovem considera que esta reação é precipitada, pois para este politicamente ingénuo narrador, acostumado a breves e inofensivas "revoluções" portuguesas, aquele facto não poderia assumir relevância. Reflete, por isso, acerca da sua conceção de "revoluções", considerando

que "Uma revolução em Espanha não era uma guerra, nem tinha alemães que entrassem assim na casa de cada um" (67–68). Todavia, acaba por reconhecer que aquela situação afinal seria diferente e mais grave do que ele considerava à primeira vista, e a tensão aumentava cada vez mais. Porém, ao aperceber-se da importância do desenrolar dos acontecimentos e do envolvimento de todos naquela crise, a sua perspectiva individual agudiza-se. Devido a todas essas vivências novas, constata-se uma súbita transformação no modo como o protagonista vê a Espanha: "E a Espanha . . . de repente transformava-se numa coisa que era uma data de Portugais de 1640, todos querendo separar-se uns dos outros, ao mesmo tempo que todos, ainda por cima, pretendiam fazer uma revolução comunista" (105).

Toda a ação decorre num momento particular de crise desenvolvida ao nível individual (passagem de Jorge para a vida adulta) e nacional ou coletivo (o impacto da Guerra de Espanha em Portugal). Deparamo-nos, assim, com três vetores fulcrais em torno dos quais se desenvolve a narrativa: a questão amorosa (centrada na relação de Jorge com Mercedes e nos seus conflitos); a questão política (o narrador vai adotando uma posição perante os acontecimentos), a questão poética (através do nascimento da poesia para o narrador). Deste modo, a convulsão política provocada pela Guerra transfigura-se, no texto, num conflito íntimo, simultaneamente ontológico e literário, visto que o "eu" se transformará num "outro", através da poesia, assumida como matéria de metamorfose.

Posteriormente, constata-se uma fusão entre o plano coletivo, histórico e político e o individual de Jorge. O protagonista fica assim a saber, através de José Ramos, que a sua amada Mercedes já se havia entregado ao noivo e que ele conduziria o barco que o levaria, juntamente com outros, para combater em Espanha. Tal facto provoca consternação no narrador que se consciencializa da existência dum destino coletivo e do facto de a sua vida amorosa ser apenas mais um elemento dum gigantesco puzzle, cujas peças se encontram interligadas e interdependentes. Neste caso, para exprimir esta ideia, o protagonista recorre à metáfora do tecido: "E elas haviam sido como aqueles tecidos que se pegam, quando a gente passa, e que arrastamos connosco na passagem" (235). Na verdade, o cenário idílico da praia da Figueira da Foz, "locus amoenus" para umas férias repousantes, converte-se no seu oposto, ou seja, num espaço de conflito, num "locus horrendus". Isto porque a guerra vinda do exterior principia a corromper tudo, a começar pelos espanhóis veraneantes que lutam entre si, obrigando os portugueses a tomarem uma posição.

As implicações na vida pessoal de todas as personagens, principalmente na do protagonista, são evidentes, abalando as suas convicções pessoais e até os comportamentos sociais, pois esta espécie de "descida aos infernos", possibilita a Jorge um mais profundo conhecimento da natureza humana e do próprio mundo, que parece virado às avessas: "A Guerra Civil espanhola fizera isso. . . . A vida de ninguém estava em condições de continuar a ser uma paz podre. Não seria também uma paz limpa. Era uma guerra, com tudo o que ela implica de podridão e de lixo" (313).

Após o desenrolar dos diversos acontecimentos que atiram Jorge para a supramencionada descida aos infernos, num percurso de aprendizagem rápida e "forçada", como é o caso da partida do barco para Espanha, a separação definitiva de Mercedes e a morte de José Ramos, o narrador consciencializa-se que o seu alvoroço interior projeta o tumulto coletivo da época histórica vivida: "O mundo em que eu vivera estalara. Ou estalara a fachada dele. O tumulto da Espanha abrira fundas ravinas nas nossas vidas, a princípio apenas como um terramoto as abre longe do seu epicentro" (393). Deste modo, à semelhança do que sucede com os espanhóis, cuja nação se desmorona numa luta fratricida entre republicanos, rebeldes e nacionalistas, também o mundo de Jorge ruiu progressivamente: o fim do amor de Mercedes e a sua situação degradante, o grupo dos seus amigos, afastados pela mentira, pelo ódio e a traição. Além disso, de um modo geral, os portugueses são pressionados a tomar uma posição e, na época, o próprio mundo ocidental encontra-se dividido com a progressão dos governos nazi-fascistas.

Curiosa é também a imagem do povo espanhol que surge veiculada por algumas das personagens da obra, evidenciando-lhes, por vezes, a facetas negativas, numa espécie de "fobia",

ou, mais concretamente numa rejeição estereotipada, ("Os espanhóis, porém, eram uma gente medonha, quem sabe o que fariam?" [68]), enraizada numa contextualização histórica impregnada de rivalidades entre os dois países. Assim, é ironizado o tradicional sentimento histórico dos portugueses face aos espanhóis, através de uma "fobia" que se encontra bem presente na personagem Rodrigues, um dos amigos de Jorge, revoltado pela conduta do seu falecido pai que era espanhol e que o abandonou: "Era proverbial a sua raiva aos espanhóis, que se alimentava de ódio ao conde de Trava, aos Castros da Dona Inês, aos derrotados de Aljubarrota e das campanhas da Restauração, e também da reclamação de Olivença, que sempre exigia, em altos brados, a qualquer espanhol, mesmo criança, que se aproximasse dele" (72).

Por seu turno, Jorge revela a sua discordância perante a opinião da tia que considera que os espanhóis "são uns desordeiros", acentuando: "Eu não tinha essa impressão: discutiam muito, esbracejavam, mas acabavam aos abraços, com muitas vénias, tratando-se mutuamente de 'dons'" (78). Posteriormente, volta a ser pela voz da tia que nos é fornecida uma nova imagem negativa de Espanha, país do qual não gosta, já que "É tudo muito sujo, toda a gente muito mal vestida, e só se veem descampados pela janela do rápido" (149).

Em suma, a imagem do povo espanhol que transparece na obra, integra-se no imaginário coletivo português da época, encarando o "outro" de forma estereotipada, com alguma desconfiança, e desprezos, historicamente justificados. No entanto, a nível afetivo e simbólico o vínculo a Espanha também é representado, como contraponto a esta espécie de "fobia", pelo jovem catalão Ramón Berenguer de Cabanellas y Puigmal, que abre a narrativa, representando a rebeldia e o espírito livre de uma geração que acabará inexoravelmente esmagada pela história, mais concretamente pelo conflito bélico. Ramón, que desempenha o papel central na primeira parte do romance, assume-se como um desafio à moderação, um modelo de "quixotismo", de irreverência e de liberdade de espírito, tanto para Jorge, como para os seus outros colegas do liceu. Neste caso, frisemos que se trata de um modelo oriundo do exterior, estrangeiro, extrínseco à cultura de origem e, além do mais, catalão, o que será significativo também, se relembrarmos os conflitos históricos existentes entre Portugal, Castela e a Catalunha.

Então, não será despiciendo o facto de, nesta narrativa, espanhóis e portugueses conviverem de forma solidária—aliás, o tio de Jorge esconde em casa dois espanhóis, proporcionando-lhes depois a oportunidade de fuga. O romance, embora não tenha notórias preocupações históricas, contém referências a factos concretos, como é o caso de: o levantamento militar de 18 de julho que desencadeia a guerra; o acidente que rouba a vida ao general José Sanjurjo, em Cascais, a 20 de julho; o comício de apoio aos revoltosos franquistas e de anúncio da criação da Legião Portuguesa, ocorrido a 28 de agosto, no Campo Pequeno.

Por fim, na última parte da obra, na qual se dá o regresso a Lisboa do protagonista, as referências hispânicas são menos frequentes. Contudo, mesmo no término da narrativa, surge-nos referida a frustrada "Revolta dos Barcos", cujo objetivo era apoiar a República espanhola. Este episódio, ocorrido a 8 de setembro de 1936, em Lisboa, consistiu numa aparatosa manifestação levada a cabo durante a Guerra Civil, contra a ditadura portuguesa. A ação, desencadeada pela Organização Revolucionária da Armada (ORA), fundada em 1932 (que publicava o jornal *O Marinheiro Vermelho*), conduziu à sublevação das tripulações dos navio de guerra "Dão" e "Afonso Albuquerque" pelos marinheiros revoltosos, procurando sair com eles da Barra do Tejo. Após uma intensa troca de tiros travada entre estes e o Forte de São Julião, que causou a morte de dez marinheiros, a revolta fracassou e os sublevados foram presos. Neste âmbito, notamos a desilusão de Jorge relativamente ao facto de a mãe condenar os insubordinados.

No final, o narrador sente-se só, incomunicável, revoltado pela brutalidade com que a sublevação foi esmagada, pelas injustiças, num ambiente de opressão e medo: "Não era que as pessoas fossem coniventes de uma revolução falhada . . . e temessem denunciar-se com um gesto ou uma palavra. Algumas, por certo, leriam o jornal com o mesmo ansiado prazer de a ordem e a disciplina serem mantidas, que houvera na voz de minha mãe" (543). A inscrição deste episódio, no final, acentua o paralelismo entre as atitudes dos dois países ibéricos, enfatizando

o impacto da Guerra de Espanha em Portugal, que rumava em direção a uma ditadura mais violenta e fortalecida.

Deste modo, em *Sinais de Fogo*, a Figueira da Foz, cenário maioritário da ação, delineia-se como o espaço onde Jorge descobre o amor, a poesia, sendo, simultaneamente, despertado para a realidade política e social. De certo modo, a poesia vai germinar nele, a partir, precisamente da tensão entre a política e o amor, permitindo-lhe ultrapassar o trauma provocado por uma crise histórica. Aliás, como refere Orlando Amorim, este "não é um romance de guerra, um romance sobre a Guerra Civil de Espanha, mas um romance na guerra, que tem a guerra como contexto e como intertexto" (9). Por isso, a história é representada numa perspetiva interior, no quotidiano. Aliás, neste contexto, a questão do tempo também se reveste de importância notória, visto que quando o protagonista evoca, através da memória esse verão de 1936, aliado ao seu passado individual surge o histórico, principiando a desenhar-se, com contornos bastante definidos, o perigo da Ditadura, de um autoritarismo violento, prolongado até aos anos sessenta, correspondentes ao tempo de enunciação do romance.

Não obstante, os ecos da Guerra Civil na obra ficcional de Jorge de Sena, não se confinam ao romance supramencionado, evidenciando-se igualmente em dois contos da coletânea *Os Grão-Capitães*: "A Grã-Canária" e "Os Salteadores" (escritos em 1961), que abordaremos seguidamente. Aliás, como nota Jorge Lourenço em "Jorge de Sena e a Guerra Civil de Espanha", o final de *Sinais de Fogo* parece ter continuidade em "A Grã-Canária" (27).

Ambos os contos, tal como já constatámos com o romance, acabam por ter um fundo autobiográfico, assumindo-se como uma transfiguração e ficcionalização de experiências reais para a literatura. Aliás, o autor declara no prefácio de *Os Grão-Capitães* que:

> Tudo aconteceu, ou terá acontecido, *quase* assim. Neste quase, porém, está toda a distância que vai das memórias à ficção—razão pela qual ninguém pode reconhecer-se, como eu também não, nos acontecimentos ou nas personagens.
>
> Se a matéria de *Os Grão-Capitães* é direta ou indiretamente autobiográfica—com que amargura às vezes—, a estrutura que lhe é dada é inteiramente ficção. (17)

Deste modo, o autor reconhece, mais uma vez, que a vida real foi o ponto de partida para a criação literária, acentuando o contexto extraliterário onde se situa a sua génese. Todavia, neste caso, a estrutura das narrativas é ficcional, não sendo possível uma identificação concreta dos acontecimentos nem das personagens. Não será, pois, exagerado considerarmos que, neste caso, o grau de ficcionalização será mais elevado do que em *Sinais de Fogo*. Nesta esteira, afirma Francisco Fagundes, num artigo intitulado "A transmutação das experiências autobiográficas em 'Os Grão-Capitães' de Jorge de Sena", que os contos presentes na coletânea supramencionada "refletem ao mesmo tempo realidade e arte, porque Jorge de Sena eleva o autobiográfico ao nível do representativo (e por vezes ao plano do mítico) através de associações literárias" (350).

É consabido, Jorge de Sena tinha dezessete anos quando eclodiu a Guerra Civil de Espanha, era cadete da marinha e acabou por ser afetado pelo referido conflito e pela simpatia franquista que ditou o endurecimento das regras na Marinha, conducentes à sua demissão, por motivos não muito definidos.

A ação do conto "A Grã-Canária" localiza-se no "oceano Atlântico em 1938", durante a Guerra Civil. Note-se que, neste mesmo ano, Jorge de Sena realizou a sua viagem de adaptação do curso (cujo relatório integra *Diários*) com a duração de cinco meses (entre outubro de 1937 e fevereiro de 1938), a bordo do navio-escola português Sagres, tendo visitado Cabo Verde, Angola, o Brasil e também a Grã-Canária. Por conseguinte, o ponto de partida é notoriamente realista e autobiográfico, tal como o domínio franquista existente na altura na ilha—visto que Franco foi comandante militar nas Canárias.

Aliás, no prefácio à edição de 1971, o autor frisa o teor autobiográfico dos contos daquela coletânea: "[fui] eu quem desembarcou na Grã-Canária. Tudo aconteceu, ou terá acontecido,

quase assim. Neste quase, porém, está toda a distância que vai das *memórias* à *ficção*—razão pela qual ninguém pode reconhecer-se, como eu também não, nos acontecimentos ou nas personagens" (*Os Grão-Capitães* 17). Nesta esteira, podemos ainda acrescentar que a ficção pode ser mais autêntica do que a não ficção, e, no caso de Sena, parafraseando Novalis, quanto mais ficcional, mais verdadeiro.

Com efeito, o conto inicia-se com a chegada de um navio escola-português à ilha dominada pelos falangistas, para solucionar uma avaria que exigia a reparação de um tubo. Primeiramente, mergulhamos no clima de suspeição, de conspiração e de aleatórias injustiças que marca o ambiente a bordo, entre a tripulação. Antes do desembarque, é evocada, claramente, pelo comandante a guerra civil: "A Espanha encontra-se empenhada numa luta de libertação, sangrenta e impiedosa, contra as forças desencadeadas do comunismo internacional, cujos perigos Portugal foi o primeiro a compreender e denunciar" (*Os Grão-Capitães* 223). A seguir, o comandante dirige-se aos tripulantes, hostilizando-os. Acentua o facto de aquele conflito dizer respeito a todos, evoca o cruel episódio da "Revolta dos Barcos", provocando por momentos indignação na restante tripulação. Este capítulo humilhante da Armada, como verificámos, encontra-se também presente em *Sinais de Fogo* (224).

Na ilha, o ambiente é verdadeiramente opressivo, revelando uma sociedade hipócrita, decadente, dominada pela artificialidade e intolerância, evidenciados, durante o primeiro contacto da tripulação com este local, através da descrição grotesca da aliança entre o fascismo e a Igreja. Relativamente ao espaço físico, destacam-se as palmeiras, os arbustos, e, de forma um pouco irónica, os "banquinhos", os "laguinhos" e a catedral demasiado recente ou reconstruída. Todavia, o mais autêntico contacto com a crueldade e tirania é-nos fornecido quando é referido o facto de a leprosaria, considerada uma importante obra, encerrar os opositores (leprosos de alma) juntamente com os "leprosos da carne", onde se encontram isolados do mundo, pois, como refere o padre: "De resto, . . . leprosos da carne, não estavam lá muitos. . . . La lepra del alma es la peor. No es el comunismo la lepra del alma?" (232).

Seguidamente, o narrador autodiegético vive uma intensa paixão com uma jovem prostituta chamada Assunción, mas que usa o nome de Flora. Ela foi uma vítima da guerra que a atirou para a prostituição, tendo-lhe destruído a família. É evocado, de forma acutilante, o fuzilamento do avô republicano, a prisão dos pais, a destruição do bairro proletário onde vivia e da sua própria casa, a sua violação pelos soldados, a imagem da carroça que recolhe os cadáveres abandonados na rua. Assim, Assunción assume-se, em toda a sua dimensão trágica, como um símbolo do povo humilde de Espanha, esmagado pela ascendência do regime totalitário franquista.

Antes do percurso pelos bordéis, os marinheiros vão sentar-se num botequim sombrio, cuja descrição nos proporciona uma imagem anacrónica de Espanha, espelhando um país decadente, estagnado, inerte: "Em cima do balcão, havia uma velha máquina, que fora niquelada; e, nas paredes, cartazes de touradas anunciavam matadores eminentes em corridas muitos anos atrás" (232). Porém, neste contexto, não podemos deixar de insinuar a hipótese preconizada por Eduardo Dias, segundo a qual, esta crítica efetuada à ambiência espanhola é extensiva à sociedade portuguesa. Assim, para além da hostilidade dirigida pelo comandante à tripulação, aquando da chegada a Las Palmas, é pertinente mencionar o ridículo que impregna a entrada do barco no porto: ele vem pomposamente embandeirado em arco, mas . . . com a roupa branca estendida a secar ao longo das cordas. Nesta esteira, observa Francisco Fagundes em "Eros na ilha de fascistas" que o conto supramencionado procura, à semelhança de outros da mesmo coletânea, denunciar a realidade subjacente à ficção propagandística, aniquilando três mitos do Estado Novo: a figura paternalista (conotada com a tirania), o "pequeno lar feliz", o mito nacionalístico da herança de um passado glorioso português.

Por seu turno, o texto "Os Salteadores" foi considerado pelo autor, no "PS 1974 ao Prefácio que se segue" o mais "impublicável" de todos os contos da coletânea, "por dizer respeito a um facto cujas linhas gerais chegaram aos meus ouvidos exatamente como o conto narra, e que

envolvia a extinta P.I.D.E." (*Os Grão-Capitães* 13). Tendo como referências espácio-temporais Trás-os-Montes, em 1953, evoca, novamente, um caso relacionado com a Guerra Civil de Espanha: a prisão de 5 guerrilheiros espanhóis pela PIDE, que após terem sido tratados, são entregues à polícia de Franco, na fronteira e, sumariamente, fuzilados. A identificação e proximidade entre as linhas ideológicas dominantes de Salazar e de Franco são evidenciadas: "E sabe você que os espanhóis de Franco, quando as nossas autoridades entregavam na fronteira algum foragido que se escapara para o lado de cá, mandavam depois um cartão para assistir ao fuzilamento?" (160).

A ação da narrativa reduz-se ao diálogo, onde é evocado o episódio supramencionado, numa viagem de táxi, cujas personagens são o taxista (responsável pelo transporte dos derrotados espanhóis para a fronteira) e os dois engenheiros. Neste caso, o engenheiro mais velho considera os fugitivos espanhóis, refugiados nas serranias de Trás-os-Montes, como "salteadores"—daí a própria ironia que impregna o título do conto. Em contrapartida, as outras duas personagens argumentam em defesa da sua atuação. Nesta esteira, como refere Eduardo Dias: "O táxi podia bem representar a sociedade portuguesa: o elemento conservador, mais reduzido em número, espaventosamente apoiando a autoridade e agitando a bandeira do anticomunismo e a maioria quase silenciada que ansiava por um quadro social mais equilibrado" (183). Neste âmbito, o motorista efetua uma espécie de "síntese" entre as duas opiniões díspares ao referir o seu desmaio quando presenciou o fuzilamento dos passageiros por ele transportados rumo à morte.

Este conto realça, mais uma vez, a dimensão humanista de Jorge de Sena, através da denúncia do sofrimento e da degradação provocados por sistemas totalitários geradores de repressão, que desumanizam as suas vítimas e lhes roubam a humanidade. Em suma, tanto no romance, como nos contos abordados, a imagem de Espanha surge indubitavelmente vinculada à Guerra Civil, ao seu impacto, à crueldade, prepotência, injustiça e hipocrisia vividas na sociedade espanhola, semelhantes às sentidas no Portugal de Salazar, já que, também em termos de tirania, os dois governos se irmanavam. Assim, o modo como é configurado o país vizinho veicula nitidamente a preocupação social de Jorge de Sena, o seu repúdio pelas injustiças e a tirania, denunciando uma realidade oculta pela propaganda fascista.

Podemos concluir que as impressões resultantes das andanças do autor por terras espanholas, a sua admiração por cidades como Madrid ou Barcelona, o amor pela Arte do país vizinho, o envolvimento emocional com a Guerra Civil, revelam a completude do seu conhecimento relativamente a Espanha, à sua evolução política e histórica, e à influência exercida sobre Portugal. Nesta medida, o conhecimento da realidade estrangeira, funciona como modo de autoconhecimento, visto que a alteridade conduz sempre ao aprofundamento da identidade, pois o "eu" define-se face ao "outro" e muito mais nitidamente perante um "outro" que lhe seja semelhante.

Atendendo à relevância dum passado comum, duma herança histórica bebida nas mesmas fontes, não poderemos conhecer Portugal, nem a nossa identidade como portugueses, se ignorarmos o país-irmão com quem partilhamos cromossomas históricos e geográficos. Por isso, o "ser português" ou "espanhol" apenas se delineiam concretamente no mapa do "iberismo", onde ambos se inscrevem, unidos por inúmeros aspetos históricos e culturais comuns, mas também pelas características específicas que os distinguem. Nesta esteira, como nota Maria Fernanda Abreu, o mais importante é a empenhada reflexão tecida pelo autor acerca da identidade portuguesa e hispânica, da sua cultura e das suas gentes. "Gentes que ele sabe diversas, e fruto de diversas fontes que, na sua poesia, cantou. Desde os «airinhos» da Galiza e o Ano Santo em Santiago . . . às memórias da moura Granada de Frederico; desde a castelhana Plaza Mayor de Salamanca e o Toledo de Garcilaso . . ." (240).

Em síntese, na senda do caminho da "lusofília" inaugurado por Unamuno, no país vizinho, também Jorge de Sena se revelou como autêntico e genuíno hispanófilo, ultrapassando os sentimentos de indiferença, repulsa ou inveja, historicamente enraizados no imaginário coletivo

português, através do conhecimento, da divulgação e da admiração pela paisagem, cultura e arte espanholas, que poderão ser lidos como um apelo ao estreitamento dos laços ibéricos.

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Measuring Language-related Outcomes of Community-based Learning in Intermediate Spanish Courses

Jill Pellettieri
Santa Clara University, USA

Abstract: This pilot study investigates whether requiring participation in community-based learning can motivate intermediate level Spanish learners to engage in more frequent interaction in Spanish outside of the classroom and course requirements. Using the theoretical framework of willingness to communicate in a second language, this study combines both quantitative and qualitative methods to measure university-level, intermediate Spanish learners' attitudes and behaviors regarding oral communication in Spanish before and after experiencing three consecutive quarters of community-based learning. By using the lens of second language acquisition theory to examine language-related outcomes for students in these courses, this study addresses a critical need within the scholarship of Spanish community-based learning and provides a theoretically motivated model for the assessment of language-related outcomes of programs utilizing this pedagogy.

Keywords: assessment, attitudes, community-based learning, individual differences, language learning, language use, motivation, second language acquisition, service learning, willingness to communicate

Introduction

For many classroom learners of Spanish in the United States, the classroom constitutes the only context for their second language (L2) practice, despite the fact that Spanish-speaking communities abound in both large and small cities throughout the country (Nelson and Scott 2008; Ortega 1999). Theories of second language acquisition posit that a critical ingredient for the development of L2 speaking skills is the opportunity to participate in meaningful interaction, and a good deal of research has shown how effective interactive, task-based activities can be for developing L2 communicative competence (Mackey 2007; Ortega 2007). Nevertheless, questions remain about the effectiveness of even the richest classroom-based language practice for leading learners to willingly engage in L2 conversation outside of the classroom. Indeed, it is not uncommon for learners with seemingly high levels of L2 competence to remain reticent about actually using the language (MacIntyre et al. 1998; Skehan 1989). However, particularly after their formal studies cease, learners' active use of the L2 is crucial for the continued development and maintenance of their communicative competence, a fact that is crystallized in the Communities goal of the *National Standards for Foreign Language Education* (1999). Language educators must therefore strive to understand what is necessary to take students from being L2 learners to independent L2 users.

Within the field of research in L2 acquisition, increasing attention is being paid to the construct of the willingness to communicate (WTC), which is believed to be one of the most important variables in explaining individual differences with respect to learners' use of their L2 for authentic communication (MacIntyre et al. 1998). Willingness to communicate synthesizes the psychological and linguistic processes that influence a learner's decision to communicate, and research indicates that learners with higher levels of L2 WTC will more frequently engage

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their L2 for communicative purposes (MacIntyre and Charos 1996). Since L2 WTC is not a direct function of proficiency, it cannot be expected to develop solely on the basis of gains in L2 competence, but research does suggest that certain types of L2 learning experiences can positively impact its development. Language immersion is one such experience. Investigations comparing immersion and foreign language learners of French in Canada have found that immersion students had significantly higher levels of L2 WTC and willingly used French to communicate more frequently than the FL students (Baker and MacIntyre 2000; MacIntyre, Baker, Clément, and Donovan 2003). These researchers argue that the increased out-of-class opportunities for contact and interaction with L2 speakers that language immersion programs can offer account for such differences.

In recent years, it has become more common for college-level Spanish programs in the United States to incorporate some form of community-based learning to provide learners a type of linguistic and cultural immersion experience within local Spanish-speaking communities. Based on the research on L2 WTC, it seems reasonable to hypothesize that community-based learning could be effective in strengthening learners' WTC in Spanish and in increasing the frequency with which they willingly use Spanish outside of the classroom. So far, no study has examined this question, but a growing body of scholarship on the use of community-based learning in college Spanish programs has reported that the experience boosts students' confidence and motivates them to use and improve their Spanish (e.g., Beebe and DeCosta 1993; Caldwell 2007; Long 2003; Morris 2001; Weldon and Trautmann 2003). However, in the large majority of studies, motivation, self-confidence, and language use are not the focus. Thus, the constructs are neither defined nor measured within any formal framework, and their treatment is limited to anecdotal reports or selected comments from student journals. As Lear and Abbott (2008) have noted, the field is only just beginning to systematically investigate the language-related outcomes of community-based learning pedagogies. Quantitative studies of community-based learning outcomes grounded within second language acquisition theory are extremely rare, as are studies of a more longitudinal nature.

The present article attempts to address this gap in the Spanish community-based learning literature. Using the theoretical framework of L2 WTC, this pilot study combines both quantitative and qualitative methods to explore intermediate Spanish learners' attitudes and behaviors regarding oral communication in Spanish before and after experiencing community-based learning over the course of three consecutive university quarters.

Willingness to Communicate

Willingness to communicate is a construct first advanced in the field of Communications to explain individual differences in communicative behavior in one's first language (McCroskey and Baer 1985; McCroskey and Richmond 1987). Willing to communicate was described as a personality-based predisposition toward approaching or avoiding speaking when given the choice to do so. This research demonstrated that WTC was related to, but significantly distinct from other variables such as shyness, introversion and extroversion, communication anxiety, and communication skills, which they identified as antecedents of WTC. Willingness to communicate therefore functions as a mediator between these antecedents and the decision to speak. Overall, research has demonstrated that WTC in one's first language (L1) is a trait-like variable that is relatively consistent across different contexts and over time (McCroskey 1992). A notable product of this research is the Willingness-to-Communicate Scale (McCroskey and Baer 1985), a probability-estimate instrument used to measure one's WTC. It asks respondents to indicate their willingness to initiate communication in a range of situations combining interlocutor types and contexts, and therefore offers a direct measure of a person's predisposition towards initiating or avoiding speaking.

More recently, attention has turned to the question of how WTC operates in the L2. MacIntyre et al. (1998) have argued that fundamental differences between first and second languages, such as the range of competence achievable by learners, the variable nature of L2 competence, and other social issues related to L2 use, make WTC more variable in the L2 than in the L1 across situations and over time. They offer a theoretical model of L2 WTC that they call the "pyramid model". In it L2 WTC is the top of a conceptual pyramid, a point at which a learner is about to communicate, and a widening base of situational, affective, and cognitive variables support it. Willingness to communicate in the L2 is not presented as a consistent personality-based trait, as it is in the L1, but rather as an orientation supported most immediately by situation-specific (i.e., state-like) and then more stable (i.e., trait-like) influences. Primary among the more situational influences are the desire to speak with a specific person, one's apprehension about speaking in a specific context, and one's perceived ability to communicate effectively in a specific situation. These latter two variables are brought together under the label "linguistic self-confidence". Among the less situation-specific influences are cognitive, affective, and behavioral variables, which include L2 competence, attitudes towards the L2, a desire to affiliate with L2 speakers, a desire to learn the L2, and the effort dedicated to L2 learning. Several of these variables are based on essential components of Gardner's (1985) socioeducational model, which is arguably the most widely researched motivational framework in the field of second language acquisition, and one that has been shown to be a significant predictor of L2 achievement (Masgoret and Gardner 2003).

An expanding body of research on L2 WTC offers empirical support for the pyramid model. Several studies demonstrate that among a variety of antecedent variables, L2 WTC is most strongly and immediately influenced by the subcomponents of linguistic self-confidence: communication anxiety and one's perceived level of communicative competence (Baker and MacIntyre 2000; Hashimoto 2002; MacIntyre and Charos 1996).[1] Though these same results are also true of L1 WTC, as the pyramid model suggests, WTC does not simply transfer from the first to the second language. MacIntyre et al. (2002, 2003) studied this question with adolescent and adult L2 learners respectively and failed to find a significant relationship between their L1 and L2 WTC. Research has also explored the relationship between L2 WTC and two of the most important components of Gardner's socioeducational model, namely integrativeness and motivation. Integrativeness is defined as a learner's overall desire to identify with members of the L2 group and interest in having social interaction with them, whereas motivation refers to the attitudes, desire, and effort that a learner dedicates to learning the L2 (Masgoret and Gardner 2003). Some research has found significant positive correlations between L2 WTC and these motivation variables, indicating that those who are more integratively motivated to learn the L2 are also more willing to communicate using it (Hashimoto 2002; MacIntyre et al. 2002; Yashima, Zenuk-Nishide, and Shimizu 2004). However, this relationship appears to be complex. Each of these studies involved L2 learners in an immersion context, but MacIntyre et al. (2003), comparing immersion and traditional foreign language learners of French in Canada, found a statistically significant relationship only in the immersion group. In the traditional foreign language group, they found only a small correlation that did not reach the level of statistical significance. These researchers note that the strength of the relationship between integrative motivation and WTC may be moderated by skill level, but they speculate that the nature of the learning context plays a larger role. Because immersion learning necessarily involves learning *through* the L2, those students adopt a motivation for learning that is more tightly connected with authentic L2 communication. Traditional foreign language classroom methodologies, on the other hand, may rely more heavily on learning *about* the L2 "without the pragmatic use of the language for interaction", and, therefore, these learners fail to adopt a "motivation based on the notion that it is necessary to talk in order to learn" (602). Indeed, in two different comparison studies between immersion and traditional foreign language learners, immersion

learners demonstrated significantly higher levels of L2 WTC than those in the traditional foreign language group (Baker and MacIntyre 2000; MacIntyre et al. 2003).

A naturalistic immersion context, that is, learning the L2 where it is spoken natively, offers distinct advantages for promoting L2 WTC. One is that learners have more opportunities for contact with the L2 community, and such contact can help foster the development of integrative motivation (Clément, Gardner, and Smythe 1977). But L2 learners are often anxious about interacting with L2 speakers, fearing that they lack the skills to effectively communicate with them. Nevertheless, research indicates that facing these fears can help allay them. Two different large scale studies of language learners living in the Canadian French-English bilingual context found that those who had more opportunities to interact with L2 speakers also had significantly higher levels of L2 WTC (Clément, Baker, and MacIntyre 2003; MacIntyre and Charos 1996). In both cases, statistical modeling showed that the more learners engaged in pleasant exchanges with L2 speakers, the lower their anxiety became about doing so, which allowed them to develop a more positive perception of their L2 ability. Ultimately, this increase in linguistic self-confidence motivated learners to use the L2 for authentic communication more frequently. Another advantage of a naturalistic immersion context is that its social norms favor the use of the L2. Clément et al. (2003) argue that when learners believe that people important to them approve of and encourage their L2 use, they will be more likely to engage in L2 communication. Their study involved L2 French speakers at a bilingual university, and they found that normative pressure to use the L2 indirectly promoted L2 WTC and frequency of L2 communication by providing learners an additional source of linguistic self-confidence: students who felt strong support for their use of the L2 also experienced lower anxiety about speaking and held a more positive perception of their L2 skills.

Interestingly, outside of a naturalistic immersion context, where opportunities for interaction with L2 speakers are more limited, normative pressure likely plays an even more important role in promoting L2 WTC and L2 use. MacIntyre, Baker, Clément, and Conrod (2001) investigated this topic among junior high French L2 students in a primarily Anglophone part of Canada. They took two different measures of L2 WTC, one based on willingness inside the classroom context, and one based on willingness outside the classroom, and two important findings emerged from their analysis. First, those learners who felt strong social support for their learning and use of the L2 had significantly higher levels of L2 WTC outside of the classroom than those who did not feel strong endorsement from significant others. This social support had a much smaller (and nonstatistical) impact on WTC inside the classroom. These researchers explain that this is likely because using the L2 out in the world, particularly where opportunities for contact with L2 speakers are limited, requires learners to exert an effort beyond that which is necessary within the comfortable confines of their classroom. Their data indicate that with the support of important others, including friends and even teachers who can structure opportunities for interaction with L2 speakers outside of the classroom walls, learners should be more likely to take advantage of such opportunities more frequently. The second important finding was that learners' L2 WTC inside and outside of the classroom, while significantly correlated, were nonetheless statistically different. Underscoring the situated nature of L2 WTC, this result suggests that L2 interaction carried out within the classroom may develop L2 WTC primarily within the classroom context. Generating strong levels of L2 WTC outside of the classroom may require gaining experience interacting in such contexts.

The Study and Research Questions

The research just reviewed suggests that community-based learning should be a valuable pedagogical tool for promoting Spanish foreign-language learners' WTC, and their use of Spanish outside of the classroom. Community-based learning involves connecting learners with opportunities to participate in L2 speaking communities and has demonstrated its potential for

promoting positive relationships between learners and Spanish-speaking community members (see Hellebrandt and Varona 1999). Such relationships can foster a more integrative motivation for learning and promote linguistic self-confidence, the primary variable that supports L2 WTC. However, the question of whether requiring participation in community-based learning helps intermediate level learners generate a greater willingness to speak and to engage in more frequent interaction in Spanish outside of course requirements has not been systematically investigated by either the L2 WTC research or the research on Spanish community-based learning.[2] As mentioned earlier, studies measuring language-related outcomes of students engaged in Spanish community-based learning are rare. The present pilot study therefore addresses a critical need within the scholarship of Spanish community-based learning by using the lens of second language acquisition theory to examine the language-related outcomes of community-based learning. At the same time, the study contributes to the growing body of L2 WTC scholarship by applying this theory to the Spanish FL context in the United States. The following questions were asked:

1. Is there a change in learners' Spanish WTC outside of the classroom and its immediate antecedent, linguistic self-confidence, from the beginning to end of a community-based learning program?
2. Is there a change in learners' integrativeness and motivation to learn Spanish from the beginning to the end of this program, and what is the relationship between these variables and their Spanish WTC?
3. Is there a correlation between learners' Spanish WTC and how frequently they speak Spanish outside of class requirements, and does this frequency change from the beginning to the end of this program?
4. What is the relationship between these learners' WTC inside and outside of the classroom?

Methods

The Language Program

The context for this study was an innovative, community-based learning integrated, intermediate Spanish program at a California university. The program is a multisection, three-course sequence beginning in the fall and ending in the spring quarter. It is not an alternative to a more traditional program; all students interested in intermediate Spanish must take these community-based learning courses.[3] The program defines community-based learning as a pedagogy of engagement and relies on service-learning and community-based research to tightly integrate the study of language and culture with classroom and community experiences. With the assistance of the campus community-based learning office for appropriate placements, each quarter students are required to spend a minimum of sixteen hours working with and learning from Spanish-speakers in the local community. The large majority of placements involve students serving as English tutors and conversation partners for Spanish-speaking immigrants of different ages in small group and one-on-one situations. The English proficiency of these Spanish-speakers is often quite low, and they frequently rely on Spanish to communicate, thus students have many opportunities to interact in Spanish. Such placements are appropriate for intermediate-level learners since high levels of Spanish proficiency are not critical for students to feel successful in their work. Classroom activities and course assignments help focus and support students' learning in the community through topics such as the Latino presence in the United States, the concept of family, challenges of living abroad, social justice, etc. Linguistic, sociolinguistic, and pragmatic competences are also targeted. For example, lessons include such Spanish skills as how to greet and start conversations with community members, negotiating forms of address, how to tell an anecdote and how to respond appropriately to others' stories, etc. In addition to the required work hours, in-class lessons are also complemented by

mini-research projects that require students to further engage with Spanish-speakers locally and beyond. Typical projects include greeting and introducing themselves to Spanish-speaking campus staff, visiting local Spanish-speaking restaurants and speaking in Spanish with servers, touring local markets that cater to Spanish-speakers and inquiring in Spanish about items sold there, connecting via internet with Spanish-speakers around the world to investigate course topics, etc. Opportunities for students to critically reflect on their community experiences are provided frequently through small group and class discussions, written assignments, and oral presentations.

Participants

The participants were nonnative Spanish learners who were enrolled in the community-based learning intermediate program during the 2008–09 academic year and who agreed to participate anonymously in a study on second language acquisition. After eliminating native or heritage speakers and those who submitted incomplete data, the study began in the fall with forty-six students. By the spring, attrition and incomplete data submissions reduced the participant pool to eighteen students who are the focus of this study. All eighteen were classroom learners with an average of 4.5 years of prior Spanish studies and no previous intensive, immersion or community-based learning experience in Spanish. Ten students were sophomores, eight were freshman, and none had taken Spanish courses at the university; all began the intermediate program straight from high school programs across the United States.

Instruments

A survey was administered at the beginning of the first course and again at the end of the third course. In addition to collecting basic demographic and language experience information, the survey included scales designed to measure learners' Spanish WTC in and outside of the classroom, their perceived ability to speak Spanish, their L2 communication anxiety, their integrativeness and their motivation for learning Spanish. An additional section that assessed the frequency with which learners willingly speak Spanish outside of class repeated the same items presented in the WTC outside of class scale. For each of the communication-related sections, participants marked their responses using Likert-type ratings from 1 to 6 to indicate, depending on the scale, willingness, perceived level of competence, level of comfort/anxiety, agreement/disagreement, and frequency. All of the survey items were adapted from those widely used in published research on WTC (MacIntyre et al. 2003; McCroskey 1992) and integrative motivation (Masgoret and Gardner 2003), where they have been demonstrated to have high reliability. Adaptations were made primarily so that the communication situations presented were more representative of those that learners of Spanish in the United States typically encounter. Reliability measures of these adapted scales were high, ranging from .80 to .94. Complete scales along with their reliability estimates are found in the Appendix. The spring survey also included a section with open-ended questions designed to obtain students' perspectives about their experience with community-based learning and their willingness to speak Spanish.

Procedures

At the beginning of the fall quarter and again at the end of the spring quarter, all students enrolled in course sections were invited to participate in a study on second language acquisition. They were told that their participation was not obligatory, that it would be completely anonymous, and that it would not bear on their grades in the course. During a subsequent class session those students who agreed to participate were given a survey instrument. It was explained thoroughly and students were asked to complete it at home and return it to their instructor during

the next class. The survey protected students' identity by generating unique, anonymous ID numbers that could be matched from fall to spring. All students were invited to participate, but since this study focuses on classroom learners, surveys that identified native/heritage speakers were eliminated, as were those that were incomplete. All numerical survey results were tabulated and analyzed using the SPSS statistics package. Open-ended responses were examined for trends and were used to interpret and contextualize the quantitative results.

Results

Learners' Linguistic Self-confidence and WTC

The analysis first focused on WTC's most immediate antecedent variable, linguistic self-confidence, which is a construct that combines a learner's perceived L2 competence and speaking apprehension. The data for perceived competence were normally distributed, so a paired-samples *t*-test was used to compare changes in mean scores from fall to spring. The results indicate that there was a significant positive change from fall (M=16.83, SD=4.62) to spring (M=20.33, SD=4.79) in how learners evaluated the efficacy of their Spanish speaking skills: $t(17)=3.32$, p=.004. This change represents a jump on the ability scale from feeling "somewhat able" to feeling "able". Unlike perceived competence, the fall scores of speaking anxiety were not normally distributed. They were clustered at the lower end, indicating that in the fall learners felt quite anxious about speaking Spanish. Because the data could not meet the assumptions for a paired-samples *t*-test, a nonparametric alternative, the Wilcoxon signed-rank test, was used to compare fall and spring scores. The analysis revealed that learners did become more comfortable speaking Spanish by the end of the community-based learning program and this change was significant: Z=3.24, p=.001. Whereas in the fall the median score was 14.5 ('somewhat nervous') and scores were clustered at the lower end of the scale, by the spring the median score was 21.0 ('somewhat relaxed') and the distribution was no longer skewed. Mean scores of learners' WTC outside of the classroom from fall to spring were compared with a paired-samples *t*-test and the results indicate that learners' spring scores (M=33.2, SD=8.8) were significantly higher than their fall scores (M=29, SD=10.5): $t(17)=2.62$, p=.018. By the end of the community-based learning program, learners had generated a greater willingness to speak Spanish.

Motivation, Integrativeness, and WTC

Following MacIntyre et al. (2003), integrativeness and motivation were examined as separate variables. Motivation was measured by twenty of the forty-three items on the Motivation section of the survey. These items comprised three different measures: motivational intensity, attitudes towards learning Spanish, and the desire to learn Spanish (Gardner 1985). The fall mean motivation score was relatively high (M=100, SD=5.4), representing a 5 on the 1–6 scale used for measurement. The spring mean showed positive gains (M=105, SD=6.2), and unlike the fall scores, the spring distribution was skewed, with the bulk of the scores clustered at the higher end of the scale. A Wilcoxon signed-rank test indicated that learners' increase in motivation scores from fall to spring was significant: Z=3.19, p=.001. Though learners began the year already relatively motivated to learn Spanish, through the program they increased their motivation further. Integrativeness was measured by the remaining twenty-three items on the Motivation section of the survey, which comprised three measures: interest in foreign languages, attitudes towards Spanish-speakers, and integrative motives for learning Spanish (Gardner 1985). Like the fall motivation mean, the fall mean integrativeness score was also relatively high (M=110, SD=12.62), representing a 4.8 on the 1–6 scale, and the distribution was slightly skewed, indicating some bunching of scores at the higher end of the scale. The

spring distribution (M=119, SD=10.18) showed further clustering of scores at the high end. A Wilcoxon signed-rank test was used to compare means and the results showed that learners' integrativeness demonstrated significant growth from fall to spring.

The analysis next examined the relationship between the learners' integrativeness and motivation for learning Spanish and their Spanish WTC. Kendall's tau-b, a nonparametric correlation analysis, was used because not all of the data followed a normal distribution. As Table 1 indicates, for the fall data this test revealed a significant positive correlation between integrativeness and WTC (tau=.409, p=.02), but not between motivation and WTC. However, by the spring the correlation between integrativeness and WTC had grown stronger (tau=.642, p<.001) and the correlation between motivation and WTC had grown and reached the level of statistical significance (tau=.481, p=.007).

Table 1. Kendall's Tau-b Correlations: Motivation and Integrativeness with Fall and Spring WTC (N=18)

Category	Fall WTC	Spring WTC
Motivation	tau=.220 p=.22	tau=.481* p=.007
Integrativeness	tau=.409* p=.02	tau=.642* p<.001

WTC and Frequency of Speaking Spanish Outside of the Classroom

The pyramid model makes a clear distinction between communicative intentions (i.e., WTC) and communicative behaviors (i.e., actually speaking), but it posits that such intentions drive behavior so that there should be a relatively strong correlation between learners' WTC and their frequency of L2 use (MacIntyre et al. 1998). This assumption was explored in the present data. Frequency scores were calculated by totaling the responses to each of seven of the eight situations presented on the survey. Situation 7 (public speaking) was eliminated because all student responses were identical ('never have done it'). Kendall's tau-b was used to examine correlations since not all the data was normally distributed. The results revealed significant positive correlations between WTC and speaking frequency for both the fall (tau=.56, p=.002) and the spring (tau=.67, p<.001): the higher a learner's WTC, the more frequently she spoke Spanish outside of class. These results provide further empirical support for the pyramid model's assumption about the ability of WTC to predict communication behavior.

To investigate whether the community-based learning pedagogy encouraged learners to speak Spanish more frequently outside of the classroom and class requirements (i.e., of their own accord), mean scores on the speaking frequency measure were calculated per speaking situation for fall and spring. Table 2 displays these scores for the seven situations considered.

These data were further analyzed using a two-way repeated-measures ANOVA in which the dependent variable was the frequency score and the two independent variables were the speaking context, with seven levels (i.e., survey items) and program completion, with two levels (i.e., before and after community-based learning). While the data exhibited some deviations from the repeated-measures ANOVA assumptions, the procedure was used because such deviations do not invalidate the test's results (Larson-Hall 2010). Using the Greenhouse-Geisser correction, the analysis revealed that the observed gains in frequency of Spanish use from fall to spring were significant ($F1,17=17.38$, p=.001, partial eta squared=.51, power .97): learners willingly spoke Spanish outside of the classroom and course requirements more frequently

Table 2. Fall and Spring Mean Frequency of Communication Outside of the Classroom

Situation (From Survey)		Fall	Spring
1. Nonnative speaker friends: School/home	M	3.61	4.39
	SD	1.42	1.29
2. Native speaker acquaintances: School/home	M	2.72	3.89
	SD	1.48	1.53
3. Native speaker stranger: Service encounter	M	2.39	3.17
	SD	1.33	1.50
4. Native speaker coworker or international student: Work/school	M	2.89	3.78
	SD	1.68	1.48
5. Native speaker friend: Social setting	M	2.33	3.39
	SD	1.37	1.24
6. Native speaker stranger having trouble communicating: Public setting	M	2.33	3.00
	SD	1.28	1.61
8. Native speaker stranger: Community setting	M	2.11	3.11
	SD	1.28	1.41

Score scale 1–6; 1='never', 6='very frequently' (e.g., several times per week)

after completing the community-based learning program than before they began. The analysis also revealed a significant effect for the speaking context (with Greenhouse-Geisser correction $F3.97,67.4=6.54$, $p<.001$, partial eta squared=.28, power=.99), but not for the interaction between the two. However, post hoc tests identified only situation 1 (nonnative learner/friend) as being significantly distinct from others, namely 3, 5, 6, and 8 ($p<.05$), but not 2 and 4. Perhaps unsurprisingly, speaking Spanish with nonnative learner/friends occurred with greater frequency than speaking in most other situations, particularly those involving native speaker strangers.

WTC Inside and Outside the Classroom

A paired-samples *t*-test and Pearson correlation were used to analyze the fall WTC inside and outside the classroom measures. Corroborating MacIntyre et al. (2001) findings, the results revealed that while correlated ($r=.637$, $p=.005$, r-squared=.41), WTC inside ($M=29$, $SD=10.5$) was significantly different from WTC outside the classroom ($M=29.0$, $SD=8.1$) ($t=2.2$, $p=.042$, $df=17$). Indeed, the overlap between the two is well under 50%.

Discussion

Among the present sample of intermediate level Spanish students, the quantitative analysis supports the hypothesis that extended participation in community-based learning, even when required, can promote positive linguistic outcomes that contribute to success in second language

acquisition. Intermediate learners who were initially quite anxious about interacting in Spanish were repeatedly required to speak in Spanish with Spanish-speaking friends, acquaintances, and strangers, and the data suggest that through this required interaction learners became more confident in their Spanish skills, they became more willing to speak Spanish, and they increased the frequency of their willful Spanish communication out in the real world. At the same time, learners also evinced important positive changes in their integrative motivation. And while the gains in both integrativeness and motivation for learning Spanish were significant, what is perhaps more consequential is the nature of the change suggested by the correlation analysis between these variables and WTC. In the fall, learners scored relatively high in both integrativeness and motivation (average 4.8 and 5, respectively on the 1–6 scale), yet the analysis found only a moderate statistical correlation between integrativeness and WTC, and a small, nonstatistical correlation between motivation and WTC. In other words, at the beginning of the program, after an average of four and a half years of Spanish study, the learners had not developed strong connections between their positive attitudes, desire, and efforts they dedicated to learning Spanish and the concept of actually speaking the language outside of the classroom. However, by the end of the program both correlations had grown stronger and both were found to be significant. After three quarters of repeated interactions with Spanish-speakers in a variety of contexts, these learners forged much stronger associations between their L2 learning goals and the efforts they directed outside of the classroom towards achieving them.

It is interesting to compare these results with those of MacIntyre et al. (2003), who found significant correlations between integrative motivation and WTC among their immersion learners, but not their traditional foreign language learners. When the present study's participants began their program, they patterned like MacIntyre et al.'s foreign language learners, but by the end of the year they patterned like their immersion learners. As noted earlier, MacIntyre et al. believe that this difference may be due to a failure of foreign language methodology to emphasize authentic interaction in the classroom. This is certainly possible. But in the case of Spanish in the United States, where opportunities for L2 use outside of the classroom are available, it seems likely that this result also reflects an underlying "Krashenite" philosophy of second-language acquisition, espoused by many foreign language teachers (and learners), that L2 competence should be sufficiently built up *before* L2 performance outside of the classroom. Furthermore, there are some who argue that foreign language methodology in the United States gives students the message that "outside of the classroom" really means "outside of the country" (study abroad), thereby ignoring local communities as valid contexts for Spanish language acquisition (Ortega 1999). Indeed, post hoc analyses of the frequency measures for the fall indicate just how little some classroom learners practice Spanish outside of their classrooms. Among the study's eighteen participants, in the fall only 22% indicated that they spoke Spanish outside of the classroom with other nonnative learners frequently or very frequently, and as Table 2 shows, this was the situation with the highest mean score. Only 34% of the participants reported speaking Spanish with native speaker acquaintances frequently or very frequently, but 28% reported never having done it. The situation with the second highest mean score in the fall was that of speaking with a native speaker peer, defined as a coworker or international student on campus, but only 17% reported doing this frequently or very frequently and 33% had never done it. Finally, only 6% of the participants reported speaking Spanish with a native speaker friend frequently or very frequently, and 39% said they had never done it. These results were compared with the frequency scores of the other twenty-eight participants who completed the fall survey and the results were very similar. These findings are also corroborated by several other Spanish community-based learning studies in which the authors report that the community-based learning experience was the first time many learners had interacted in Spanish outside of the classroom (Varas 1999; Weldon and Trautmann 2003).

This study also provides further evidence that WTC inside the classroom and WTC outside the classroom are not isomorphic constructs. The relevance and import of this result for L2

instruction is perhaps best understood in the context of the pyramid model of L2 WTC, where linguistic self-confidence, WTC's most immediate antecedent, appears as both a state and a trait variable. At the trait, or more enduring level, self-confidence is described as a general belief about being able to communicate effectively, based on learners' cognitive evaluation of the overall state of their L2 skills, and their general anxiety about using the L2. At the state level, self-confidence is highly situation specific, and is defined as a "momentary feeling of confidence" about the ability to communicate effectively in a particular situation (MacIntyre et al. 1998: 549). These researchers argue that novel situations are detrimental to state self-confidence, since learners will lack a previous experience to reference in assessing their ability to meet the communicative demands of the situation. If state self-confidence is reduced, WTC will be reduced, as will be the possibility of the learners choosing to communicate. The important pedagogical implication is that classroom-bound communicative activities, as authentic as they may be, might only serve to build up more trait-like self-confidence. The change in context from contrived activities in a classroom filled with mostly nonnative speaking friends and peers, to the unpredictable real world of native Spanish-speaking friends, acquaintances, and strangers might be too radical of a departure; classroom activities may provide insufficient reference points for many learners to generate the state self-confidence needed to speak outside of class. Teacher instruction should provide students with guided experience speaking in situations outside of the classroom so that when they leave their language programs they have adequate reference points from which to generate the WTC that can keep them speaking Spanish well into the future. This is particularly important at the lower-division levels, since the great bulk of these students do not continue their formal Spanish studies.

It is not possible to claim that the positive outcomes observed among this study's participants were brought about entirely by community-based learning, but it is also unlikely that the observed increase in WTC could be due to linguistic gains made through a year of classroom language instruction alone. Indeed, a post hoc analysis of the fall and spring data failed to find a significant correlation between learners' years of L2 study and their WTC. As stated earlier, in the pyramid model, L2 competence is only one of many distal influences on WTC. Moreover, the qualitative analysis of participants' comments about their experiences offers additional support for the effectiveness of community-based learning, along with some insight about learners' WTC and language use. All eighteen participants believed that community-based learning helped them become more willing to speak Spanish outside of the classroom and class assignments, and that through the community-based learning assignments they became more confident about their Spanish skills. Their comments revealed specific fears they previously held (and to some extent still hold) about speaking with native speakers. Five students acknowledged having been fearful of not speaking Spanish "properly", which some believed would lead Spanish-speakers to judge them, and others believed might be offensive to Spanish-speakers. Six others explained that they had feared initiating conversation with Spanish-speakers because, due to their inability to speak with the fluency of a native speaker, they would be imposing on their time and patience. Such fears may reflect the learners' socialization within a multicultural society that is often insensitive to nonnative speakers, and within a foreign language methodology that has, at least tacitly, held the idealized "near-native speaker" as the ultimate goal for language learning (Ortega 1999). However, by staring down their fears, the participants discovered that despite their linguistic limitations, their use of Spanish was welcomed warmly in many contexts. Two students' comments are representative:

> Now I think it might be the opposite. They're probably flattered by the fact that we're trying to speak with them. Some of the food servers tell me they love it when I go there and speak to them in Spanish. I think they feel like I'm trying to connect with them.

> I'm not as scared anymore to speak with Spanish-speakers. I think they like to help me because they are learning a language too and know how it feels.

In response to whether participants spoke more Spanish outside of class assignments after experiencing community-based learning than before they began, most all responded that they did. Those who did not indicated that they spoke Spanish frequently before the program and continued to do so. The contexts for use that students mentioned most included speaking more with their nonnative friends outside of class, speaking with campus staff, speaking with staff in several local restaurants, and arriving early or staying late to socialize with new friends they made in the placement communities of their community-based learning programs. Interestingly, all eighteen students believed it was important for community-based learning to be a required part of intermediate Spanish. Each of them indicated that without the requirement they would not have had the positive (linguistic and cultural) experiences that they had. Several stated that they would likely not have made room in their already busy schedules for the time that community-based learning required. Many others mentioned that they needed to be "pushed" into speaking Spanish outside of the classroom because it's "hard work", but that they enjoyed the rewards, which included "feeling proud" of themselves, "making new friends to speak Spanish with", and enjoying the "praise" they received from Spanish-speakers about their Spanish. Finally others stated that without this type of program they would have never realized how many opportunities there were to use their Spanish skills. One student stated that the program inspired him/her to look into opportunities to get involved with a Spanish-speaking community at home over the summer. These responses suggest that the CBL program provided learners with the social support they needed to help them take advantage of opportunities to speak Spanish outside of the classroom.

Conclusion

This pilot study's small participant pool, lack of random participant selection, and lack of a control group limit the extent to which its findings can be generalized beyond its own participants. However, the findings presented suggest that community-based learning integrated into a language skills program can help learners generate a greater willingness to communicate in Spanish outside of the classroom, an outcome that will support their language acquisition process. Furthermore, the study offers some evidence that these outcomes are not easily achieved through traditional classroom methodology. If the goal of educators is to create lifelong learners and language users, then their pedagogy must engage learners outside of the classroom, and community-based learning, when appropriately structured, appears to offer an effective means to achieve this goal. Travel abroad should no longer be considered the only worthy avenue for promoting WTC.

This pilot study also offers a theoretically motivated model for both assessment of and future research on language-related outcomes of community-based learning programs. Future research should explore outcomes with larger groups of learners and across a wider range of proficiency levels. Studies comparing outcomes between learners who experience community-based learning and those who do not are also necessary. Finally, future research should investigate longer-term outcomes, for example, several years after completing a community-based learning program.

NOTES

[1] Perception of competence is more consequential for WTC than an objectively measured level of competence because speakers' appraisal of their skills can be quite different than their actual skill level (MacIntyre and Charos 1996; McCroskey and Richmond 1987).

[2] Jorge (2010) notes the results of some long-term assessment measures of a community-based learning program, but research methods are not provided since this was not the focus of the article.

[3] Because the course catalogue describes the program's community-based learning requirement, students are aware of it when they register for intermediate Spanish.

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APPENDIX

Survey instrument scales and open-ended questions (alpha levels indicate reliability estimates).

WILLINGNESS TO COMMUNICATE *INSIDE THE CLASSROOM* (α=.86)

Directions: This section covers situations in which you *might choose* to speak **in Spanish** during a Spanish class. Presuming you have *completely free choice* to speak or not, please indicate how *willing* you are/would be to use Spanish in each classroom situation. Use the following rating scale 1–6: 1 ('never willing'), 2 ('rarely willing'), 3 ('sometimes willing'), 4 ('willing only about half the time'), 5 ('very frequently willing'), 6 ('always willing').

Please write one and only one whole number in each space, and do not leave any blank. Remember, each of the items refers to using SPANISH.

1. _____ Speak with a nonnative speaker classmate to carry out a short class activity.
2. _____ Speak with a group of 3–5 classmates to carry out a short class activity.
3. _____ Speak with your teacher before or after class.
4. _____ Give a short oral presentation in front of the class as a class assignment.
5. _____ Speak with your teacher during class about a question you have.
6. _____ Speak with a classmate who is a native Spanish speaker to carry out a short class activity.
7. _____ Socialize with a native Spanish-speaking classmate while waiting for class to begin or in between activities.
8. _____ Socialize with a nonnative Spanish-speaking classmate while waiting for class to begin or in between activities.

WILLINGNESS TO COMMUNICATE *OUTSIDE OF THE CLASSROOM* (α=.94)

Directions: This section covers situations in which a student *might choose* to speak **in Spanish** outside of a Spanish class. Presuming you have *completely free choice* to speak or not, please indicate how *willing* you are/would be to use Spanish out in the world. Use the following rating scale 1–6: 1 ('never willing'), 2 ('rarely willing'), 3 ('sometimes willing'), 4 ('willing only about half the time'), 5 ('very frequently willing'), 6 ('always willing').

Note: You are not indicating how frequently you do each activity, but simply how *willing* you are or would be to do each one.

1. _____ Speak with your friends who have learned or are learning Spanish (i.e., nonnative speakers).
2. _____ Speak with Spanish-speaking acquaintances (e.g., staff working around campus, relatives of friends, etc.).
3. _____ Speak with a Spanish-speaker in a service encounter (e.g., to order your meal in a restaurant or to ask for assistance at a store).
4. _____ Speak to Spanish-speaking coworkers or international (Spanish speaking) students on campus.
5. _____ Speak with a native Spanish-speaking friend (e.g., at school, a party, over coffee, etc.).
6. _____ Speak with Spanish-speakers having trouble communicating in public (e.g., in a store, at a bank, etc.).
7. _____ Give an oral presentation to a group of native Spanish-speakers in the community who are not friends or acquaintances (e.g., strangers at a community meeting).
8. _____ Speak with a native Spanish-speaker stranger (i.e., not friend or acquaintance) (e.g., people you encounter in the community, while waiting in line, etc.).

SPANISH SPEAKING ABILITY (α=.86)

Directions: Please indicate what you believe is your ability to successfully do each of the items **in Spanish**. Use the following 6-point scale: 1 ('completely unable'), 2 ('hardly able/very poorly'), 3 ('somewhat able'), 4 ('able/OK'), 5 ('moderately able/well'), 6 ('completely able').

1. _____ Speak in short (5–10 minutes), informal conversations on familiar topics (e.g., family, weather, where you are from, etc.).
2. _____ Speak in longer (20–30 minutes), informal conversations on familiar topics about past, present and future (e.g., favorite vacations, your childhood, movies, what you did last night, your plans after graduation, etc.).
3. _____ Speak in longer (20–30 minutes) conversations (e.g., explain, express your opinions, speculate, etc.) on more complex topics (e.g., the environment, science, politics, etc.)
4. _____ Speak in short (5–10 minutes) conversations (e.g., make brief comments) on current topics (e.g., the environment, science, politics, etc.).
5. _____ Speak to explain how to carry out a useful task (e.g., use e-mail, find a place to live, etc.).

LANGUAGE ANXIETY (α=.89)

Directions: Please indicate the level of comfort/anxiety you typically experience or would experience speaking **in Spanish** in the following situations. Use the following 6-point scale: 1 ('extremely nervous'), 2 ('moderately nervous'), 3 ('somewhat nervous'), 4 ('somewhat relaxed'), 5 ('moderately relaxed'), 6 ('extremely relaxed').

Note: You are not indicating your *ability* to do these things, but rather your anxiety/comfort level doing them.

1. _____ Speaking with your professor.
2. _____ Speaking with classmates who are also learning Spanish (i.e., nonnative speakers).
3. _____ Speaking with a small group of classmates.
4. _____ Speaking with native speaker friends and acquaintances outside of class.
5. _____ Speaking with native Spanish-speakers in the community (i.e., not friends or acquaintances).

MOTIVATIONS AND ATTITUDES (Motivation: α=.80; Integrativeness: α=.86)

Directions: Following are a number of statements about the Spanish language, language learning, and Spanish-speakers with which some people agree and others disagree. There are no *correct* answers since people have different opinions. Please rate your level of agreement or disagreement with each statement using the following 6-point scale: 1 ('strongly disagree'), 2 ('moderately disagree'), 3 ('mildly disagree'), 4 ('mildly agree'), 5 ('moderately agree'), 6 ('strongly agree').

1. _____ Studying Spanish is important for me because I want to travel abroad and be able to more fully experience the Spanish-speaking culture.
2. _____ I would really like to learn many foreign languages.
3. _____ I love learning Spanish.
4. _____ I hate Spanish.
5. _____ Studying Spanish is important for me because it will enable me to make friends with (more) Spanish-speakers.
6. _____ Since English is such a global language, it is not important for Americans to try to be bilingual.
7. _____ I really identify with Latinos and/or other Spanish-speakers in the United States.
8. _____ I really identify with Spanish-speakers.
9. _____ If I planned to spend time in another country, I would make a great effort to learn the language even though I could get along in English.
10. _____ I keep up to date with Spanish by working on it almost every day.
11. _____ I have not had very many positive experiences learning Spanish.
12. _____ I find I am losing any desire I ever had to learn Spanish.
13. _____ I admire the values of the people of Spanish-speaking cultures.
14. _____ I don't pay much attention to the feedback I receive in Spanish classes.
15. _____ I wish I could speak any language (in addition to English) perfectly.
16. _____ I make a point of trying to understand all the Spanish I hear.
17. _____ Spanish-speakers make significant positive contributions to the world.
18. _____ Studying Spanish is important to me because I want to better know and understand the cultures of Latinos in or near my community.

19. _____ I really work hard to study Spanish.
20. _____ Learning Spanish is really a great experience.
21. _____ I admire the values of the Latinos living in the United States.
22. _____ I don't bother to try to understand more complex aspects of Spanish.
23. _____ Knowing Spanish is not an important goal in my life.
24. _____ I would rather spend time learning other things than Spanish.
25. _____ Latinos and other Spanish-speakers make significant positive contributions to our lives here in California and in the United States.
26. _____ I sometimes daydream about not having to take Spanish.
27. _____ Latinos and other Spanish-speakers in the United States are very warm-hearted, respectful, and sociable people.
28. _____ I really have no interest in foreign languages.
29. _____ Spanish-speakers are very warm-hearted, respectful, and sociable people.
30. _____ When I have a problem understanding something in Spanish class, I always ask my teacher for help.
31. _____ Studying a foreign language is not a pleasant experience.
32. _____ Studying Spanish is important for me because it will help me better understand Spanish-speaking cultures.
33. _____ I want to learn as much Spanish as possible.
34. _____ The more I get to know Spanish-speakers, the more I want to be fluent in their language.
35. _____ I don't put a lot of effort into completing my Spanish homework assignments.
36. _____ The more I get to know Latinos in the United States, the more fluent I want to become in their language.
37. _____ I don't bother checking my corrected assignments in my Spanish classes.
38. _____ I am studying Spanish because I would like to make (more) friends with Latinos in or near my community.
39. _____ I would like to continue learning Spanish beyond this class.
40. _____ Studying Spanish is important for me because it will allow me to meet and converse with native Spanish-speakers.
41. _____ I wish I were fluent in Spanish.
42. _____ I want to learn to speak Spanish so well that I can read or listen to anything in Spanish and understand it.
43. _____ Studying Spanish is important for me because it will allow me to more fully experience Latino cultures in or near my community.

FREQUENCY OF SPEAKING IN SPANISH OUTSIDE THE CLASSROOM (α=.84)

Directions: This section explores the *frequency* with which you actually do communicate **in Spanish** *outside* of your Spanish classroom and class assignments. Please indicate how *frequently* you actually use Spanish to do each of the items listed. Use the following rating scale 1–6: 1 ('never have done it'), 2 ('have done it couple of times ever'), 3 ('occasionally, a few times a year'), 4 ('somewhat frequently, once a month'), 5 ('frequently, few times a month'), 6 ('very frequently, a few times a week').

1. _____ Speak with your friends who have learned or are learning Spanish (i.e., nonnative speakers) at school/home.
2. _____ Speak with Spanish-speaking acquaintances (e.g., staff working around campus, relatives of friends, etc.).
3. _____ Speak with a Spanish-speaker in a service encounter (e.g., to order your meal in a restaurant, to ask for assistance at a store, etc.).

4. _____ Speak to Spanish-speaking coworkers or international students on campus you meet.
5. _____ Speak with a native Spanish-speaking friend (e.g., at school, a party, over coffee, etc.).
6. _____ Speak with Spanish-speakers having trouble communicating in public (e.g., in a store, at a bank, etc.).
7. _____ Give an oral presentation to a group of native Spanish-speakers in the community who are not friends or acquaintances (e.g., strangers at a community meeting).
8. _____ Speak with a native Spanish-speaker stranger (i.e., not a friend) (e.g., people you encounter in the community, while waiting in line, etc.).

OPINION: Please share your thoughts on the following questions

1. Do you think your experience with community-based learning this year has helped you to become more willing to speak Spanish outside of the classroom and required assignments? Explain.

2. Do you think you speak Spanish outside of the classroom and required assignments more now than when you began intermediate Spanish? If so, please give examples.

3. How do you feel overall about community-based learning being required in this Spanish program? Would you prefer that it were only an option and not a requirement? Explain.

A Frequency-based Analysis of the Norms for Spanish Noun Gender

Jens H. Clegg
Indiana University–Purdue University Fort Wayne, USA

Abstract: The teaching of the Spanish noun gender system to students is based on a set of generalizations that the last phoneme, or sound, of a noun is an excellent predictor of the gender of that noun (Bull 1965). These generalized norms have been refined over the years and can be found in most textbooks. The norms are taught to students who then apply them to nouns and can deduce the gender of the noun. However, students still have difficulty determining the gender of nouns accurately, a fact which may indicate that the rules for gender assignment are inadequate. This article examines the pros and cons of the current set of generalizations and applies them to a set of highly frequent Spanish nouns. As a result of this analysis, a newly refined set of generalizations based on frequent nouns is proposed. These new generalizations may be easier for students to learn and correctly apply to deduce the gender of Spanish nouns.

Keywords: applied linguistics, frequency, gender, grammar, nouns

Introduction

In Spanish, all nouns have a specific grammatical gender that is an integral part of the word. The specific gender that corresponds to each noun may, or may not, have a direct relationship to the gender of the referent. However, the designation "gender" is used to describe this grammatical function. The gender of nouns is important since Spanish morphosyntactic rules mandate that all descriptors of the noun agree in gender with that noun. This creates a challenge when an English speaking student learns Spanish. In English, nouns have no specific grammatical gender and, as a result, the student has to learn a new and unfamiliar grammatical concept. This can result in a developmental error since it is a new and foreign concept for second language learners. There are two potential ways for students to learn the correct gender for each noun. The first is the memorization of the specific gender as part of the individual noun. This approach requires the student to store the information for the gender of each noun together with the noun in their memory.

The second method is a set of generalized norms that allow the student to predict the gender of the noun by applying the norms. Bull (1965) studied the patterns for gender of all of the Spanish nouns in a Spanish/English dictionary. Bull's purpose was to discover generalized noun gender norms that could be taught to students instead of using rote memorization to learn the gender of each individual noun. He focused his study on the terminal, or final, grapheme (letter) and in some cases groups of graphemes of the words. Bull found that words that end in *-a*, *-d*, *-ción*, *-sis*, and *-itis* will be feminine in gender 98% of the time, whereas words ending in any other grapheme (*-o*, *-l*, *-r*, *-n*, *-s*, etc.) will be assigned a masculine gender 96% of the time. In this group of other graphemes associated with masculine gender are those which would be atypical or unusual for Spanish phonology, such as words ending in *-b* (*el club* 'the club'), or *-j* (*el reloj* 'the watch'). Bull found that these atypical endings are associated with masculine gender and those findings have been confirmed in other studies (Clegg 2010; Clegg

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and Waltermire 2009). Bull claims that students who learn these norms and follow them will select the correct noun gender 97% of the time.

Bergen (1978) further studied and confirmed the findings of Bull (1965), refining them by adding four additional generalizations. Bergen found that the endings *-umbre* (*la servidumbre* 'servitude'), *-ie* (*la especie* 'the species'), and *-z* (*la luz* 'the light') should be associated with feminine gender. Bergen also suggested that nouns of Greek origin ending in *-ma* (*el problema* 'the problem') and *-ta* (*el planeta* 'the planet') should be associated with masculine gender. Bergen then coined the term LONERS as an acronym for endings associated with masculine gender. In his study, Bergen (1978) also began to refer to the endings as phonemes or terminal phonemes, hereafter TPs, instead of the graphemes that Bull (1965) had used.

Teschner and Russell (1984) looked in depth at the findings of Bull (1965) and the refinements of Bergen (1978) and found that there were some inaccuracies. Teschner and Russell used a much larger dictionary (89,000 words) and carefully excluded words that were ambivalent for gender. They first point out that students are unaware of words of Greek origin and that, further, there are many words ending in *-ma* that have feminine gender. They also comment that the new refinements *-umbre* and *-ie* are low productivity forms and are not frequent enough to justify the creation of separate norms. Based on the larger dictionary, Teschner and Russell conclude that the endings *-z*, *-n*, and *-s* are in fact indeterminate for gender since they only slightly favor one gender or the other. They do, however, confirm that *-a*, *-d*, and *-ión* are feminine endings and that *-l*, *-o*, *-r*, and *-e* are masculine endings. Teschner and Russell (1984) simplified the form to *-ión* instead of the *-ción* proposed by Bull (1965) because their results indicated that regardless of the letter before *-ión* (*-ción*, *-gión*, *-sión*, etc.) the form is overwhelmingly feminine (99.4%).

Based on the findings of Bull (1965), Bergen (1978), and Teschner and Russell (1984), it appears that there is a clear correlation between the terminal grapheme/TP, or group of graphemes/TPs, and the gender of Spanish nouns. Using those findings most textbooks of Spanish include a section on Spanish noun gender and teach the students a variation of this norms based system. For a few examples, see Iguina and Dozier (2008: 33–35), Castells et al. (2010: 39–40), or Blanco and Tocaimaza-Hatch (2007: 378). Each textbook is a little different, but all are based primarily on the findings of Bull (1965). Table 1 summarizes the norms.

Table 1. Summary of Spanish Noun Gender Norms

Terminal Phonemes Associated with Masculine Gender	Terminal Phonemes Associated with Feminine Gender
/l/ /o/ /n/ /e/ /r/ /s/	/a/ /d/
Words of Greek origin ending in *-ma, -ta*	*-ión, -is*
Atypical terminal phonemes /b/ /k/ /i/ etc.	-umbre, /z/

This system of norms has been used for over forty years now with little change. The purpose of the norms based approach was to teach students a simpler way to learn the Spanish noun gender system. The question then is: how is it working? Colleagues will tell you that, in their experience, students are still committing many errors and routinely misapplying the norms. One simple reason is that teachers love to put irregular forms on the exam. Thus, students who apply the norms without memorizing the exceptions will incorrectly identify the gender of the exceptional nouns on tests and may lose faith in the system. However, there are larger problems with the system that can be easily explained and are, in fact, a result of misunderstanding the norms based system.

To implement the norms based system correctly, students must understand how the system works and in what situations the system applies. The norms based system only applies to inanimate nouns. Animate nouns, or nouns with a biological gender, are not covered by the norms. These animate nouns, such as *el hombre* 'the man' or *la mujer* 'the woman' have a specific biological gender that is not necessarily related to the TP. If the students applied the TP based norms *hombre* would turn out masculine, as it should, but so would *mujer* based on the masculine TP /r/. Also included in this group of animate nouns, to which the norms do not apply, are the terms used for professions such as *maestro/maestra* 'male/female teacher'. These terms referring to profession can be quite complicated (Flores Epperson and Ranson 2010) and must be learned separately from the norms. It is important that students understand that these norms only apply to inanimate nouns and not animate nouns.

There is also a second group of nouns to which these norms do not apply; epicene, or ambivalent gender nouns. For example, with *el capital* 'investment capital' vs. *la capital* 'capital city', the gender of the noun changes based on meaning. Other examples include: *el policia* 'the police man' vs. *la policia* 'the police force', and *el cura* 'the priest' vs. *la cura* 'the cure'. Another group of nouns to which these norms do not apply are nouns that begin with accented /a/ such as *el/las agua/s* 'the water/s' and *el/las alma/s* 'the soul/s'. These nouns use the masculine article in the singular and the feminine article in the plural. This change is made for the phonemic reason of avoiding the sequence *la* plus stressed [a]. In both of these cases, the TP based gender norms do not apply and students must simply memorize these forms. The challenge is that these forms may not always be listed in textbooks or if they are listed there may only be a few examples.

Another misunderstanding in the norms based system is the concept of terminal grapheme versus terminal phoneme, or TP. Are the endings TPs, or are they graphemes? What about the endings *-ión*, and *-umbre*, what are they? Bull (1965) clearly labels his norms as "final letter" (109). Subsequent researchers changed them to TPs even though they include groups of letters like *-ma* and *-ta*. This causes great confusion for the student. Is *camión* 'truck' *-ión* or *-n*? If the student chooses *-ión*, they will get the wrong gender. Another example of this is *-s* vs. *-z*. Students are taught that *-z* is pronounced /s/, but are the norms grapheme based or phoneme based? For the noun *nariz*, is the ending *-s* or *-z*? If they apply the TP based norms, they will incorrectly use masculine gender. This lack of clarity in the basis of the norms and also the length of the endings may cause a great deal of confusion for students.

A further misunderstanding can be found by returning to the findings of Teschner and Russell (1984). These authors point out that students are incapable of identifying words of Greek origin and thus erroneously apply the *-ma* and *-ta* norm to all words with those endings. As a result, the common exception *el problema* 'the problem' is correct as is *el planeta* 'the planet'. However, the feminine words *firma* 'signature', *pluma* 'pen', *crema* 'cream', *bicicleta* 'bicycle', and many others would all be incorrect. Are there enough examples of masculine words ending in *-ma* and *-ta* to justify this norm?

The category of atypical TPs is another category that causes some confusion. Spanish phonotactics prefers that words end in the following phonemes: /a, e, o, l, n, r, s, d, θ/. There are exceptions to this tendency, but they are few and are frequently borrowings from another language like *el club* 'the club' mentioned previously. The norms state that atypical TPs, those other than the nine cited above, are associated with masculine gender. The issue here is what the students know. Students are generally not trained linguists and are not aware of what is typical and what is atypical. The English language provides no help here since English phonotactics has no restrictions on its TPs. This fact makes this norm difficult for students to understand and apply correctly.

The final challenge with the present norms is the data upon which they are based. The norms are formulated based on lists of nouns from massive dictionaries. In Bull's (1965) case, he used 38,000 nouns as a basis for the study. Teschner and Russell (1984) used all of

the nouns from the 1956 edition of *El diccionario de la lengua española* (RAE). These large numbers of nouns far exceed the number known and used by native speakers, let alone language learners. Does the use of all of the possible nouns, including those seldom known or used, change how the norms turn out? In their revision of the norms, Teschner and Russell (1984: 136) removed the TP *-e* from the masculine category and called it indeterminate. The authors recognized that there were many *-e* ending TP nouns that were masculine but found that there were a disproportionate number of highly frequent *-e* nouns that were feminine. This indicates that frequent nouns may have different TP gender patterns when considered separately from all of the nouns.

Given all the ambiguity and potential confusion and error caused by the TP based norms in use today, a fresh look at the situation is in order. The present study is an effort to improve the clarity and effectiveness of the currently used norms.

Methodology

To determine the effect of the relative frequency of words on the TP based norms, the frequent nouns of the Spanish language were identified using a frequency dictionary (Davies 2006). This dictionary is based on a corpus of twenty million words that represent oral and written Spanish from all social classes, genders, and ages from the majority of the Spanish speaking world. The frequency dictionary contains a list of the 5,000 most common words in Spanish. Davies (2006: vii) affirms that, for English, on average only 5,000 words comprise 95% of written text and that only 1,000 words account for 85% of oral speech. This would indicate that the nouns found in the 5,000 most frequent words may represent the majority of what students should learn. Because of this, these frequent nouns would also be the perfect set upon which to base the noun gender system norms.

In the top 5,000 words, there are 2,507 nouns—just over half of the words in the top 5,000. Of those 2,507 words, sixteen are ambivalent or epicene nouns and 279 are animate (biological) nouns. Since the norms do not apply to animate or ambivalent nouns, these 295 words were excluded from the analysis. A copy of the excluded animate nouns, epicene/ambivalent nouns, and nouns that begin with stressed [a] can be found in Appendices A and B of this article. This leaves 2,212 nouns on which to test the norms.

Each of the nouns was analyzed using the norms summarized in Table 1, cited previously, to determine the accuracy of the present norms for frequent nouns. The only difference being that all nouns ending in *-ma* and *-ta* were analyzed together, not just those of Greek origin. This was done because, as was discussed previously, students would not be able to tell the difference between Greek origin and non-Greek origin words.

Results

Table 2 below shows the results for the TPs associated with masculine gender. Overall, the norms are only 75.4% accurate, which is a far cry from the 97% accuracy rate predicted by Bull (1965). We also note that there are 85 words out of 1,006 that are exceptions to the norm. For the prototypical member of the category, *-o*, there was only one exception, *la mano* 'the hand' which is a classic example taught in most classes. The endings *-n*, *-r*, and *-s* were also very accurate with 97%, 97%, and 100% accuracy rates respectively.

The endings that were less than 90% accurate included the atypicals, *-l*, *-e*, *-ma*, and *-ta*. For the atypicals, there were five masculine nouns ending in the phonemes /x/ /u/ /b/ /i/ including the examples: *reloj* 'watch', *espíritu* 'spirit', *club* 'club', *taxi* 'taxi', and *whiskey* 'whiskey'. There were two feminine nouns *tribu* 'tribe' and *ley* 'law'. The accuracy rate for the atypical ending group was 71%, but there are only six total examples. It is clear that this category has limited applicability with regard to frequent nouns.

Table 2. Results for Masculine TPs

Ending	Quantity	Accuracy	Exceptions
-l	37	78.7%	10
-o	684	99.9%	1
-n	44	97.8%	1
-e	132	79.0%	35
-r	73	97.3%	2
-s	15	100.0%	0
Atypicals	5	71.0%	2
-ma	15	48.5%	16
Total	1006	75.4%	85

For the ending *-l*, there were 37 masculine nouns and 10 feminine nouns for a 78.7% accuracy rate. This is not as high as 90%, but it is still a good generalization for students. A good generalization is one that would allow a student to get at least 70% of the forms correct by applying the norm. The ending *-e* which was deemed indeterminate by Teschner and Russell (1984) has 35 exceptions and a 79% accuracy rate. Again, the rate is not 90%, but it is still a good generalization.

The last two endings *-ma* and *-ta* had a very low accuracy rate with 48% and 5% respectively. For *-ma* there were fifteen masculine nouns:

problema, tema, sistema, programa, idioma, clima, poema, síntoma, drama, fantasma, esquema, panorama, lema, aroma, enigma.

And, there were sixteen feminine nouns:

forma, firma, fama, calma, lágrima, pluma, reforma, palma, alarma, trama, goma, plataforma, cima, gama, crema, espuma.

The fact that there are more feminine words in *-ma* than masculine is evidence that this norm is not a good generalization for students. The ending *-ta* is far less accurate with only one masculine noun, *planeta* 'planet' and nineteen feminine nouns:

pista, derrota, conquista, peseta, etiqueta, bicicleta, manta, alerta, maleta, siesta, apuesta, chaqueta, camiseta, imprenta, órbita, autopista, acta, pinta, grieta.

Clearly, this generalization is not accurate and should be removed from the norms.

Now we turn to the analysis of the endings, or TPs, that are associated with feminine gender found in Table 3. Overall, the norms do achieve the promised 90% accuracy, but it is lower than what was predicted by Bull (1965). Again, the prototypical ending *-a* is highly accurate with only four exceptions, the masculine nouns *el día* 'the day', *el mapa* 'the map', *el mediodía* 'midday', and *el tranvía* 'the tram' indicating that this is a good generalization for students.

In the extraction of the frequent *-d* ending nouns, it was noted that a large proportion of the words, in fact, ended in *-ud* and *-ad*, as in *ciudad* 'city' and *actitud* 'attitude'. Morin (2006)

Table 3. Results for Feminine TPs

Ending	Quantity	Accuracy	Exceptions
-a	661	99.4%	4
-d	4	100.0%	0
-ud, -ad	117	100.0%	0
-ión	300	99.7%	1
-is	5	55.6%	4
-z	17	81.0%	4
-umbre	4	100.0%	0
Total	1108	90.8%	13

points out that most nouns ending in /d/ are actually part of the morphemes *-tad* or *-tud*, which are categorically feminine. To ensure that this factor did not affect the analysis, words ending in *-d* were analyzed separately from words ending in *-ud* and *-ad*, as can be seen in Table 3.

What is surprising is that there are only four nouns total for the ending *-d* when the *-ad* and *-ud* endings are removed. These four nouns are *pared* 'wall', *red* 'web', *sed* 'thirst', and *merced* 'mercy', all of which are feminine. Though there are few tokens, the norm is 100% accuracy with no exceptions. For *-ud* and *-ad*, there were 117 nouns, all of which are feminine. These findings indicate that whether a noun ends in *-ud*, *-ad*, or *-d*, it is associated with feminine gender. This shows that there is no need to distinguish *-ud* and *-ad* from *-d* and that students should continue to associate the ending *-d* with feminine gender.

The ending *-ión* is also highly accurate at nearly 100%. There were 300 feminine nouns and only one exception to the norm, the masculine noun, *camión* 'truck'. This ending is also a good generalization for students. The results for the ending *-is* are interesting because it is nearly 50/50 masculine and feminine. There were five feminine nouns, *crisis* 'crisis', *tesis* 'thesis', *hipótesis* 'hypothesis', *dosis* 'doasge', and *síntesis* 'synthesis', and four masculine nouns, *análisis* 'analysis', *énfasis* 'emphasis', *paréntesis* 'paretheses', and *tenis* 'tennis shoes'. For this ending, the generalization is not accurate and will not help students.

As was predicted by Bergen (1978), the ending *-z* is associated with feminine gender with an 81% accuracy rate. There were four exceptions, the masculine nouns *matiz* 'matrix', *arroz* 'rice', *lápiz* 'pencil', and *maíz* 'corn'. Although not at the 90% level, this generalization can still be helpful to students. The ending *-umbre* was highly accurate with all examples being feminine. There were only four words, but the generalization is still a good one.

When the results for the norms described in Table 1 are combined, masculine and feminine, we have an overall accuracy rate of 83% with a total of 98 exceptions that students must memorize. Thus, if students memorize and correctly apply the norms in Table 1, they will be correct on 2,116 out of 2,215 nouns and only need to memorize 99 exceptions. However, we still have the potential problem of misunderstanding or inaccurately applying the norms.

To resolve this problem, I propose a revised set of norms found in Table 4. The revised norms are completely grapheme, or letter, based. Students understand letters and it may be easier for them to apply these new norms since they are consistent. There are still two groups of graphemes, *-ión* and *-umbre*, which are both easily identified by students. The two acronyms L-O-N-E-R-S and A-D-Z-IÓN-UMBRE, as seen in Table 4, represent the different endings. Based on the results of the analysis, some generalizations were eliminated. The endings *-ma*

Table 4. Summary of Revised Spanish Noun Gender Norms

Terminal Graphemes (Letters) Associated with Masculine Gender	Terminal Graphemes (Letters) Associated with Feminine Gender
L-O-N*-E**-R-S + anything else	A-D-Z-IÓN-UMBRE

*except *-ión* **except *-umbre*

and *-ta* for words of Greek origin were clearly not accurate, and were hard to apply, so they were eliminated. All words ending in *-a* are now associated with feminine gender. Students will have to memorize the common exceptions like *problema* 'problem' and then assume that all other words ending in *-a* are feminine. On the feminine side the ending *-is* was eliminated since it is a low productivity form and not very accurate. In the revised norms, all words ending in *-s* are associated with masculine gender.

The only other group that was modified was the atypical group. This group is now labeled as "anything else". Students can easily learn the two acronyms, LONERS and ADZIÓNUMBRE and assume that anything not fitting into those norms is associated with masculine gender. To simplify even further, if students memorize only the acronym ADZIÓNUMBRE they can then correctly assume that all other endings are associated with masculine nouns. This is a far easier system for students.

To test the accuracy rate of the proposed new norms, they were applied to the same 2,212 frequent nouns and new accuracy rates and lists of exceptions were created. Table 5 shows the results for the masculine endings. Overall, the accuracy ratings for the masculine endings are eleven percentage points higher with the proposed new norms and there are thirty fewer exceptions. The revised norms for the masculine endings are a better generalization.

Table 5. Results for Masculine Endings with Revised Norms

Ending	Quantity	Accuracy	Exceptions
-l	37	78.7%	10
-o	684	99.9%	1
-n	44	97.8%	1
-e	132	79.0%	35
-r	73	97.3%	2
-s	19	79.2%	5
Anything else	5	71.0%	2
Total	994	86.4%	55

Table 6 has the accuracy rates for the revised feminine endings. Overall, the accuracy rate is five points higher, but the number of exceptions has risen by twelve. This rise can be seen in the *-a* endings and is due to the seventeen *-ma* and *-ta* words of Greek origin that are now in that category. This set of endings is a good generalization for students and the higher number of exceptions is acceptable due to the increase in accuracy for both the masculine and feminine

Table 6. Results for Feminine Endings with Revised Norms

Ending	Quantity	Accuracy	Exceptions
-a	696	97.1%	20
-d	121	100.0%	0
-ión	300	99.7%	1
-z	17	81.0%	4
-umbre	4	100.0%	0
Total	1138	95.6%	25

results. Combining both masculine and feminine results for the revised norms overall, there is an 8% increase in accuracy as well as a decrease of 18 exceptions that students would have to learn. Combining the better accuracy, lower number of exceptions, and the much simpler and easier to apply norms, the proposed new norms in Table 4 appear to be a better way to teach Spanish noun gender norms to students. If the students learn the exceptions found in Appendix C and then apply the revised norms there should be an increase in accuracy and in the ease of application.

Conclusions

The norms for learning noun gender that have been in place over the last forty years have helped many students to learn the Spanish noun gender system reasonably well. However, the potential misunderstandings caused by the nature of the norms may cause complications as well as potentially higher error rates for students. The use of modern technology to refine the norms and quantifiably base them on frequent forms allows for greater norm accuracy and relevancy to modern speech. Changing the nature of the norms to a graphemic- (or letter-) based system will make the norms more accurate as well as potentially more easily applied and understood by students. Basing the revised norms on frequent nouns and eliminating inaccurate endings also increases their accuracy and decreases exceptions. The use of the acronyms LONERS and ADZIÓNUMBRE for the masculine and feminine endings, respectively, is a good way to help students memorize the norms. In fact, the norms can be simplified to the statement that ADZIÓNUMBRE is feminine and all other endings are masculine. Teachers and textbook authors need to be aware of the nature of the norms and also be sure to provide students with the necessary lists of exceptions and the training required to use them. If students learn these acronyms and memorize the exceptions found in Appendix C, they have the potential to be more accurate with gender assignment in Spanish. In the future, research studies that test whether these norms are more easily learned and accurately applied by students are needed.

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APPENDICES

Appendix A: Animate (Biological) Nouns

Frequency Rank	Gender	Noun	Frequency Rank	Gender	Noun
6	El	hombre	1478	El	crítico
13	La	mujer	1499	El	viajero
17	La	persona	1500	El	asesino
28	El	hijo	1516	La	enfermera
33	El	niño	1517	El	aficionado
35	El	padre	1526	El/La	cantante
55	El	señor	1534	El	historiador
63	El	santo	1541	El	prisionero
65	El	amigo	1542	El/La	turista
71	El	dios	1544	El/La	asistente
74	La	madre	1554	El	cerdo
81	El	don	1559	El	observador
161	El	animal	1571	El	pollo
176	El	autor	1576	El	macho
177	El	hermano	1587	El	demonio
187	El	médico	1593	El	alcalde
195	El/La	joven	1596	La	prima
216	El	profesor	1598	El/La	dirigente
247	El	compañero	1614	El/La	ama

Frequency Rank	Gender	Noun	Frequency Rank	Gender	Noun
258	El/La	personaje	1636	El	pasajero
260	La	hija	1642	El	obispo
267	El	miembro	1645	El	cazador
275	El	modelo	1648	La	hembra
282	El	jefe	1654	El/La	descendiente
289	El	doctor	1664	El	monstruo
291	El	caballo	1665	El/La	bebé
298	La	santa	1684	El/La	civil
314	El	director	1703	El	mono
322	El	presidente	1705	El	pastor
364	El/La	artista	1720	La	rata
371	El	perro	1721	El	defensor
376	La	esposa	1734	El	administrador
378	El	maestro	1742	El	insecto
381	El	alumno	1746	La	monja
385	La	señora	1749	La	oveja
397	El	escritor	1750	La	dueña
402	El/La	estudiante	1760	El	fundador
413	El	marido	1764	El	humano
416	El	individuo	1766	El	sobrino
425	La	niña	1768	El	antepasado
438	El	chico	1772	El	teniente
450	El	empleado	1796	El	interlocutor
515	El	político	1818	La	paloma
516	El	rey	1824	El	discípulo
522	El	secretario	1825	El	coronel
528	La	hermana	1846	El	diputado
530	El	juez	1848	El	comandante
532	El	poeta	1853	La	bestia
546	El/La	habitante	1871	El/La	rival

Frequency Rank	Gender	Noun	Frequency Rank	Gender	Noun
596	El	general	1887	El	pescador
601	El	gato	1903	El	ratón
625	El	experto	1913	El/La	físico
631	El/La	periodista	1915	El	gallo
639	El/La	representante	1921	La	mariposa
650	El/La	paciente	1925	El/La	compatriota
652	El	ministro	1927	El	lobo
667	El/La	cliente	1934	El	gobernador
679	El	soldado	1959	La	maestra
703	El	testigo	1961	El	heredero
719	El	patrón	1970	La	virgen
737	El	abogado	1974	El	embajador
740	El	muchacho	1991	El	servidor
752	El	actor	2002	El	cocinero
756	El/La	víctima	2003	El	fotógrafo
758	El	trabajador	2019	El/La	criminal
771	El	abuelo	2024	La	cátedra
777	El	tío	2036	El	aliado
780	El	ingeniero	2038	El	consejero
790	El/La	oficial	2053	El/La	delincuente
793	El	ciudadano	2065	La	serpiente
803	El	lector	2074	El	seguidor
806	La	amiga	2082	El/La	interrogante
809	El	pájaro	2092	El	ladrón
820	El/La	guardia	2116	El	piloto
830	El	primo	2123	El	comprador
840	El	caballero	2133	El	traidor
841	El/La	especialista	2135	El	protector
846	El/La	amante	2144	El	jovencito
855	La	chica	2148	La	bruja

Frequency Rank	Gender	Noun	Frequency Rank	Gender	Noun
871	El	familiar	2151	El/La	cómplice
888	El	sacerdote	2153	El	productor
909	La	reina	2154	El	portero
942	El	varón	2155	El	conejo
946	El/La	colega	2159	El	mozo
983	El	candidato	2162	El	comisario
990	La	dama	2186	El	senador
1007	El/La	héroe	2189	El/La	gobernante
1017	La	tía	2192	El/La	rebelde
1018	El	adulto	2194	La	princesa
1023	El	ave	2218	El/La	noble
1027	El	pintor	2220	El	asesor
1039	La	vaca	2221	El/La	novelista
1040	La	criatura	2222	El	herido
1045	El	obrero	2239	El/La	bailarín
1047	El	ángel	2245	El	peón
1063	El	papá	2246	El	inspector
1064	La	mamá	2262	El/La	economista
1070	El/La	pariente	2267	La	hormiga
1080	El/La	guía	2268	El	oso
1086	El	toro	2270	El	gusano
1095	La	compañera	2280	El	tigre
1105	El	capitán	2292	El	psicólogo
1109	El	esclavo	2293	La	actriz
1116	El	creador	2294	El	burro
1124	La	abuela	2296	El/La	fiscal
1125	La	doña	2297	El/La	participante
1136	El	pez	2316	El	editor
1137	El/La	líder	2333	El	bicho
1143	El	partidario	2339	La	sirena
1149	El/La	comerciante	2341	El	cirujano

Frequency Rank	Gender	Noun	Frequency Rank	Gender	Noun
1177	La	viuda	2345	El	chiquillo
1191	La	muchacha	2350	El/La	intérprete
1199	El	músico	2351	La	araña
1208	El/La	protagonista	2353	El	diplomático
1234	El	corredor	2356	El	sargento
1253	El	nieto	2359	El	padrino
1254	El	príncipe	2363	El/La	gigante
1258	La	señorita	2365	La	abeja
1273	El/La	adolescente	2368	El	dictador
1276	El	filósofo	2380	El/La	idiota
1277	El	genio	2383	El	buey
1281	La	entidad	2393	El	pato
1292	El	esposo	2395	El	jinete
1312	La	novia	2396	El	agricultor
1316	El	novio	2402	El	profeta
1317	El	espectador	2407	El	tenor
1324	El	científico	2425	El	campeón
1328	El	león	2431	El	ganador
1331	El/La	visitante	2432	El	emperador
1343	El	amo	2444	El/La	mortal
1349	El	empresario	2446	El	guerrero
1355	El	arquitecto	2456	La	cabra
1386	El	diablo	2460	El	admirador
1388	El	colaborador	2463	La	fiera
1400	El/La	ayudante	2475	El	elefante
1430	La	mosca	2478	El	marinero
1440	El	investigador	2493	El	pionero
1441	El	técnico	2495	La	puta
1456	El	conductor	2501	El/La	inmigrante
1460	La	gallina			

Appendix B: Ambiguous (Epicene) and Nouns that Begin with Stressed [a]

Ambiguous Nouns		
Frequency Rank	**Gender**	**Noun**
226	El/La	mar
230	El/La	capital
317	El/La	radio
401	El/La	policía
419	El/La	corte
602	El/La	margen
952	El/La	cura
1287	El/La	papa
1841	El/La	coma
2083	El/La	lente
2332	El/La	editorial
2374	El/La	cólera
2433	El/La	cometa
Nouns that Begin with Stressed [a]		
Frequency Rank	**Gender**	**Noun**
39	El/Las	agua/s
323	El/Las	arma/s
387	El/Las	alma/s

Appendix C: Exceptions to the Revised Norms

Masculine Nouns in Typically Feminine Graphemes		
Frequency Rank	**Gender**	**Noun**
-a		
4	El	día
29	El	problema
75	El	tema
134	El	sistema
149	El	programa
408	El	idioma

Frequency Rank	Gender	Noun
680	El	clima
827	El	poema
901	El	planeta
1006	El	mapa
1034	El	síntoma
1097	El	drama
1156	El	fantasma
1166	El	esquema
1187	El	panorama
1255	El	mediodía
1896	El	lema
1909	El	aroma
2234	El	tranvía
2499	El	enigma
	-ión	
1188	El	camión
	-z	
1067	El	matiz
1519	El	arroz
1605	El	lápiz
1612	El	maíz

Feminine Nouns in Typically Masculine Graphemes		
Frequency Rank	**Gender**	**Noun**
	-l	
345	La	piel
578	La	señal
778	La	moral
894	La	cárcel
1247	La	sal
445	La	miel

Frequency Rank	Gender	Noun
1899	La	central
2010	La	catedral
2418	La	inicial
2492	La	cal
		-o
21	La	mano
		-n
49	La	razón
		-e
7	La	parte
25	La	gente
40	La	noche
57	La	tarde
59	La	calle
64	La	frente
76	La	clase
116	La	especie
129	La	muerte
162	La	base
172	La	serie
212	La	sangre
265	La	suerte
295	La	carne
305	La	fuente
310	La	frase
326	La	corriente
392	La	mente
429	La	fe
562	La	leche
619	La	superficie
852	La	clave

Frequency Rank	Gender	Noun
984	La	llave
993	La	torre
1077	La	fase
1133	La	nieve
1211	La	nave
1320	La	fiebre
1412	La	índole
1505	La	catástrofe
1873	La	variante
1949	La	peste
2108	La	sede
2400	La	pirámide
2490	La	higiene
	-r	
365	La	labor
375	La	flor
	-s	
441	La	crisis
962	La	tesis
1164	La	hipótesis
1248	La	dosis
1321	La	síntesis
	***-u -y* (anything else)**	
113	La	ley
1434	La	tribu

El desarrollo del léxico disponible en el fortalecimiento de los campos semánticos del aprendiente de español como lengua extranjera

Bianchinetta Benavides-Segura
Universidad Nacional, Costa Rica

Gisselle Herrera-Morera
Universidad Nacional, Costa Rica

Ileana Saborío-Pérez
Universidad Nacional, Costa Rica

Abstract: El presente artículo valora la adaptación de la herramienta metodológica denominada *mapas semánticos* en el desarrollo efectivo del léxico disponible del aprendiente de español como lengua extranjera. Se revisa teóricamente la constitución del léxico disponible y su papel en la estructuración de los campos semánticos, con el fin de contextualizar su impacto en el desempeño lingüístico del estudiante. El desarrollo léxico, con frecuencia, se ve supeditado a las habilidades de lectura y escritura. El uso de los mapas semánticos en las clases de conversación, en todos los niveles, aporta resultados significativos en el proceso de internalización cognitiva de campos semánticos específicos.

Keywords: campos semánticos, español como lengua extranjera, léxico, léxico disponible, mapas semánticos

Introducción

Cuando se habla del proceso de enseñanza–aprendizaje del léxico en el contexto del aula de español como lengua extranjera (E/LE), con frecuencia suele citarse el papel de la didáctica de las habilidades de lectura y escritura como el contexto requerido para dicho fin. Esto es debido a que, efectivamente, ambas habilidades pueden encerrar los contextos auténticos de uso de campos semánticos específicos. Ahora bien, si consideramos que la internalización del léxico de E/LE depende de la frecuencia con que se utilice, resulta necesario un acercamiento a las metodologías empleadas por los docentes para potenciar su impacto en el conocimiento léxico del aprendiente.

A continuación se revisa la experiencia de las autoras, profesoras e investigadoras en E/LE en la Universidad Nacional en Costa Rica, con el propósito de sistematizar los resultados de este proceso de acercamiento y revisión metodológica desde la óptica de la enseñanza efectiva del léxico para su internalización. El primer paso de este acercamiento metodológico consiste en comparar los conceptos de *léxico básico* y *léxico frecuente,* por un lado, y *léxico disponible,* por otro, con el fin de identificarlos correctamente en el proceso de construcción de los campos semánticos de interés para el aprendiente.

El léxico básico y el léxico frecuente frente al léxico disponible

Desde hace varias décadas, los estudios acerca del léxico han tenido un gran auge porque se ha comprobado la importancia que ejercen sobre el desarrollo cognitivo del ser humano: el

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léxico le permite dominio sobre su entorno al ser una herramienta para apropiarse del patrimonio cultural de su comunidad y de la humanidad en general. Muchos son los estudios que se han realizado para establecer el léxico básico y el frecuente, y el léxico disponible para cada lengua; así como muchas son las discrepancias entre cuál de ellos debe enseñarse en un determinado nivel. Sin embargo, cada día son más los docentes que incluyen en sus programas los estudios de léxico disponible, pues es éste, especialmente, el que le servirá al aprendiente para comunicarse y desenvolverse adecuadamente en su vida académica o profesional, momento en que deberá recurrir, sin necesidad de hacer un gran esfuerzo, a unidades léxicas específicas.

El léxico más frecuente de una lengua se conforma principalmente por preposiciones, conjunciones y verbos auxiliares; por su parte, el léxico básico es el de uso cotidiano y lo integran significantes de referentes que pertenecen al entorno inmediato, los cuales no siempre tienen los índices de frecuencia más altos; además, como se verá, ambas categorías: léxico frecuente y léxico básico, no son suficientes para satisfacer las necesidades comunicativas de los aprendientes de los niveles intermedios y superiores.

El estudio del léxico disponible

Los estudios más recientes de léxico disponible se remontan a la década de los cincuenta, especialmente con las investigaciones de Michea (1953), quien estableció que una palabra disponible es "una palabra que, sin ser particularmente frecuente, está siempre lista para ser empleada y viene de manera inmediata y natural a la mente en el momento en que se tiene necesidad de ella. Es una palabra que, formando parte de las asociaciones de ideas usuales, existe en potencia en el sujeto hablante en cuanto estas asociaciones entran en juego" (310).

Para Michea (1953: 314) no era cierta la creencia de que se debía enseñar primeramente los términos más frecuentes para lograr un máximo de eficacia pedagógica; además, señalaba que el léxico disponible estaba menos sometido a influencias pasajeras y accidentales, y subrayaba la necesidad de tomar en cuenta el registro oral cuando se hacía este tipo de estudios.

Michea (1953) y varios investigadores, como Gougenheim et al. (1956) y Mackey (1971), impulsaron con gran éxito los estudios de disponibilidad del francés en Francia y en Canadá. No obstante, hasta 1978 no aparece la primera publicación de un estudio acerca del español, que venía realizando López Morales en Puerto Rico desde 1973, y que es considerado pionero de los estudios de disponibilidad léxica en Hispanoamérica. A este estudio lo han seguido muchos más, no sólo del mismo López Morales (1978), sino de investigadores como López Chávez (1992), en México; Benítez (1992), en Madrid; Alba (1993), en la República Dominicana; Valencia (1994), en Chile; Samper y Hernández (1997), en Islas Canarias; Sánchez y Murillo (1997), en Costa Rica; entre otros.

A diferencia de los primeros estudios de disponibilidad léxica en francés, cuyos resultados se enfocaron en la enseñanza de una lengua extranjera, las investigaciones acerca del español se han aplicado a su enseñanza como lengua materna y casi no se han tomado en cuenta al elaborar los diseños curriculares para la enseñanza del español como segunda lengua o lengua extranjera. Carcedo González (2000) lo expresa en la siguiente cita: "[E]l espléndido auge que hoy vive la enseñanza del español como lengua extranjera, patente, entre muchas otras cosas, en la aparición de una ingente cantidad de material didáctico, no siempre parece ir acompañado, como debería, de un adecuado aprovechamiento de los avances producidos en la investigación lingüística" (44). Entre los estudiosos interesados en la aplicación de la disponibilidad léxica al estudio del español como segunda lengua se podría mencionar a Benítez (1992, 1994, 1995), García Marcos y Mateo García (2000), y al propio Carcedo González. Todos ellos coinciden en que el léxico disponible que conocen y emplean los aprendientes es muy limitado, y para ampliar este conocimiento se debe realizar una selección del mismo apoyándose en estudios léxico-estadísticos.

Selección del léxico

Gréve y Van Passel (1971: 22) explican tres formas de seleccionar el léxico: por limitación subjetiva (a criterio del autor), por limitación objetiva (unidades más frecuentes) o por limitación objetiva "corregida" (a la frecuencia se le añade su productividad). Como afirman diferentes autores, entre ellos Núñez Romero (2007), el primer criterio recoge palabras de dudosa utilidad para el aprendiente, el segundo no garantiza su eficacia y productividad tal y como se ha demostrado con el tercer criterio, mediante el cual los creadores de material didáctico y docentes aprovechan los datos léxico-estadísticos aportados por la lingüística aplicada para su correcta selección y gradación.

En los niveles principiantes e intermedios bajos, los datos arrojados por las diferentes investigaciones de disponibilidad léxica existentes son la mejor herramienta; sin embargo, muchos de estos estudios no contemplan campos semánticos que serán indispensables para nuestros aprendientes cuando se enfrenten a la vida académica o profesional y puedan lograr así una adecuada competencia comunicativa. Por ello, después de haber establecido en sus programas el léxico que requieren los aprendientes para lograr una adecuada comunicación, uno de los grandes retos que enfrentan los docentes es aumentar la cantidad y la calidad de léxico disponible que deben poseer para ser competentes en sus ámbitos de estudio o trabajo.

Al igual que los famosos investigadores obtienen el léxico disponible para los campos semánticos seleccionados, los aprendientes pueden también elegir temas adecuados a sus necesidades e intereses y hacer su pequeño estudio de campo que les permita establecer ese repertorio léxico disponible, reflejo fiel del utilizado por especialistas hispanohablantes en esa área. Es importante recordar que para Coseriu (1977) un campo léxico es "una estructura paradigmática constituida por unidades léxicas que se reparten una zona de significación común y que se encuentran en oposición inmediata las unas con las otras" (170). Una vez que han elegido el campo léxico o centro de interés (por ejemplo: el ballet, la equitación, la veterinaria, entre otros), los aprendientes deberán recoger los datos mediante un cuestionario en el cual se les solicite a los informantes—especialistas hispanohablantes—que escriban las unidades léxicas (no sólo palabras) en el mismo orden en que lleguen a su mente por un período de un minuto (dependerá del campo). Así se obtendrá el índice de disponibilidad.

Generalidades sobre los mapas semánticos

Se sabe por experiencia que la práctica dirigida y la reflexión metodológica ayudan a desarrollar la competencia lingüística. No obstante, esta tradición se ha visto influida constantemente por las teorías lingüísticas en continuo cambio; por las teorías psicológicas del aprendizaje y de la adquisición de lenguas; en fin, por todas las tendencias que rodean el quehacer educativo.

Los mapas semánticos se constituyen en una herramienta metodológica documentada teóricamente como un medio para motivar el aprendizaje y el uso de nuevos términos en forma amena. Esta técnica, desarrollada por Johnson y Pearson (1978), sugiere que un ordenamiento gráfico de palabras provoca un mayor entendimiento de su interrelación con las ideas de un texto. Sin embargo, como afirman Masters et al. (1999: 118), su uso busca motivar el desarrollo de aspectos propios en la lectura y la escritura por medio de la identificación y aplicación en contexto del vocabulario ya aprendido por el estudiante. Según estos autores y otros más como Hague (1987) y Haspelmath (2003), la metodología tradicional de los mapas consiste en que el estudiante utilice (en el contexto escrito) o identifique (dentro del contenido de una lectura) una palabra clave. A partir de ella, procede a generar o identificar una serie de unidades léxicas relacionadas con esa palabra clave. Estas unidades léxicas posteriormente se clasifican de acuerdo con su categoría gramatical por medio de un formato de lista o resumen. Una vez concluida esta fase, el estudiante hará uso de la(s) lista(s) desarrollada(s) según las vaya necesitando y con el propósito de entender o producir textos escritos. La discusión oral se

reserva únicamente para la aclaración de dudas sobre aspectos propios de cada unidad léxica, como su significado u ortografía.

Al considerar estas descripciones, bien se podría dar el caso de que el docente de E/LE limite el formato de los mapas a un listado de vocabulario, organizado en columnas o con viñetas, y clasificado por medio de subtítulos con términos genéricos. De hecho, la experiencia de las investigadoras permite afirmar que, con marcada frecuencia, los docentes desconocen, malinterpretan o reducen los alcances del paradigma de Johnson y Pearson (1978).

Ahora bien, por estar el aprendizaje del léxico ineludiblemente ligado al desarrollo de la comprensión de lectura, algunos docentes suelen pensar que el simple hecho de que los estudiantes comenten el contenido de un texto de mediana o incluso alta dificultad y utilicen su léxico básico, ya es un indicador suficiente del incremento de su léxico disponible, y que, por lo tanto, están capacitados para establecer relaciones léxico-semánticas entre los conceptos y el conocimiento ligado a los nuevos términos. Lo anterior no es correcto de ninguna forma, puesto que el conocimiento terminológico dependerá de que el aprendiente tenga el texto fuente a la mano, y esta dependencia no le permite ir más allá de una descripción general de una unidad léxica, semejante a la que ofrecen los diccionarios no especializados o los manuales de uso de la lengua.

Otro fenómeno es el de los docentes que, en su intento por incorporar actividades comunicativas orales en sus clases, les solicitan a los estudiantes que construyan diálogos espontáneos sobre situaciones hipotéticas. Este tipo de actividades es excelente, si lo que se busca es el incremento de las distintas habilidades involucradas en el desarrollo del discurso oral. Sin embargo, el impacto de estas actividades espontáneas en el desarrollo del léxico disponible, sólo reporta contribuciones para los niveles de principiante alto o intermedio bajo y únicamente en campos semánticos de uso general como los referentes a la ecología o la computación.

A continuación se desglosa una propuesta de adaptación de los mapas semánticos que, según se ha comprobado, les permite a los estudiantes de los niveles superiores (intermedio alto y avanzado) organizar y reafirmar el léxico ya aprendido en los niveles anteriores, al mismo tiempo que inicia la internalización efectiva y correcta del léxico nuevo acerca de campos semánticos técnicos y especializados, como los referentes a corpus de la medicina, la ingeniería y las finanzas.

Los mapas semánticos para el desarrollo del léxico especializado

Primera fase

La adaptación sugerida al paradigma metodológico de Johnson y Pearson (1978) está dividida en dos fases: la primera busca un acercamiento léxico en un contexto controlado y la segunda, el uso de las nuevas unidades en un contexto auténtico. El primer paso para una correcta asimilación de nuevo vocabulario es que su organización dentro del mapa tenga un formato original, creado *individualmente* por cada estudiante. Se ha comprobado que el acercamiento inicial a un nuevo conjunto de unidades léxicas resulta más efectivo si el aprendiente incorpora sus propias habilidades y perspectiva al proceso. Por tal razón, en la primera fase, se solicita la organización y representación del nuevo léxico dentro de un mismo plano (una hoja de papel o una plantilla electrónica), en el cual se incorporan dibujos, flechas, diagramas, figuras o cualquier otro formato personalizado. Para aquellos casos de conceptos difíciles de representar con un dibujo o esquema hecho a mano, se sugiere incluso que los estudiantes utilicen recortes de revistas y periódicos viejos o imágenes digitales. En esta primera fase, es importante recordar que, por tratarse de niveles intermedios o avanzados, se espera que los participantes cuenten con suficiente fluidez lingüística para explicar no sólo las nuevas unidades léxicas, sino el contexto o las motivaciones de organización del mapa. De esta forma, una vez asignadas las tareas, los estudiantes expondrán a la clase sus propios mapas en forma dinámica y procurando

la discusión sobre la temática en estudio. Estas presentaciones tendrán una duración promedio de 10 a 15 minutos.

A continuación se explica un modelo de la primera fase de la propuesta en una clase avanzada, el cual puede estar sujeto a los cambios y adaptaciones requeridos en otros contextos:

1. Posible campo semántico: el cerebro
2. Población estudiantil: estudiantes de medicina, psicología, enfermería y farmacia
3. Tipos de entradas: léxico específico acerca de:
   a. Partes del cerebro
   b. Funciones cerebrales
   c. Enfermedades que afectan al cerebro
   d. Drogas que afectan al cerebro
   e. Medicamentos para tratar enfermedades cerebrales
   f. Terapias para incrementar las funciones cerebrales
   g. Envejecimiento del cerebro y otras
4. Presentación individual de cada mapa:
   a. Introducción sobre el contexto de las entradas
   b. Relación o ubicación temporal en el programa de estudios
   c. Contextualización del léxico en el campo semántico
   d. Experiencia personal, profesional o académica en relación con el tema
   e. Explicación del formato dado al mapa
   f. Explicación o justificación sobre la organización de las entradas
   g. Reflexión sobre la relevancia o utilidad de ese vocabulario en el campo
5. Actividad interactiva oral que incluya las entradas de todos los mapas
6. Evaluación del mapa semántico, inclusive la pronunciación de las entradas

Con el fin de garantizar que el uso de los mapas concuerde con el nivel avanzado de los estudiantes, es necesario tomar en cuenta los siguientes factores:

Errores de procedimiento en el formato y dimensiones del mapa. Es indispensable elaborar el mapa alrededor de un tema y no de una sola palabra, con el fin de asegurar la correcta construcción del nuevo campo semántico. Además, las dimensiones deben ser suficientes para que todos los estudiantes tengan acceso visual a los documentos de los compañeros.

Cantidad de las entradas. El rango de entradas del mapa será de un mínimo de 15 y un máximo de 30, porque el reducir o aumentar estas cantidades puede dispersar o recargar el proceso cognitivo de asimilación léxica y así favorecer la pérdida del propósito fundamental del mapa semántico, el cual consiste en incorporar un rango de entradas que sea amplio, pero manejable, dentro de un contexto coherente.

Presentación lineal de la información. Si el vocabulario requerido de un curso de E/LE para estudiantes de medicina incluye léxico especializado sobre distintas patologías, el docente no debe limitar la clase a una representación simulada de un doctor que le receta una aspirina a un paciente. Por el contrario, ha de crear los espacios para promover una discusión auténtica, pero inicial, acerca de los síntomas, los medicamentos, las contraindicaciones y las características del padecimiento, porque se debe considerar que los estudiantes son especialistas en formación.

Elaboración conjunta de los mapas. Los mapas semánticos elaborados a mano por parejas o grupos de estudiantes tienen dos desventajas: primero, sólo el integrante que esté dibujando tendrá el control real de la organización del esquema; y segundo, sólo uno de ellos tendrá acceso a la devolución de correcciones o recomendaciones sugeridas por el docente.

Esta primera etapa estimula la incorporación de estrategias efectivas para la adquisición léxica como el agrupamiento, la incorporación de imágenes, la asociación y la ampliación; técnicas que, a diferencia de la memoria, son más adaptables a los múltiples estilos de aprendizaje siempre presentes en nuestras aulas. Por otro lado, la presentación dirigida de los mapas resulta com-

plementaria al desarrollo de las habilidades de comprensión auditiva, ya que el educando debe estar atento para comprender la pronunciación de las unidades léxicas que va a escuchar.

Segunda fase

Una vez presentados los mapas en clase, se inicia la ejecución de la segunda fase, la cual se desarrolla en varias clases posteriores. En esta etapa, se fomenta la asimilación de nuevos campos semánticos en un contexto significativo, considerando la ampliación del rango léxico en conjunto y la habilidad del aprendiente de incorporar las correspondientes funciones y categorías gramaticales avanzadas para discutir, analizar o debatir en torno al tema en estudio.

Previo al desarrollo de esta fase, el docente asignará, para hacer en casa, la lectura de textos auténticos sobre el campo semántico del mapa que contextualicen el léxico estudiado. Esta tarea tiene el fin de generar un espacio individual de análisis sobre el tema. Ya en la clase, se organizará al grupo en una actividad oral conjunta de 40 a 60 minutos, estructurada según el número de estudiantes y la dinámica interna del curso. A continuación vemos un ejemplo que considera el mismo caso utilizado para explicar la primera fase.

1. Posible campo semántico: el cerebro
2. Población: estudiantes de medicina, psicología, enfermería y farmacia
3. Tipo de actividad: un foro de 50 minutos
4. Contexto de la actividad: los tratamientos específicos para un paciente con síntomas de Alzheimer
5. Organización de la actividad de discusión:
   a. Grupo o estudiante 1: Explicación del historial médico de la enfermedad
   b. Grupo o estudiante 2: Conductas que reflejan las funciones afectadas del cerebro
   c. Grupo o estudiante 3: Medicamentos para tratar los síntomas
   d. Grupo o estudiante 4: Efectos secundarios del consumo o no de los medicamentos
   e. Grupo o estudiante 5: Efectos psicológicos del paciente y su familia, entre otros
6. Evaluación de la actividad, dirigida a la correcta aplicación del léxico aprendido

Al igual que en la primera fase, existen aspectos metodológicos por considerar, los cuales son necesarios para prevenir los siguientes factores:

Preparación conjunta previa y uso de materiales. La preparación previa debe ser individual para prevenir que la discusión sea memorizada, con el fin de medir el grado de disponibilidad de léxico en estudio. También con el mismo fin, es recomendable restringir el acceso a los apuntes de clase.

Problemas de pronunciación del léxico especializado. La experiencia permite afirmar que con frecuencia los estudiantes avanzados suelen presentar un retroceso en la pronunciación de los fonemas vocales por el alto rango de cognados, préstamos y calcos en los campos técnicos y especializados.

Falta de atención en los cambios incorrectos del registro. Hay que recordar que el léxico es parte de una estructura paradigmática ubicada en una zona de significación común, cuyos componentes se encuentran en oposición inmediata entre sí. Por esa razón, se debe revisar que la práctica de un cambio semántico especializado no vaya acompañada de frases idiomáticas o de un discurso muy coloquial no justificado. Por otra parte, el docente puede considerar el incorporar en la práctica de la segunda fase situaciones que fomenten el cambio de registro controlado; por ejemplo, simulaciones de una conversación entre un médico y un paciente, o un farmacéutico y su cliente.

El papel pasivo del docente en la actividad. Está claro que el docente no será un especialista en ciencias médicas. Sin embargo, su planeamiento de la clase debe incluir un proceso de familiarización general con el léxico especializado. El docente mismo puede ampliar perfectamente su

propio rango léxico a través del proceso de preparación del mapa; pero de ninguna forma deberá confiar el desarrollo de la actividad al conocimiento técnico de los estudiantes.

La adaptación metodológica propuesta no termina aquí. Es necesario denotar que los materiales utilizados para elaborar los mapas, así como los mapas mismos, deben archivarse en una base de datos o un portafolio organizado por el estudiante. Además, el docente debe estructurar un proceso de evaluación continua e integral a lo largo del curso e incorporar los distintos campos semánticos estudiados. Sólo así, se activará la asimilación léxica real que transforma las entradas de los campos semánticos en componentes del léxico disponible del estudiante de nivel avanzado.

Evaluación de los mapas semánticos y sus aplicaciones en contexto

A la luz de lo expresado por Carcedo González (2000) en torno a la ausencia de un adecuado aprovechamiento de los avances de la investigación en los materiales utilizados para la enseñanza del E/LE, conviene ceder un espacio a la reflexión en torno a los alcances del proceso de evaluación de los mapas semánticos y su papel en la internalización del léxico aprendido. Con respecto a la elaboración de los instrumentos para la calificación sumativa de los resultados de la propuesta, cada docente tendrá la tarea de crear su propia rúbrica de evaluación. Recomendamos considerar las siguientes pautas:

1. Desarrollo del tema
2. Contenido relevante
3. Formato integrado del mapa semántico (expresiones e ilustraciones)
4. Uso correcto del lenguaje: gramática, pronunciación, fluidez, estructuras y comunicación
5. Organización de la presentación:
   a. Aporte y contenido de la introducción y la conclusión
   b. Información relevante y coherente en el desarrollo
   c. Uso de los nuevos contenidos
   d. Calidad de la preparación individual
   e. Participación activa en la discusión conjunta
6. Recomendaciones y correcciones individuales

La aplicación de los cambios realizados al paradigma tradicional de los mapas en las clases de la Universidad Nacional en Costa Rica, ha mostrado que el uso del léxico estudiado debe promover la interacción real entre los practicantes o usuarios de los servicios. Por lo tanto, su evaluación integral requiere la identificación de, al menos, las siguientes tres características referentes a su uso y organización discursiva:

Uso apropiado e inherente al contexto en tiempo y espacio. El docente debe identificar que el estudiante pueda:

a. Intercambiar correctamente los nombres específicos y comunes de un mismo concepto.
b. Identificar sinónimos o términos paralelos en significados de una entrada específica.
c. Utilizar el vocabulario en situaciones poco frecuentes.
d. Integrar componentes especiales del léxico, como las abreviaturas y las marcas comerciales.
e. Identificar los eufemismos referentes a un concepto y utilizarlos apropiadamente.
f. Identificar los términos de uso vigente y no vigente.
g. Hacer los cambios de registro requeridos si se presentan variaciones en las emociones de los interlocutores.
h. Acompañar el léxico aprendido con elementos de lenguaje no verbal y proxémica.
i. Mostrar la correcta asimilación de vocabulario actualizado; campos como la computación requieren una revisión constante.
j. Promover la práctica fuera de clase.
k. Facilitar el seguimiento de instrucciones y procedimientos.

Uso auténtico y al menos cercano del léxico aprendido, al compararlo con el de los hablantes nativos. El estudiante que utiliza el contenido de los mapas debe ser capaz de identificar si el léxico recién aprendido cuenta con al menos algunas de las siguientes características:

a. Si es entendible o accesible por parte de grupos sociales o etarios distintos (niños, adultos mayores, especialistas, usuarios comunes, usuarios específicos, entre otros).
b. Si el léxico es de uso específico o restringido a un grupo en particular.
c. Si pertenece a una variable dialectal específica.
d. Si tiene un uso estandarizado en los documentos oficiales de entidades internacionales; por ejemplo, la Organización Mundial de la Salud, Naciones Unidas, el Banco Interamericano de Desarrollo, entre otras.
e. Si requiere de referencias, ejemplos o explicaciones para ser entendido por ciertos tipos de receptores.
f. Si pueden ser asociados o confundidos con otras unidades que tengan una raíz similar.

En resumen, limitar la evaluación de los mapas semánticos a revisar la organización *per se* de entradas referentes a un campo semántico en común, equivale a limitar la posibilidad de influir en el avance de las habilidades comunicativas en los niveles más avanzados del aprendizaje del E/EL.

Conclusiones

El estudio de la disponibilidad léxica aplicada a la enseñanza–aprendizaje del español en todos los niveles, bien puede orientarse a fortalecer la práctica real y coherente del léxico dirigido a cualquier otro integrante del discurso comunicativo, por medio de la comparación de las teorías funcionales con los muchos factores de cambio lingüístico: las variables léxico-semánticas que aportan los dialectos, la tipología textual, las variables geográficas y sociales de los usuarios, entre otras.

Los campos semánticos, bien dominados, logran estimular una nueva dimensión cognitiva del aprendiente, la cual le permite establecer asociaciones e interacciones más eficaces que las reportadas cuando el estudio del léxico se limita a la revisión de literatura especializada. El punto no es hacer a un lado los enfoques tradicionales utilizados para aumentar el léxico; lo que se sugiere es adaptarlos en concordancia con el grado de complejidad del discurso del aprendiente.

Las escalas de medición de dominio de una lengua extranjera, como las del *Marco común europeo de referencia para las lenguas* (2002) o los estándares del American Council on the Teaching of Foreign Languages (1999), incluyen en sus matrices el conocimiento escalonado del léxico como uno de los principales indicadores del ascenso en la escala de dominio de la LE. De allí, la importancia de valorar herramientas metodológicas como los mapas semánticos, de forma que nuestros estudiantes puedan escalar en el proceso del dominio del E/LE en contextos que requieran una mayor sensibilidad cultural y actualización del léxico disponible para el usuario.

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Rosaura a las diez en el aula: La gramática a través de la literatura

Kelly C. Kingsbury
University of Wisconsin–Madison, USA

Abstract: Conocida ya en muchos cursos de nivel intermedio-avanzado de español como primer paso hacia la lectura de novelas, *Rosaura a las diez*, de Marco Denevi, se presta a un análisis lingüístico fructuoso que brinda muchas posibilidades para los aprendices. Mediante la comparación de los distintos narradores y estilos empleados en las cinco partes, los elementos lingüísticos que contribuyen al desarrollo de los personajes, el análisis gramatical de la evidencia del caso criminal, los usos de determinadas formas verbales, y la consideración de la inversión verbal explícitamente novelística en un punto clave se profundiza la comprensión de los alumnos en cuanto a las posibilidades literarias del español mediante el control de los elementos lingüísticos. Este trabajo busca señalar algunos de los rasgos lingüísticos más destacados de la novela para facilitar el aprecio de *Rosaura a las diez* como literatura a la vez que se puede aprovechar de ella como fuente de evidencia lingüística.

Keywords: análisis lingüístico de literatura, epístola, gramática en contexto, literatura en clases de lengua, pedagogía, referencia metalingüística, Rosaura a las diez

> —¿Pero de dónde sacan ustedes que esa Rosaura es una solterona?—les pregunté. . . .
> —Aquí, mamá, lea: "Usted me preguntó ayer por qué no me casé".
> —¿Y qué hay con eso?
> —Una mujer joven no lo hubiera escrito. Una mujer joven hubiera escrito: "Usted me preguntó ayer por qué todavía no me he casado". Pero si emplea el tiempo pretérito indefinido, "casé", es porque el tiempo de la acción ya pasó para siempre, o sea que ya le pasó para siempre el tiempo de casarse.
> —Vea usted. Para eso la he hecho estudiar. Eso es lo que ha aprendido en sus libros. (Denevi 1964: 33–34)

Rosaura a las diez (1955), la novela policíaca de Marco Denevi, se incluye con frecuencia en los cursos de nivel intermedio-avanzado de español. Les brinda a los alumnos la oportunidad de leer narrativa de un género de sumo interés, que los lleva a la comprensión lingüística mientras descubren los datos relevantes al caso criminal que se investiga. No hay que olvidar que en esta etapa de la formación los alumnos siguen luchando con cuestiones lingüísticas, sobre todo gramaticales. Ya que *Rosaura a las diez* es una novela policíaca en la cual se somete la evidencia del caso, casi toda en forma verbal, al escrutinio (como en el epígrafe citado), el lector se encontrará examinándola minuciosamente también. En el epígrafe, a base del tiempo verbal empleado en su autodescripción por la escritora desconocida de una carta misteriosa, se busca precisar aun más información sobre su identidad. Los lectores de la novela, por su parte, se vuelven testigos y partícipes de esta indagación. Un análisis cuidadoso de selectos ejemplos lingüísticos, contextualizados en la novela, les ofrece a los alumnos la posibilidad de ver cómo los matices gramaticales iluminan las circunstancias del relato.

Se ha señalado la necesidad de una mayor integración de la literatura con la lengua en los programas universitarios de idiomas segundos y extranjeros, facilitando una transición menos abrupta del aprendizaje gramatical hacia la interpretación y el análisis literario (Bretz 1990;

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Frantzen 2002, 2003; Lunn y Albrecht 1997; Paesani 2005; Polio y Zyzik 2009; Vogeley 1997). Bretz (1990) pide la capacitación de los alumnos para convertirse en lectores independientes. Señala que muchas veces les faltan recursos para poder hacerlo por su propia cuenta, y el éxito o el fracaso de su experiencia con la lectura puede depender de cómo el instructor los orienta; por ejemplo, con actividades de prelectura, comprensión y análisis. Vogeley (1997) sugiere una serie de pasos para familiarizar a los alumnos con el contexto histórico-cultural y progresivamente desentrañar los niveles del texto.

Polio y Zyzik (2009) notan que los alumnos que estudian literatura siguen buscando mejorar su dominio de la gramática, pero el enfoque lingüístico se vuelve incidental en estos cursos. Como consecuencia, los alumnos realizan menos progreso. Las autoras observan que "[c]rucially, the provision of meaningful input is not at issue; content-based classes are seen to provide students with substantial exposure to the L2 through authentic spoken and written texts. However, although such input may be enough to maintain learners' language skills, it is unlikely to push them to higher levels of proficiency or to help them gain control over specific L2 forms" (552). Paesani (2005) observa que "input-rich inductive grammar instruction encourages students to view grammar not just as isolated letters, words, and phrases, but also as a meaningful component of contextualized language use" (16) y aboga por el empleo de textos literarios como una fuente de gramática contextualizada para el aula. Lunn y Albrecht (1997) ofrecen un análisis ejemplar del valor interpretativo de la gramática en un cuento. La ventaja de desarrollar aproximaciones gramaticales para obras breves es que se emplean más fácilmente en cursos menos avanzados, en los cuales obras de mayor extensión podrían representar un reto insuperable.

La nivelación de obras literarias es otra fuente de complejidad para integrar la literatura con el estudio del lenguaje. Se ha debatido a qué nivel es apropiado introducir la literatura en el programa de estudios. Frantzen (2002) observa que la tarea específica que se les pide a los alumnos tiene todo que ver con el éxito o no del intento. Esta consideración resulta especialmente relevante cuando se propone la lectura de una obra más extensa, por ejemplo, una novela breve.

Rosaura a las diez

Rosaura a las diez es una novela policíaca dividida en cinco partes con narradores distintos. La primera y más extensa parte es la declaración de la Sra. Milagros acerca de los eventos recientes y su trasfondo. Gracias a la organización de la narrativa, no se descubre precisamente de qué se trata el caso criminal hasta el final de su parte. Otro narrador habla en la parte 2, ofreciendo una perspectiva contraria. El testimonio de David Réguel parece socavar muchas de las observaciones de Milagros y ofrece una interpretación alternativa. La tercera parte es un diálogo entre el inspector de policía y el acusado, Camilo Canegato. Lo sigue otra declaración, de la Srta. Eufrasia Morales, que revela la existencia de una carta, de la cual consta la parte quinta y final de la novela. En esta carta se brindan suficientes pistas para concluir, atando los cabos sueltos de las partes anteriores, con lo que tiene que haber pasado exactamente.

Tal ha sido la popularidad de *Rosaura a las diez*, y tan propicio ha resultado para la enseñanza, que el texto original se ha convertido en una versión didáctica, redactada por Yates (1964). Incluye andamiaje para el lector novato, como un glosario, anotaciones, preguntas de comprensión y preguntas de discusión sobre temas literarios. Por añadidura, es abreviada y más asequible al alumno. Se ha mantenido intacto el lenguaje del original, pero se ha eliminado o facilitado lo superfluo y/o excesivamente difícil. El texto redactado y los apoyos acompañantes se prestan a los fines pedagógicos del aula del español intermedio-avanzado. Los capítulos son de una extensión razonable, que se puede esperar que un alumno sea capaz de leer y procesar sin agobiarse demasiado. La trama es cautivadora, con protagonistas fascinantes y una intriga que despierta la curiosidad. Además, en esta novela no hay ningún detective que proporcione un monólogo revelador al final en que identifique al asesino y explique la relación entre todas

las pistas; de hecho, si un lector impaciente se adelantara para leer el capítulo final antes de terminar el resto del libro, no tendría la menor idea de qué hubiera ocurrido ni cómo con respeto al delito central. Ya que le falta un desenlace explícito, el lector tiene que atar los cabos sueltos y, en el caso pedagógico, el instructor necesita capacitar a los alumnos para que puedan hacerlo.

Esto plantea un reto para el instructor, quien tiene que determinar el momento indicado para señalar y/o repasar varios detalles que sólo cobran importancia a la luz de otra información que se descubre en capítulos subsiguientes. No obstante, la novela representa una fuente de gran riqueza literaria y lingüística para los alumnos. Estos pueden aumentar la comprensión del español escrito, las capacidades interpretativas y analíticas, la confianza en su dominio del lenguaje y el placer de leer en otro idioma a base de su experiencia con esta novela. Las preguntas de comprensión, la glosa y los demás recursos facilitan su empleo en el aula. Sin embargo, y según la intención del redactor mismo, quien observa que la experiencia de leer en otro idioma debe basarse en "grasping ideas in the foreign language, in feeling tones and subtleties in speech" (xv), el texto didáctico se limita en cuanto al apoyo explícitamente lingüístico que brinda. Se centra en el vocabulario, los coloquialismos y unas actividades de conjugar verbos y de acabar frases incompletas. Le falta una consideración explícita del impacto de la gramática en la misma narrativa.

De acuerdo con Yates (1964), aprender a leer consiste en luchar para alcanzar la comprensión del tono y las sutilezas, pero este proceso es necesariamente parcial, además de desigual, entre alumnos de nivel intermedio-avanzado. Un enfoque explícito en el impacto de la gramática en algunos puntos de la historia sirve para orientarles a seguir haciéndolo por su propia cuenta; sin él, los detalles pueden quedar desapercibidos, siendo invisibles para aquellos alumnos que luchan por simplemente seguir el hilo de la trama. Una intervención pedagógica calculada puede ampliar el enfoque lingüístico para abarcar mucha más riqueza gramatical y facilitar la conexión entre estos detalles con una comprensión más profunda de la narrativa.

El lenguaje como medio y mensaje

Berg y Martin-Berg (2002) describen el valor de señalarles a los estudiantes el estilo del autor, para considerar e interpretar las posibilidades lingüísticas seleccionadas (tanto como las rechazadas) y cómo esto influye en el impacto de la obra. En *Rosaura a las diez*, Denevi incluye una variedad de estilos por medio de los diversos narradores, hecho que se presta a la comparación estilística entre las cinco partes, además del análisis individual. Viendo cómo el autor maneja los recursos gramaticales para lograr las diferencias en el estilo, los alumnos pueden apreciar la influencia que las decisiones lingüísticas ejercen en la totalidad de la obra. Se nota que la gramática tiene un impacto en el desarrollo de los personajes, especialmente en cuanto a su nivel de formación, su clase social y sus relaciones; la interpretación (correcta o mala) de pistas relevantes al caso; el empleo de un lenguaje explícitamente literario para resaltar lo novelístico del relato, de manera muy reveladora al final; y el aumento de tensión o emoción en momentos clave mediante un cambio inesperado en el tiempo verbal.

Schofer (1990) señala la complejidad del lenguaje literario con sus varios niveles de discurso, observando que "one need only think of a novel with characters from several social classes and a narrator who shifts point of view from a scientific observer to an impassioned participant" (326). *Rosaura a las diez* incorpora una variedad de voces narrativas que cumplen estas funciones: Milagros, la entrometida narradora inicial que gana la confianza del lector por su franqueza y su estilo abierto, sencillo y práctico a la vez que conversacional; David, cuya erudición resulta abrumadora y cuyo discurso cuasi-científico pretende ser imparcial, aunque su desdén por Camilo desmiente esta pretensión; el diálogo directo en la parte 3, no mediado por ningún narrador, que documenta la interrogación del acusado; la intromisión de la Srta. Eufrasia que brinda una ayuda no solicitada; y el género epistolario de la sección final, en la que la protagonista habla en su propia voz y se revela a sí misma de manera sorprendente.

Cuando se considera el impacto de este surtido de narradores en el lector alumno de nivel intermedio-avanzado, se hace claro que una intervención pedagógica apropiada puede facilitar a la vez la comprensión de la estructura y un aprecio por el empleo del lenguaje que crea los efectos distintos. Este estudio va a examinar los detalles lingüísticos de interés pedagógico de cada parte, brindando ejemplos selectos y sugerencias para actividades que incorporen un enfoque en cómo las formas lingüísticas realizan las metas narrativas de los narradores y del autor. Se ofrecerá, además, referencias a otros ejemplos en el texto de los fenómenos citados, para facilitar la extensión de los conceptos a lo largo de la lectura. Se considerará también la evaluación de la comprensión lingüística.

Orientación y prelectura

Ya que el argumento de *Rosaura a las diez* tiene que ver con el desarrollo de una relación por una serie de cartas, y el desenlace depende de una carta más, cabe aprovechar la oportunidad de considerar las convenciones del género epistolar y, a la vez, plantear la cuestión del trato formal/informal. Se sugiere como actividad introductoria que se preparen tres "fragmentos" que representan el saludo y las frases iniciales de una carta: uno formal ("Estimado Señor de Tal, Tomo la pluma para desearle que al recibo de la presente se halle gozando de buena salud . . ."), uno menos formal ("Querida Fulana, Recibe un fuerte abrazo con la esperanza que te encuentres bien . . .") y uno muy informal ("Hola, Fulano, ¿qué tal? . . ."). Se les proporcionan a los alumnos los comienzos, junto con un surtido de frases de varios registros que fácilmente se podrían incluir en una carta. Se pueden usar tanto extractos de las cartas del texto como frases originales. Los alumnos deben examinar cómo se establecen las relaciones a base de la comunicación epistolar y decidir qué frases corresponden a cada uno de los tres comienzos. Se espera llamarles la atención sobre la (in)formalidad, antes de descubrir el trato que los personajes emplean en la novela.

Parte 1.1

La primera frase de *Rosaura a las diez* presenta un tema lingüístico digno de examinar en un curso de nivel intermedio-avanzado. "Todo esto comenzó, señor mío, hará unos seis meses. . . . O quizá no, quizá será mejor que diga que empezó hace doce años . . ." (3). Así se presentan dos ejemplares del futuro de probabilidad. Según Gili Gaya (1961): "Con el *futuro de probabilidad* expresamos suposición, conjetura o vacilación. De aquí proviene el sentido concesivo que le damos cuando queremos replicar amablemente a nuestro interlocutor" (165). Los alumnos de este nivel suelen tener poca experiencia con este futuro, y *Rosaura a las diez* brinda abundantes oportunidades de conocerlo, a partir de los primeros párrafos. Claro es que se habla de un momento pasado, por el primer verbo; entonces, se puede señalar el empleo del futuro, en combinación con el hecho de que, un párrafo después, Milagros repiensa lo que iba a decir y decide recomenzar desde otro momento, para enfatizar el uso de esta forma cuando se trata de un titubeo y un anhelo de acomodar al interlocutor.

Siguiendo el modelo de Berg y Martin-Berg (2002), se puede investigar lo que el autor hace, comparándolo con lo que opta por no hacer, considerando alternativas. Aquí, otra posibilidad sería: "*Hace* unos seis meses, señor mío, que todo esto comenzó". Se les puede plantear la pregunta a los alumnos, ¿por qué decidió Denevi escribir la frase de una manera y no la otra? Tomando en cuenta la situación, se encuentra la explicación: Milagros ofrece su reacción inicial; un segundo después, la repiensa. Se corrige, y los verbos reflejan la progresión de sus pensamientos.

Milagros y los otros personajes emplean el futuro de probabilidad con frecuencia durante el relato. Otras oportunidades de señalar su función en otros contextos abundan. Se presentan por parte/capítulo y página en la Tabla 1.

Tabla 1. Instancias del futuro de probabilidad en *Rosaura a las diez*

Parte/Capítulo	Ejemplo	Página
P1/C1 – Milagros	hará unos seis meses	3
	quizá será mejor que diga	3
	a Ud. le costará confesarlo	10
	habrá empezado a gritar	10
P1/C2 – Milagros	ése que usted habrá visto	17
P1/C3 – Milagros	será alguna aventurera	28
	no podrán hablarse	32
	ella será casada	32
	tendrán miedo al marido	32
	La visitará de día.	38
P1/C4 – Milagros	se habrá olvidado (3x)	41
	¿Qué edad tendrá esa Rosaura?	47
	¿Querrá usted creer?	49
	ya sabrá cómo	49
P1/C5 – Milagros	usted me hará el favor de venir	51
	Será su hija . . .	57
	Habrá sido media hora.	57
	Ya se imaginará . . .	61
	Me imagino que le habrá dicho . . .	64
P1/C6 – Milagros	¿no la habrá hecho . . .	67
	Linda, querrás decir.	68
P1/C8 – Milagros	ya las conocerá	83
	Así creerá ella . . .	83
	Pero ahora verán que sí.	85
	no pensará volver más	86
	como usted comprenderá	90
	Oigan, ¿no será sorda?	92
	¿No será que no oye . . .	92
P2 – David Réguel	No sé lo que les habrá dicho . . .	101
	que le habrá puesto	102
	Usted ya sabrá cómo . . .	104
	Usted me dirá . . .	106
	como usted ya sabrá	106
	se lo habrá dicho	107
	Le habrá dicho . . . (2x)	107
P3 – Camilo	A usted le extrañará . . .	126
	Pensará que lo digo . . .	126
	Su padre le habrá enseñado . . .	126
	será falsa para este mundo	128
	usted no habrá pasado nunca	130
P4 – La carta de María	Me imagino que habrá ido . . .	163

Después de orientar a los alumnos a este uso del futuro y repasar su función, se sugiere aprovechar una oportunidad ideal para practicar su uso, invitando a los alumnos a especular acerca de qué se tratará la novela y en qué circunstancias Milagros se encontrará en este momento.

Otro punto gramatical difícil de dominar en este nivel es la pragmática del trato (in) formal. Aunque saben el significado social básico, muchos alumnos carecen de la experiencia directa de su uso fuera del aula y la comprensión de las implicaciones. Lorenzo-Dus y Meara (2004) encontraron que los estudiantes de nivel intermedio estaban conscientes de que tenían que decidir cómo tratar al interlocutor, pero no necesariamente sabían darle el trato apropiado al contexto. Además, a la hora de leer, este no suele ser un detalle sobresaliente para alumnos de nivel intermedio-avanzado. En *Rosaura a las diez*, es posible destacar ciertos momentos para examinar las decisiones pragmáticas de los personajes. El primero ocurre cuando Camilo y Milagros hablan por primera vez (5–6). Se establece el trato formal cuando se conocen y establecen la relación anfitriona–huésped. Sigue a lo largo de la novela, a pesar de que Milagros comenta varias veces que Camilo casi se considera miembro de la familia.

Después de llamarles la atención a los alumnos hacia el trato (in)formal con la actividad de prelectura de las cartas y el enfoque en la interacción entre Milagros y Camilo, se debe continuar considerando explícitamente la (in)formalidad a la hora de conocer a otros personajes y, sobre todo, en momentos en que ocurre un cambio o un ejemplo inesperado. El Apéndice A señala los puntos en que se destacan ejemplos del trato (in)formal que tienen implicaciones para comprender las relaciones.

Otro rasgo lingüístico de *Rosaura a las diez* que se destaca, en el capítulo 1 en particular, es el empleo de sufijos diminutivos, aumentativos y peyorativos. Gooch (1970) comenta las varias connotaciones que pueden cobrar según el contexto. Milagros salpica su habla con estas formas, y es útil señalarlos, comentar el efecto que producen y, cuando sea posible, contrastar su manera de usarlos con el habla de los demás personajes. Los Apéndices B, C y D presentan los diminutivos, aumentativos y peyorativos, respectivamente, en la novela.

Un tema más del capítulo 1 que merece comentarse es cómo Milagros usa fórmulas cuando habla. Ella misma lo nota (6) cuando sigue el protocolo de enumerar las reglas de la casa para un nuevo huésped. Su empleo frecuente de refranes y proverbios es otro aspecto digno de atención. Tanto los protocolos como los refranes revelan información sobre Milagros como personaje, en su conducta con respecto a su negocio, sus expectativas para sí misma como dueña de una hospedería, su clase social y su nivel de educación.

Parte 1.2

El tema del trato (in)formal recibe bastante atención en este capítulo, ya que se nota el tuteo entre Camilo y las hijas de Milagros mientras éstas son niñas (18–19), tanto como el dejarlo cuando las muchachas ya son maduras (22). Una actividad para explorar las relaciones entre Camilo, Milagros y las hijas sería pedir que los alumnos adoptaran uno de los personajes que no fuera Milagros y, en su voz, describieran su impresión (en forma escrita o en voz alta) de otro personaje. Otra posibilidad, ya que la descripción de las tres hijas queda bastante superficial y no hay mucho que las individualice, es pedir que los alumnos adopten la identidad de una de ellas para desarrollar una autobiografía más completa y explorar posibilidades en cuanto a sus personalidades.

Parte 1.3

El comienzo del tercer capítulo de *Rosaura a las diez* presenta, en un curso de nivel intermedio-avanzado, un momento oportuno para repasar el uso del pretérito y el imperfecto en la narrativa. Aunque se estudia el tema bastante en los primeros semestres de la adquisición,

sigue siendo un reto para muchos estudiantes mientras avanzan en su dominio de otros aspectos de la lengua. El episodio de la llegada de la primera carta misteriosa plantea una escena muy indicada para analizar el uso del imperfecto en contraste con el pretérito. El extracto que sigue se presta bien al análisis:

> Pues como le contaba, la señorita Eufrasia, de acuerdo con su costumbre, corrió a la calle a esperar al cartero. El cartero le puso en la mano un sobre. La señorita Eufrasia tomó el sobre, lo miró, lo leyó atentamente, lo olió, lo sopesó, le buscó las señas del remitente, lo examinó al trasluz, volvió a olerlo. Después de media hora, por lo menos, de estarse manoseando el sobre, se acordó de traérmelo a mí, que estaba espiándola desde el comedor.
>
> Cuando se acercó, yo arreglaba inocentemente la mesa. (24)

Si se les presenta a los alumnos este extracto con los verbos en el infinitivo y se les pide determinar la forma apropiada, surgirán preguntas iluminadoras que invitarán el análisis de las decisiones del autor. Es probable que se fijen en que era la costumbre de Eufrasia correr a la calle para esperar al cartero, y entonces se puede indicar que, aunque era su costumbre, este extracto se enfoca en una sola instancia. Además, después de la serie de acciones (se espera que los alumnos recuerden usar el pretérito, según lo que dicen los textos del español), hay causa para dudar: parece que es una acción que se repite durante media hora. Es posible que algunos se pregunten si, en este caso, ¿no es el imperfecto el aspecto indicado para acciones repetidas? Y ¿qué de los verbos que tendrían sentido en cualquiera de las formas? Al comparar las alternativas que Denevi eligió con lo que podría haber hecho, se podrá imaginar más claramente qué está pasando exactamente en la acción de esta escena, y así captar mejor las indicaciones del carácter de Eufrasia tanto como del de Milagros, según se revelan por estas acciones.

Una vez orientada la atención hacia el tiempo verbal, será un momento oportuno para señalar y considerar otro fenómeno lingüístico: el cambio abrupto del pasado al presente. Ocurre en momentos de alta tensión o emoción, cuando sucede algo sorprendente y el narrador/personaje se aparta un momento de su narrativa para volver a vivir la experiencia como si ocurriera en el presente. Koike (1991) nota que las rupturas en el tiempo verbal cumplen esta función de destacar tales episodios: "[V]erb tense in the episode [is] a device to mark certain utterances which play a cohesive function. . . . In such cases, verb tense is marked, or expressed in a form unlike those around it. Thus, these utterances are more salient both in semantic and syntactic terms" (647). Lunn (1985) comenta que "disoriented characters may make strange aspectual choices" (55). Ehrlich (1990) describe el monólogo interior presente de los pensamientos directos, que suelen presentarse en un texto como "back-shifted from their present tense habitual forms" (62), filtrados y controlados por la voz narradora. Los verbos en el presente se destacan por escaparse de este control narrativo gracias a su impacto emocional. Milagros demuestra tal sorpresa desorientadora en su narración de la llegada de la primera carta: "Tomé, ya un poco alarmada, la rosa y la violeta que me ofrecía en la punta de los dedos y leí el sobrescrito. Casi me caigo de espaldas" (25). Se emplea este recurso en otros momentos de la narrativa con varios grados de sorpresa y/o emoción que aparecen en la Tabla 2.

Además del análisis verbal, este capítulo brinda más oportunidades para exploraciones lingüísticas. El misterio se plantea con la llegada de las cartas, y hay oportunidades tanto para especular sobre las circunstancias del caso como para desarrollar el contenido de las cartas a base de los pequeños extractos proporcionados en el texto. Además, ya que se han señalado las implicaciones del trato (in)formal, existe la oportunidad de examinar el cambio gradual en el nivel de formalidad de las cartas, así como para hablar del trato que Milagros y las hijas usan entre sí. En particular, se puede notar el episodio en que Milagros se enoja por la reacción de las hijas ante una de las cartas (33–34). Aunque suelen decirle "Mamá", optan por algo más formal, "Madre", cuando ella se enfurece.

Tabla 2. Cambios repentinos al tiempo verbal presente como expresión de sorpresa/emoción

Parte/Capítulo	Ejemplo	Página
P1/C3 – Milagros	Casi me caigo de espaldas.	25
P1/C4 – Milagros	¡Claro está, claro está!	40
P1/C4 – Milagros	A Camilo por poco se le cae . . .	57
P1/C4 – Milagros	miro	91
	extiende	91
	se le desliza	91
	le descubre	91
	veo	91
P2 – David Réguel	me la encuentro	113
	Me le acerco y le digo . . .	113

Parte 1.4

El cuarto capítulo de *Rosaura a las diez* brinda una oportunidad incomparable de jugar con las posibilidades creativas del género epistolario. Llega la carta de "sangre y fuego" (42) que publica el idilio de Camilo y Rosaura, pero el texto revela meros extractos. Se sugiere que, dentro o fuera de clase, se pida a los alumnos que escriban una carta completa a base de los fragmentos de las "frases ardientes" (43) que aparecen en el texto.

Otro tema lingüístico que se presenta en este capítulo es el subjuntivo para lo inexistente. En la descripción de David Réguel, Milagros comenta que "a labia no hay quien le gane" (44). El análisis conduce a otra actividad: se puede usar esta estructura para describir a los demás personajes de la novela. Hasta se podría convertir en un juego en que los alumnos leen sus descripciones para que los demás adivinen el personaje referido:

> —No hay nadie que sea más chismoso que ella.
> —¿Será la señorita Eufrasia?
> —Buena idea, pero equivocada.
> —¡Ah, claro! ¡Es Milagros!

Finalmente, la inversión literaria aparece en este capítulo por primera vez. Hay una nota que la señala y explica (49), pero la primera instancia ocurre un poco antes (47). El uso de esta inversión resalta lo novelístico del relato, y cobra importancia después, cuando se revela la naturaleza ficticia de la historia de Rosaura. Por eso, se sugiere una mención breve de la forma en este momento, para que más adelante se pueda volver a considerar el empleo de la inversión una vez que los alumnos conozcan el truco. La Tabla 3 presenta las instancias de inversión literaria en el texto.

Parte 1.5

Este importante capítulo ofrece muchas oportunidades de profundizar la comprensión de temas ya introducidos, así como de despertar la conciencia hacia otros nuevos. Después de haber considerado el pretérito y el imperfecto en el capítulo 3, se pueden usar extractos de este capítulo para repasar el concepto o evaluar la comprensión. Se puede usar un extracto con los

Tabla 3. La inversión literaria en *Rosaura a las diez*

Parte/Capítulo	Ejemplo	Página
P1/C4 – Milagros	Sentíame enojada. Fuíme al comedor.	47 49
P1/C5 – Milagros	Camilo hallábase trabajando	50
P1/C6 – Milagros	escribíale Rosaura	65
P1/C8 – Milagros	decíame yo sentíase muy galán	84 93
P4 – Eufrasia	trasformóse encontrábase	148 149

verbos en blanco o en el infinitivo, o pedir un resumen, escrito u oral, para constatar el éxito (o su ausencia) de los alumnos al tomar decisiones apropiadas acerca del aspecto verbal.

Otro tema al que se puede volver en el capítulo 5 es la pragmática. Milagros misma comenta la falta de cortesía que subyace al trato formalmente correcto que usa el señor enlutado: "Mira qué manera de hablar . . ." (51). Esto puede abrir paso a una conversación sobre cómo la pragmática se combina con otras decisiones lingüísticas a la hora de comunicar un mensaje, y cómo hay que tener en cuenta varios factores para poder interpretar el sentido de cualquier enunciado.

Dos aspectos gramaticales nuevos se destacan en este capítulo. El condicional de probabilidad corresponde en su función con el ya citado futuro de probabilidad. Los dos temas pueden conectarse como repaso de aquel y extensión a la exploración de este. Aunque esta forma ocurre en el capítulo 3, cuando Milagros especula sobre las cartas, resalta en la narrativa sobre la casa del señor enlutado. La Tabla 4 señala las instancias del condicional de probabilidad en el texto de la novela.

El otro punto gramatical que conviene señalar en el capítulo 5 es la tendencia en el español rioplatense de emplear el imperfecto del subjuntivo y el pluscuamperfecto del subjuntivo cuando según la gramática canónica se espera el condicional simple o perfecto. Si se ha planteado el modelo de examinar la gramática con cuidado por sus implicaciones, es de esperar que los alumnos tengan preguntas acerca de estructuras que demuestran este rasgo. En la Tabla 5, se documentan las instancias de este fenómeno en el texto de la novela.

Parte 1.6

El capítulo 6 contiene un ejemplo iluminador de uno de los llamados "meaning-changing verbs", o sea, uno cuya traducción al inglés cambia según el aspecto pretérito o imperfecto. Milagros observa, "[u]na noche vi que entraba en casa con un envoltorio chato y rectangular, que metía furtivamente en su cuarto. En seguida supe que era el retrato de Rosaura" (66). Ante el trasfondo de las acciones de Camilo, el pretérito para *saber* señala la forma repentina en que Milagros se da cuenta de lo que ve. Se presenta así una oportunidad de repasar y comentar estos verbos y crear una actividad en que se explore su uso en el pretérito y el imperfecto para describir la acción de la novela hasta el momento: Camilo *conocía/conoció* a Rosaura en la casa una tarde; Eufrasia *quería/quiso* abrir la primera carta cuando llegó, etc.

Otra oportunidad de invitar a los alumnos a que exploren sus capacidades creativas en español se presenta cuando la viejecita alude a la escena que tuvo lugar el día anterior entre Rosaura y su padre (72). Ya que no se presenta sino en esta referencia indirecta, brinda la

Tabla 4. El condicional de probabilidad en *Rosaura a las diez*

Parte/Capítulo	Ejemplo	Página
P1/C3 – Milagros	qué diablos tendría que decirle	25
	Querría permanecer oculta.	25
	Pensaría que se reían de ella.	35
P1/C5 – Milagros	Sería Belgrano.	51
	No se llevarían bien . . .	56
	No le gustaría nada . . .	57
	Rosaura estaría aburridísima . . .	57
	sería para atajarse los bostezos	57
	¿O estaría enferma?	58
	O quizás habría salido de viaje.	58
	La mandaría el viudo . . .	61
	le parecería mal	61
P1/C6 – Milagros	¿no tendría una aspirina?	69
	Le parecería que . . .	69
P1/C7 – Milagros	¿Habría hecho una locura . . .	74
	¿Lo encontraríamos colgado . . .	74
	No sería Rosaura . . .	79
P1/C8 – Milagros	¿La habría castigado el padre?	89
	¿Habrían tenido un disgusto . . .	89
	¿Estaría loca aquella muchacha?	90
	¿no la habrían trastornado?	90
	Él le echaría alguna de sus . . .	93
P2 – David Réguel	Hablarían muy bajo.	115
P3 – Camilo	Enilde no tendría	127

Tabla 5. Ejemplos de uso rioplatense en *Rosaura a las diez*

Parte/Capítulo	Ejemplo	Página
P1/C3 – Milagros	hubiera escrito (2x) (*habría escrito*)	34
P1/C5 – Milagros	hubiera ido (*habría ido*)	54
	hubiera conocido (*habría conocido*)	54
	me hubiera gustado (*me habría gustado*)	62
P1/C6 – Milagros	hubiera querido echarle un vistazo (*habría querido echarle un vistazo*)	70
P1/C8 – Milagros	hubiese dicho (*habría dicho*)	80
P2 – David Réguel	hubiera reaccionado (*habría reaccionado*)	105
	lo hubiera rechazado (*lo habría rechazado*)	105
	hubiera exigido (*habría exigido*)	113
P3 – Camilo	hubiera jurado (*habría jurado*)	125

oportunidad de improvisar la conversación como actividad oral. Igualmente se puede usar como actividad escrita, dentro o fuera de clase.

Parte 1.7

El capítulo 7 presenta una serie de refranes, "contigo pan y cebolla", "[p]oderoso caballero es don dinero" y "arderá Troya" (77), en el contexto de la desilusión de Camilo ante el rechazo que contiene la carta final de Rosaura. Milagros lo describe así: "En vano, durante varios días, día y noche, aconsejé, supliqué, grité. Y no sólo yo, también mis hijas. Todo en vano. A cada razón que le dábamos, se ponía más triste . . ." (77). Invita a una exploración de refranes y dichos populares. Fácilmente se podría integrar esto con una exploración oral o escrita de las conversaciones aludidas, en que las mujeres aconsejan y suplican mientras Camilo se hunde en la depresión. Abundan las oportunidades de señalar el uso del subjuntivo para sugerencias, mandatos y negaciones, y para hablar de las emociones.

Parte 1.8

El capítulo 8 de *Rosaura a las diez* es largo y algo abrumador para los alumnos, y especialmente su final abrupto. Aunque se sabe que se trata de una investigación criminal, las noticias repentinas de la muerte de Rosaura sorprenden. Conviene llamar la atención explícitamente al comienzo del libro y practicar el futuro de probabilidad (como repaso a la vez que extensión) para conjeturar sobre la situación y las posibles soluciones al misterio. Otras oportunidades de retomar conceptos anteriormente vistos incluyen un análisis de la (in)formalidad en las interacciones de Rosaura con los demás y la reacción sorprendida de Milagros cuando describe en el presente las manchas en el antebrazo en medio de una narrativa predominantemente en tiempo pasado (91).

Parte 2

Cuando cambia la voz narrativa en la segunda parte de la novela, el impacto lingüístico es de notar. Milagros y David son tan distintos, y cada uno es tan convincente a su manera, que una comparación de sus estilos narrativos posibilita observaciones fructuosas. Milagros, quien habla primero y más extensamente, se convierte en valor de referencia con el cual los demás tienen que compararse. Parece hablar tan francamente y tiene tanta información sobre los huéspedes, que gana la confianza del lector. Hasta que David ofrece su versión de los eventos, no parece haber razón para dudar nada de lo que diga Milagros.

Cuando David revela su perspectiva, parece digno de confianza por otras razones. La supuesta fiabilidad de Milagros se basa en la sencillez de su discurso; la de David, en la penetración aguda de sus observaciones. Una comparación directa de sus descripciones del protagonista ilumina las diferencias lingüísticas de su hablar. Ya se comentó el empleo liberal de sufijos diminutivos por Milagros. Cuando David describe a Camilo, se nota que usa "hombrecito" con un tono completamente distinto (102–03). Además, en comparación con el estilo de Milagros, David hace declaraciones breves, entremezcladas con mandatos. Crea un efecto de autoridad, dando la impresión de que esta persona sabe de qué habla.

Además, los dos emplean distintos tiempos verbales. Milagros narra en el pasado. En su habla, el futuro y el condicional de probabilidad fomentan un aire especulativo que, casi paradójicamente, a la vez convence al lector de su fiabilidad y da la impresión de que no siempre sabe de qué habla. O sea, indica que Milagros está dispuesta a hablar franca y abiertamente y jamás engañaría intencionalmente, pero podría engañar sin querer, al lector y a sí misma. En cambio, David comienza su descripción en el presente y luego cambia al pasado. Usa mucho menos las formas de probabilidad, que en su boca tienen el peso enfático de una predicción,

más que el tono hipotético o conjetural. Cuando describe a Camilo, por ejemplo, suelta una predicción que tiene la certeza de haberse cumplido ya: "Algún día no se sonreirá más, pensé, algún día no se le hinchará más la vena, pensé, y ese día alguien morirá" (103).

El contraste causa que el testimonio de Milagros parezca más filtrado, mientras que lo que dice David parece trato hecho, establecido y arraigado firmemente en la observación científica. Ong (1981) comenta:

> [A]ll narrative . . . is artificial, and the time it creates out of memory is artificial, variously related to existential time . . . to make a narrative, I have to isolate certain elements . . . with a view to fitting them into a particular construct which I have more or less unconsciously in mind . . . something other than the events themselves must determine which events the narrator cuts out of the incessant and dark flow of life through the density of time and frames in words. He or she must have a conscious or unconscious rationale for the selection and shaping. (12–13)

Para ayudar a los alumnos en su comprensión, interpretación y análisis del texto, conviene señalar el concepto de la parcialidad (in)consciente de todo narrador y cuestionar a qué propósitos o filosofías podrían obedecer las narrativas. ¿Cómo quieren presentar a Camilo, y cómo querrán presentarse a sí mismos? ¿Qué relación puede tener esto con su empleo de los tiempos verbales?

Los contrastes entre Milagros y David siguen con sus interpretaciones de la carta final de Rosaura. Milagros afirma saberla y repetirla de memoria (75). David ofrece una interpretación distinta, en la cual intercala sus propios comentarios, que contrastan directamente con la versión de Milagros (108–09). En el momento de discutir la perspectiva de David, conviene yuxtaponerlas delante de los alumnos para pedir sus observaciones. David se enfoca en lo que la carta no contiene y no dice (así se presenta otro modelo de análisis lingüístico dentro de la novela misma): se fija en el uso del pretérito y no en el presente de los verbos hacia el final. El resultado es que David ve a Rosaura como víctima pasiva, mientras que Milagros interpreta que la chica quiso, pero fracasó al final. Se puede integrar en esta lección un enfoque en el uso de *querer* en el pretérito versus el imperfecto para describir las interpretaciones de la carta.

Hay datos relevantes a la pragmática en esta parte también. En contraste con Milagros, David indica que Camilo le da el "usted" a Rosaura (112), y cuando describe la escena en el hotel, incluye un diálogo que revela detalles sobre el trato informal de Buenos Aires, el voseo. Estos detalles pueden despertar conversaciones sobre las implicaciones pragmáticas para la comprensión del contexto de la novela. Revelan, además, nueva información sobre el contexto sociocultural de los personajes.

Parte 3

La conversación entre Camilo y el inspector de policía profundiza el misterio y plantea más preguntas que respuestas. Después de leer la tercera parte, los alumnos suelen confundirse, y a menudo frustrarse, como reacción a la revelación de que Rosaura no existe y jamás existió (128–29). Esta parte está salpicada de detalles clave, cuyo significado eventual queda invisible por el momento, pero uno que sí se presta al análisis dentro de la parte 3 es el párrafo que contiene la frase "[y]o pude hacerla desaparecer" (129), yuxtapuesta con la descripción de la escena en la habitación del hotel (141–43). Si se observa el uso de *pude*, y no *podía*, en la frase referida, se puede invitar a los alumnos a sacar conclusiones sobre qué pasó, y la culpabilidad o no de Camilo. Como actividad, se sugiere plantear preguntas y tener un debate sobre lo que pasó exactamente según Camilo. Se recomienda animar a los alumnos a que analicen cuidadosamente la gramática de su testimonio para poder respaldar sus argumentos y criticar las posiciones contrarias. Ya que todavía no saben el final y no pueden interpretar correctamente todo cuanto se dice, hay que tener cuidado de no delatar nada al afirmar o negar lo que se plantee en el debate.

Parte 4

La revelación sobre Elsa, la criada, es importante de comentar en esta parte. Ya que ni habla en la novela, no ha habido oportunidad de investigar su gramática. Sirve, sin embargo, para ilustrar la observación anteriormente mencionada de Berg y Martin-Berg (2002): lo que no se dice y lo que el autor decide no hacer pueden importar tanto como lo que se dice y se incluye. Se recomienda conectar esta idea con la interpretación de la cita que cierre esta parte (153), como recordatorio de que hay que interrogar los huecos de un texto tanto como el contenido manifiesto. La otra consecuencia principal del testimonio de la señorita Eufrasia es la reinterpretación de información ya revelada pero no comprendida. Después de haber comentado la no-existencia de Rosaura en la parte 3, se puede cuestionar la identidad de la rubia y analizar la interacción entre ella y Camilo (150), incorporando observaciones sobre la pragmática. Aunque su identidad verdadera siga siendo un misterio, ¿qué se puede concluir de su uso del voseo con Camilo mientras él le da el "usted" (confirmando el testimonio de David)?

Parte 5

El análisis de los detalles de la carta que comprende esta parte final de la novela brinda la solución al misterio. Lingüísticamente, los errores ortográficos pueden convertirse en una actividad escrita en la que los alumnos busquen identificarlos y corregirlos. Además, abren paso a una conversación sobre los puntos flacos del dominio del idioma que pueden demostrar los hablantes nativos, sobre todo cuando carecen de la educación formal. Se puede señalar, en particular, el contraste entre el protocolo bastante formal que María sigue para la carta (y preguntar: ¿por qué le escribirá así a su tía, dado lo que se sabe ahora de su relación?) y lo que se espera de alguien de su nivel educativo que produce tal ortografía. Además, se puede señalar cómo María introduce un lenguaje más callejero dentro del marco formal de la carta y el efecto curioso que produce.

A la hora de terminar la lectura, se sugiere integrar la práctica de una estructura gramatical avanzada con la exploración de otras posibilidades para la novela. Los alumnos pueden emplear el pluscuamperfecto del subjuntivo y el condicional perfecto para considerar las implicaciones de desenlaces alternativos, como: "Si María y Camilo no hubieran ido al Hotel La Media Luna, María no habría muerto". Así se puede integrar la gramática con la especulación imaginativa sobre las posibilidades de la novela, y a la vez aclarar dudas sobre el uso canónico de estas estructuras, en contraste con lo que se modela en el texto en el dialecto rioplatense.

La evaluación

Las posibilidades para la evaluación de la comprensión lingüística de *Rosaura a las diez* abundan; las opciones indicadas dependerán de las decisiones pedagógicas que se tomen durante el estudio de la novela. Evaluar el progreso lingüístico de los alumnos supone una consideración cuidadosa de las metas de la evaluación y cómo se lleva a cabo. Los métodos de evaluación y las expectativas deben adecuarse al nivel del curso, el tipo de enseñanza que se ha planteado y la preparación que los alumnos han recibido.

Las opciones incluyen composiciones y tareas escritas, presentaciones orales, entrevistas, tareas de *role-play*, además de exámenes tradicionales de gramática. La(s) forma(s) elegida(s) debe(n) corresponder a los enfoques incorporados en la instrucción. Según Lorenzo-Dus y Meara (2004), se deben elaborar bien las expectativas de la evaluación, así como comunicárselas claramente a los alumnos si se planea usar medidas orales como tareas de *role-play*. Igualmente, hay que enterarse de las limitaciones del método de evaluación para reflejar lo que los alumnos hayan aprendido. Lorenzo-Dus y Meara ofrecen unas observaciones perspicaces acerca del planteamiento de tareas más y menos apropiadas al alcance del proyecto evaluativo.

Unas tareas apropiadas como evaluaciones se proponen a continuación, siempre que correspondan con el enfoque que se plantee en la clase:

1. Escribir un artículo para el periódico, reportando el caso y conectando explícitamente todas las pistas incluidas en la parte 5 con el resto de la novela para explicar la identidad verdadera de la difunta y los detalles del desenlace.
2. Escribir una declaración desde el punto de vista de Matilde, Elsa, Coretti u otro personaje cuya perspectiva no aparezca en la novela, con atención al aspecto verbal, el trato (in)formal, etc. según el enfoque establecido.
3. Actuar una escena, improvisada o anteriormente preparada, en grupos. Se podría representar la llegada de la primera carta, la carta de "sangre y fuego", la llegada de Rosaura, u otro momento oportuno.
4. Investigar un tema relacionado con la novela (el voseo, los sueños, el transporte público en Buenos Aires, la restauración de cuadros, etc.) y preparar una presentación oral de lo aprendido.

Conclusión

Por su riqueza lingüística en cuanto a la diversidad de narradores, la importancia de interpretar pistas (sobre todo verbales), la inclusión de rasgos deliberadamente novelísticos y el uso del lenguaje para destacar rasgos sociales de los personajes, *Rosaura a las diez* brinda abundantes oportunidades para la enseñanza de aspectos tanto lingüísticos como literarios del español al nivel intermedio-avanzado. Sobre todo, ya que el desenlace se presenta en forma de una carta inacabada, se exige la interpretación cuidadosa y activa de los lectores alumnos. Además, ya que se trata de un misterio, hay muchas oportunidades de especular acerca de qué podría haber pasado y cómo habría podido terminar de otra manera. Esto invita a la práctica de formas gramaticales avanzadas de manera contextualizada.

Este estudio ha buscado señalar oportunidades para plantear cuestiones gramaticales cuando surgen en el texto, volver a examinarlas mientras la lectura avanza, implementar actividades pedagógicas y evaluar la comprensión. De hecho, hay tantos posibles enfoques y actividades que se recomienda una consideración cuidadosa del calendario de lectura: para cualquier parte/capítulo, es imposible cubrir todos los temas, tanto lingüísticos como literarios, en una sola clase. Tal vez vale la pena (y el tiempo) dedicar dos días a cada capítulo, ofreciéndoles a los alumnos la oportunidad de volver a leer después de comentar los aspectos lingüísticos y así profundizar la comprensión. *Rosaura a las diez* es un recurso pedagógico excelente, ya bien conocido por su valor literario. Conviene enterarse y aprovecharse de las abundantes posibilidades para fomentar el análisis lingüístico a la vez que, y en apoyo de, su planteamiento literario por medio de la identificación de las conexiones entre la gramática y el efecto artístico de la novela.

AGRADECIMIENTOS

Les agradezco mucho a quienes comentaron este artículo y me ofrecieron las sugerencias que lo mejoraron tanto. Le agradezco especialmente a Diana Frantzen su apoyo en el desarrollo de este estudio.

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APÉNDICES

Apéndice A: El trato formal e informal en *Rosaura a las diez*

Parte/Capítulo	Página	Personajes y situación
P1/C1 – Milagros	3	Milagros usa "usted" con el "señor mío".
	6	Milagros y Camilo se conocen. Se establece el uso de "usted".
P1/C2 – Milagros	18	Milagros observa que sus hijas toman confianza con Camilo y comienzan a tutearlo.
	22	Llega el día en que Camilo y las hijas dejan el tuteo.

Parte/Capítulo	Página	Personajes y situación
P1/C3 – Milagros	25	La srta. Eufrasia y Milagros se tratan de "usted".
	27–29	Las hijas usan el tuteo entre sí mismas, le dan el "usted" a su madre.
	30	En la primera carta, Rosaura le da el "usted" a Camilo.
	31	En la segunda carta, sigue con "usted" pero deja de usar "señor".
	32	En una carta (¿la séptima?), Rosaura comienza a tutear a Camilo.
	34	Cuando Milagros se enoja con las hijas, le dan de "Madre" en vez de "Mamá", como suelen decir (véase la página 33 para una comparación).
	35	El sr. Coretti usa "usted" con Milagros.
P1/C4 – Milagros	46	David Réguel le da el "usted" a Milagros.
	46	La srta. Eufrasia les da el "usted" a las hijas de Milagros.
P1/C5 – Milagros	50	Camilo y el señor enlutado se conocen. Se tratan de "usted".
	54	El señor enlutado y su sobrino se tratan de "tú".
	57	Rosaura y Camilo se conocen por primera vez. Se tratan de "usted".
P1/C8 – Milagros	85	Camilo saluda a Rosaura con "¿Cómo te va?"
P2 – David Réguel	112	En la versión de David, Camilo trata a Rosaura de "usted" la noche que llega a *La Madrileña*: "¿Cómo está?"
	115	Camilo le da a Rosaura el "usted" cuando David escucha la conversación a escondidas.
	119–20	Cuando David, el dueño de *La Media Luna* y el agente de policía hablan, se emplea el "usted" pero el policía le da el voseo al Turco.
P4 – Eufrasia	150	Eufrasia escucha a escondidas la conversación entre Camilo y Rosaura. Ella le da el trato informal mientras él la trata a ella formalmente. Cuando David interrumpe, enojado, le da trato informal a Camilo, a quien solía tratar de "usted".

Apéndice B: Los sufijos diminutivos en *Rosaura a las diez*

Parte/Capítulo	Ejemplo	Página	¿Matiz?
P1/C1 – Milagros	hombrecito	4	
	pequeñín	4	
	bigotito	4	
	vocecita	5	
	pelusilla	5	
	hombrecito (3x)	5	
	sombrerito	5	
	sombrerete	6	afectuoso/burlón
	hombrecito	6	
	hombrecito	7	
	risita (2x)	7	criticón
	hombrecito (2x)	12	
	hombrecito (2x)	13	
	seriecitas	13	afectuoso
	chiquitina	13	afectuoso
	hombrecito (2x)	14	
P1/C2 – Milagros	calladito	15	de aprobación
	modosito	15	de aprobación
	quietecito	15	
	hombrecito (2x)	17	
	tallercito	17	
	igualitas	18	de aprobación
	hombrecito	19	
	Camilín	19	afectuoso
	Camilito	19	afectuoso
	rinconcito	21	
	menorcita	22	afectuoso
P1/C3 – Milagros	letrita	25	
	redondita	25	
	pequeñita	25	
P1/C4 – Milagros	corridita	39	
	jovencita	42	
	mujerzuela	45	despectivo
	jovencita (2x)	46	"como si fuera un insulto"
	jovencita (3x)	47	condescendiente
P1/C5 – Milagros	saloncito	52	
	viejecita	53	
	flaquita	53	
	viejecita (2x)	55	
	valijín	55	
	chiquilines	62	afectuoso
P1/C6 – Milagros	hombrecito	65	
	cuadrito	65	
	valijín	65	
	vueltita	73	

Parte/Capítulo	Ejemplo	Página	¿Matiz?
P1/C8 – Milagros	parlanchín	80	
	vocecita	81	
	tacita	85	
	copita	95	
P2 – David Réguel	caretita	101	sarcástico
	hombrecito (4x)	102	despectivo
	bajito	119	
P3 – Camilo	escalerilla	141	peyorativo
P4 – Carta de María	bolilla	158	

Apéndice C: Los sufijos aumentativos en *Rosaura a las diez*

Parte/Capítulo	Ejemplo	Página	¿Matiz?
P1/C1 – Milagros	zapatones	5	burlón
	larguísimo	7	
	zapatones	13	burlón
P1/C2 – Milagros	dineral	20	entre la amargura y la admiración
P1/C3 – Milagros	hombrón	35	
P1/C4 – Milagros	evidentísimo	40	
	discretísima	42	
	larguísimas	43	
	poderosísimo	43	
	vozarrón	43	
	risotadas	47	
P1/C5 – Milagros	impresionadísimo	53	burlón
	señorón	53	
	muchísimas gracias	59	
P1/C6 – Milagros	hermosísima (2x)	67	discusión sobre el grado apropiado
	enojadísimo	73	
P1/C7 – Milagros	palidísimo	80	
P1/C8 – Milagros	apretón	83	
P2 – David Réguel	caserón	104	negativo
P3 – Camilo	larguísimo	141	

Apéndice D: Los sufijos peyorativos en *Rosaura a las diez*

Parte/Capítulo	Ejemplo	Página
P1/C2 – Milagros	ricacho (2x) mujeruca	17 19
P1/C4 – Milagros	palabrotas (3x)	47
P2 – David Réguel	hotelucho	118

Bringing the Bicentennials into the Language and Culture Classroom

Heather Hennes
Saint Joseph's University, USA

Abstract: In the past two years, several Latin American nations have begun celebrating their bicentennials of independence, turning attention to questions of national identity and the legacy of independence in the twenty-first century. This reflection is sure to continue into the coming decade. This article offers a few practical suggestions for bringing these themes into the Spanish language and Latin American culture classroom in a way that follows the "National Standards for Foreign Language Education" put forth by the American Council on the Teaching of Foreign Languages. The author identifies several texts, including government-sponsored websites and online news sources, films, literary pieces, and secondary source material that can help foster discussion about independence, national heroes, the bicentennial celebrations, and their significance. The scope of these texts is limited to Mexico and the former Gran Colombia, and the materials discussed are readily available in the United States. Bibliographical references provide suggestions for further reading.

Keywords: bicentennial, Gertrudis Bocanegra, independence, Latin America, Manuela Sáenz, National Standards, online news media, Simón Bolívar

In 2009 and 2010, several Latin American nations commenced bicentennial celebrations of their independence, and the images of national symbols came to the forefront. Novels, films, theatrical works, scholarly investigations,[1] and popular celebrations have reshaped cultural icons at the intersection of history, legend, and twenty-first century values. References to independence-era heroes[2] and historical places have emerged in political discourse, civic events, and the news media. Museums and state-sponsored websites, putting faces on the fight for independence, have invited all to look more closely at the individuals who took an active role in the wars for independence and to reflect upon the meaning of independence in the twenty-first century.

The increased visibility of icons of independence is sure to continue well into the 2020s as these nations commemorate related milestone events, such as the writing of national constitutions, the deaths of national hero(in)es, and the decisive victories in their respective wars for independence. This ongoing encounter between the past and the present provides language and culture teachers with an excellent opportunity to engage students in a discussion about legacies from the past and their enduring impact on the peoples and events of today.

What opportunities do the ongoing celebrations of independence present to students of Latin American cultures in the Spanish language classroom? What might one learn about past and present cultures by studying the representation of hero(in)es and other icons of independence? How might students explore the legacy of independence in the twenty-first century in a way that follows the "National Standards for Foreign Language Education" put forth by the American Council on the Teaching of Foreign Languages (ACTFL)?

The purpose of this essay is to identify a few of the many themes and texts that a teacher of Spanish and of Latin American cultures might introduce in the classroom as a way to engage students in discussion of the bicentennial celebrations and their significance as they work toward

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the National Standards, or the "Five C's": communication, cultures, comparisons, connections and communities. This is not a bibliographic review on the topic of independence but rather a series of suggestions for ways in which teachers of language and culture can encourage students to consider the current relevance of past events and national icons, to read appropriations of these symbols with a critical eye, and to consider the ways in which twenty-first century aesthetics, values, struggles, and agendas rewrite and represent history and its icons in the context of the bicentennials.

The following suggestions are intended primarily for postsecondary courses in language and culture but might also be appropriate for advanced secondary courses. In courses in Latin American cultures and civilization, the following materials allow students to see that figures like Simón Bolívar are dynamic "texts" that continue to influence popular culture and historical memory as they, themselves are repeatedly recreated by artists, political leaders, museum curators, scholars, and the general public. In courses treating current events, one might use some of these materials to help students develop a critical eye for reading references to historical figures in public discourse. This is a transferable skill that students can apply when reading the media in their own cultures. Many of these materials can be adapted for use in integrated skills courses at the novice, intermediate, and advanced levels.

This article takes an interdisciplinary approach using a variety of authentic materials, which can be adapted according to the level and focus of the class. For practical reasons, the author has selected materials that would be readily accessible in the United States. All primary texts are in Spanish, while secondary readings are in Spanish or English.

The Bicentennials on State-sponsored Websites: Venezuela and Mexico

In this age of prolific blogs, tweets, and other online publications, the Web can provide a constant source of up-to-date information about bicentennial-related events. Although websites can be unreliable and their content altered frequently, the sites mentioned below are substantial projects sponsored by large entities, national governments, research institutions, and a major news corporation. Each nation celebrating its bicentennial in 2010 has published a website containing material related to the bicentennial, national history, and national identity. Venezuela and Mexico are two such countries. It is reasonable to expect that, barring any major changes in technology, these websites will continue to be accessible as the independence-related celebrations continue in the coming years.

Venezuela: "Bicentenario Nuestra América Independiente"

The official website of the Gobierno Bolivariano de Venezuela offers a link to the online project titled "Bicentenario Nuestra América Independiente" (2010), where one can access historical information about Venezuelan independence, view videos and images, read news about upcoming events and contests, participate in forum discussions, and search for publications about independence. The primary face on this website is that of Simón Bolívar,[3] though he shares the limelight with other historical figures.

The online forum discussions, such as the one titled "¿Qué significado tiene para ti el Bicentenario de Venezuela?", highlight some underlying currents in the Venezuelan government's approach to the bicentennial. One such theme is a reinterpretation of the notion of liberty. Students who have studied Latin American independence in any of the standard textbooks frequently used for Introduction to Latin American Cultures and Civilization courses, such as Eugenio Chang-Rodríguez's *Latinoamérica: Su civilización y su cultura* (2008) and Arturo A. Fox's *Latinoamérica: Presente y pasado* (2007), would understand independence as an economically and politically motivated *criollo* project and not a revolution driven by notions of racial, social, or gender equality.[4] However, postings in this forum and articles on this website

reinterpret the notion of liberty[5] within the framework of twenty-first century populism, that is, the political style of charismatic leaders like Chávez who employ nationalist rhetoric to appeal to the populace with their projects for solving the country's problems. In order for students to read critically the Venezuelan government's approach to the bicentennial, they must first have a sense for basic principles behind Chávez's Bolivarian Revolution, Latin American populism, and Bolívar's political ideas, topics addressed in the most commonly used textbooks for introductory culture and civilization courses.[6]

Students might then compare Venezuelan history and iconography with similar cultural manifestations in the United States (standard 4.2). First, as a way to activate their schema, practice describing objects, and generate lists of topic-related vocabulary, students might bring to class images representing the use of national symbols in the United States such as George Washington, the flag, and the concept of "liberty". They could describe them orally, looking to the instructor for assistance with grammatical structures and additional vocabulary. Armed with this language, students might then describe the symbols that they find on the Venezuelan government's website, paying particular attention to mentions of *libertad*. They might reflect upon questions such as, "For whom and from what is this liberty?" This reflection might lead students to seemingly simple answers such as poverty, but it will open the door for discussion about issues relevant to the region, such as the (neo)populist responses to neoliberal politics and about anti-imperialist discourse aimed primarily at the United States. This discussion of Venezuelan liberty sets the stage for interesting comparisons with US culture. College-level students in fields such as history, political science, and international relations can often make connections with what they have learned in their respective disciplines and offer insightful comments. This conversation about the ways in which the rhetoric of independence has shifted its focus from Spain to the United States is a difficult, yet important, reality for some students to ponder when they also consider that all citizens of the Western Hemisphere are *americanos*.

This lesson will help prepare students to become more critical readers of the many symbols of national identity that appear repeatedly in the news media and that are sure to remain highly visible in the coming years. Images of the Venezuelan president giving speeches in front of Bolívar's portrait are ubiquitous, and other heads of state make similar use of their respective national symbols. Consider, for instance, the August 2010 meeting between Chávez and Colombian president Juan Manuel Santos in Santa Marta, Colombia. As the locale of Bolívar's death in 1830, this is a powerfully symbolic place in which to discuss the diplomatic and commercial relations between these two nations of the former Gran Colombia.

Mexico: "México 2010: 200 años orgullosamente mexicanos"

The Mexican government has sponsored an extensive and truly impressive online project titled "México 2010: 200 años orgullosamente mexicanos" (2010). What is most notable about this online encounter with the bicentennial is that it visually and textually reflects the fact that 2010 was also the centennial of the Mexican Revolution. For example, the video *Las mujeres en la Independencia y la Revolución* emphasizes the continuity between women's struggles in the early nineteenth century and those of their descendents one century later.

This project emphasizes the idea that the bicentennial of independence and the centennial of the Revolution belong to all Mexicans and are an important part of Mexican national identity. This is evident in the nature of its content, its insistence that "La historia es de todos", and its various attempts to encourage public participation in forums, competitions, and online courses. The site offers a wide variety of multimedia features geared toward everyone from children to academics. Features of particular interest are the Biblioteca Digital Bicentenario, reproductions of period newspapers, a *videoteca*, and a series of podcasts featuring scholarly lectures, music, and *tertulias* about issues raised during the bicentennial. Such topics include the significance of national history and historical figures, *mestizaje*, ethnic diversity, and other

questions of identity, issues of continued presence in contemporary Mexican society. The online project "México 2010" provides ample opportunities for students to explore these issues and the Five C's in the context of Mexican history at all levels of language learning. The following are a few examples.

Clearly, this website provides insights into the products, practices, and values of Mexican culture, but in so doing, it also encourages students to make connections with other academic areas (standard 3.1). For instance, there is a well-developed feature on the *águila real* as national symbol and protected species. Using the jigsaw method, the instructor might plan for a class discussion on the *águila real*, depending on groups of students to become "experts" on different aspects of the bird as animal and symbol. Students interested in zoology and ecology might read about this species and the attempts to protect it. Those interested in history might read about the eagle as icon beginning with the founding of Tenochtitlán. Those interested in native cultures can read about the importance of this bird to various ethnic groups. Each group would come to class prepared with a list of key vocabulary words, main ideas, and important details that they would then teach to their classmates who had studied other aspects of the *águila real*.

Students might also compare symbols, songs, and responses to the question "What does independence mean to you?" with parallel cultural products and perspectives from other bicentennial-celebrating nations, such as Venezuela, and from the United States (standard 4.2). This comparison would highlight the uniqueness of each nation in spite of the often-held assumption that Latin Americans share one common, monolithic culture. Moreover, a comparison between Mexican and US responses to independence and symbols of national identity might foster a greater sense of shared history and community with our neighbors to the south.

Finally, opportunities for communication abound for students at all levels and in all three modes: interpersonal, interpretive, and presentational (standards 1.1, 1.2, and 1.3, respectively). For example, the feature *Historias de familias* offers several personal narratives ranging from family anecdotes to regional histories that can be used as reading comprehension activities for novice to advanced students. Students might follow the model of these narratives in writing their own familial or regional histories. Students might also review children's drawings in the "Niños 2010" section and hold a juried competition for the picture best representing Mexican history to be made into a hypothetical t-shirt or mural. The class could first establish the criteria for the judging of entries, thus generating basic vocabulary and a framework for the activity. Depending on the level, the criteria might be phrased employing commonly studied structures such as the future tense ("El mejor dibujo comunicará . . .") or the present subjunctive ("Buscamos un dibujo que comunique . . ."). In small groups, students would interpret the drawings and would select the drawing that, in their opinion, best meets the criteria. They would then advocate for this drawing before a jury consisting of their classmates. This process would require them to describe the drawings (practicing prepositions, adjectives, and *ser/estar/hay*) and express opinions in conversation with the members of the group. The jury would use similar linguistic functions when deliberating among themselves. This activity would require all students to evaluate, express opinions, and compare in the interpersonal and presentational modes of communication.

The Bicentennials in the Spanish-language News Media

The purpose of this section is to provide the reader with just a few ideas about where to find bicentennial-related news articles and videos and to encourage instructors to incorporate the online news media into the classroom.

The Latin American Network Information Center (LANIC), an affiliate of the Lozano Long Institute for Latin American Studies at the University of Texas at Austin, is an outstanding portal for accessing online resources about and from Latin America: <http://www1.lanic.utexas.edu/>. One can search diverse topics including society and culture, recreation, economics, the media,

and many others. LANIC indexes, by country, numerous online news sources including television, radio, and print. Students can easily access the daily news written from local perspectives and follow ongoing issues related to questions of identity, sovereignty, and national memory that have been reignited during the bicentennial celebrations. Instructors should encourage students to read news articles published in the countries that they reference. They should stress the importance of reading with a critical eye and of comparing multiple viewpoints produced within and between distinct cultures (standard 3.2).

Another rich source of material is the archive of *BBC Mundo*, the Spanish-language online publication of the British Broadcasting Corporation (BBC). By simply entering "bicentenario" into the website's search engine, one gains access to a multipage list of archived articles and video broadcasts on the topic. Once the reader opens an article, (s)he is presented with a series of related news stories.

In May 2009, the BBC began running a series of articles and video broadcasts in its "América Latina" section exploring the legacy of Spanish American independence in twenty-first-century society. Reporting from Bolivia and Mexico, journalists Vladimir Hernández and Alberto Nájar chronicled some of the events taking place to commemorate the decisive cries for independence, speaking with locals, and raising questions about how issues such as racial discrimination, ethnic diversity, identity, and national pride have impacted the bicentennial commemorations. Hernández began the project in Sucre with a number of essays and videocasts such as "Bolivia: Festejos entre divisiones" (2009). In Mexico, Nájar continued the investigation in the same vein, with articles such as "¿Un nuevo mexicano en el bicentenario?" (2010). Likewise, Valeria Perasso's article "Argentina: bicentenario de una patria contradictoria" (2010) discusses various aspects of Argentine identity and is linked to videotaped interviews with Argentines on the street, responding to the question "¿Cómo son (o dicen que son) los argentinos?" These pieces point to several deeply rooted questions of national identity, diversity and internal conflicts that have come to the forefront during the bicentennial and that will surely remain visible during the commemorations of the coming decade.

These archived articles and broadcasts can be adapted to all levels. Even students at the novice level could glean basic information from Perasso's interviews with Argentines. In light of their comments, students might reflect upon their own national, regional or local identities, making comparisons and identifying commonalities as well as differences (standard 4.2). Students at the intermediate to advanced levels who are discussing social issues such as discrimination, patriotism, ethnicity, identity, or festivals and celebrations, popular topics for textbooks aimed at this level, can use these articles to consider how these issues have emerged in the cultural practices and products surrounding the bicentennials (standards 2.1 and 2.2). Advanced students with some knowledge about *mestizaje*, the independence period and/or recent politics will be able to make connections between these pieces and ideas they have encountered in their history, political science, sociology, and economics courses (standards 3.1 and 3.2). By encouraging students to share these interdisciplinary perspectives with their classmates, the instructor can help students make these connections and also enjoy greater ownership in the class. Students might follow up on these class discussions by searching for related, current news articles through the LANIC portal. As students follow current events in the rest of the Americas and grow in their ability to make connections and compare perspectives, they are likely to see the rest of the Americas in a different light. It is the author's experience that such reflection leads some students to a greater sense of community and commonality with those who share their hemisphere.

Introducing the Hero(in)es of Independence through Film

Films can be rich sources of input for language learning, and they can serve as springboards for discussion on a variety of topics. In "Got Film? Is It a Readily Accessible Window to the

Target Language and Culture for Your Students?", Kathleen Bueno (2009) discusses in detail the value and challenges of incorporating film into language classes, and she provides a model of how one might do so effectively. She stresses the importance of scaffolding, consciousness-raising activities, language captions, and discussing with students their attitudes toward film. With the proper support, the following three films can be excellent media for leading students deeper into reflective discussion about the historical figures who have become national hero(in)es of independence. These films are Jorge Alí Triana's 2002 satire *Bolívar soy yo*, Diego Rísquez's 2000 biopic *Manuela Sáenz: La Libertadora del Libertador*, and Ernesto Medina's *Gertrudis Bocanegra*, which premiered in Mexico in 1992.

Bolívar soy yo

Bolívar soy yo (2002), by Colombian director Jorge Alí Triana, is extremely rich in both content and form. The film is a postmodern satire about an idealistic actor, Santiago Miranda, who assumes the persona of the character he portrays in a *telenovela*: the Liberator Simón Bolívar. Santiago is distraught by the ways in which government, society, and the media have exploited Bolívar's image for corrupt ends and empty displays of patriotism. The actor sets out to rewrite Colombian history and realize Bolívar's failed dream. He flees from the soap opera set and finds himself on a journey that parallels the Liberator's exile from Bogotá to the place of his death at the Quinta de San Pedro Alejandrino in Santa Marta. Along the way the actor performs the Liberator in the public realm and in iconic places, toeing a blurred line between reality and fantasy. Santiago appropriates the Liberator's discourse in his pointed criticism of twenty-first-century Colombian politics and society, and he openly laments the fact that Bolívar has been turned into a symbol, an empty bronze statue that serves as a target for the pigeons flying overhead. To make his point, he takes as a hostage the Colombian president, only to be usurped in the end by a group of armed rebels. They hijack Santiago's caper and plan to assassinate the hostage at the Quinta de Bolívar. In the end, Santiago is killed amidst gunfire when the police raid the Quinta in an attempt to save the president.

Santiago's performance of Bolívar deconstructs the Liberator as a national symbol and exposes the ironies of how his iconic image has been appropriated and (mis)used by politicians, the public, and the media. It problematizes the distinction between reality and fantasy, and between politics and theater, particularly in a society that has come to understand itself through the lens of the television media. In "Soapsuds and Histrionics: Media, History and Nation in *Bolívar soy yo*", Geoffrey Kantaris (2007) finds that "the film provides acute commentary on the role of the mass media in the construction and mediation of the Latin American political and historical imaginary, while at the same time cleverly critiquing . . . the discourses of visual culture . . . and the role of those discourses in articulating the 'histrionics' of the contemporary state" (118).

Prior to viewing this film, it would be helpful to discuss the following topics with students: Bolívar, his agenda, and his exile and death; iconic places that appear in the film, such as the Río Magdalena, and the Quintas de Bolívar and of San Pedro de Alejandrino; the Revolutionary Armed Forces of Colombia (FARC); the *telenovela* as a popular genre in the region; student's expectations for soap operas in their own cultures; and cases in which people blur the line between reality and fantasy. It is noteworthy that the language in the film is well-articulated and would be accessible to intermediate to advanced students using comprehension check questions and vocabulary lists.

This film begs to be discussed in light of ongoing events in the region. As such it challenges students to ponder the relationships between the practices and perspectives shown in the film and, in parallel ways, in real life (standard 2.1). Years after the release of *Bolívar soy yo,* the news media continues to present multiple examples of the political theatrics criticized by Santiago. In the film, the presidents of the Bolivarian nations invite "Bolívar" to appear at a summit in Santa Marta, where he will serve as their symbol. But their hollow use of Bolívar

as symbol backfires when Santiago exposes their failure to meet the people's needs. Students might use the film as a reference point for discussing recent political episodes, such as the aforementioned August 2010 meeting between Presidents Chávez and Santos in Santa Marta, as well as similar, more recent events. They might compare and contrast the *who*, *what*, *when*, and *why* of the two events and consider the implications of the *where*, seeing that human activity, particularly performance, creates and recreates places through symbolic association. Drawing from their readings of current events, contemporary Colombian history, and perhaps sociology and political science (depending on their areas of study), they might also discuss the ongoing conflicts between the FARC and the Colombian government, political kidnappings, and continued violence in the region, deciding whether or not they agree with the filmmakers' perspective that the *guerrilla* has undermined Santiago's quest for peace.

By integrating multiple genres, including the *telenovela*, news broadcasts, civic ceremonies, and film, *Bolívar soy yo* encourages a discussion of the media's role in feeding into the theatrics surrounding national politics and distracting the populace from their real problems. It also lends itself to a role play project in which students, like Santiago, rewrite the ending of the *telenovela* in a way that fosters hope for unity and peace. This would be particularly successful in the intermediate to advanced levels, where students could further research the historic events of Bolívar's political rivalries, exile and death to consider when writing their alternative endings. In the process of generating ideas, drafting the scripts and performing or directing the scenes, students would use both the interpersonal and presentational modes of communication. For this to be meaningful, the class should first discuss some of the cultural and individual values communicated in the film, some of which they might integrate into their projects.

This film might also serve as a follow-up to the aforementioned discussions of national symbols and their meanings as seen on state-sponsored websites. In one of the most poignant scenes of the film, Santiago points out: "Cada uno tiene una imagen de Bolívar. Cada uno tiene su propio Bolívar". Students might construct a web with the center circle containing the name "Bolívar". Radiating out from this circle would be a wider ring of circles, each identifying and describing a different image of Bolívar. Radiating from each of these circles, students could identify the values associated with each image and the characters that embrace each one. Students might repeat this exercise using a legendary historical figure from their own culture as a point of comparison (standard 4.2). These webs would serve well as the basis for an essay on the multiple meanings of historic figures as national symbols.

Manuela Sáenz: La Libertadora del Libertador

The bicentennial celebrations have intersected with a growing interest in gender studies, women's studies, and rewriting history from the margins. This has occasioned some significant scholarly projects on women in the independence movements.[7] With the support of such scholarly work, one might engage students in a discussion of the gender norms that influenced women's participation in the struggle for independence and how the legends of national heroines have been shaped by gender stereotypes.

An excellent film for such a discussion is the 2000 biopic by Venezuelan director Diego Rísquez, *Manuela Sáenz: La Libertadora del Libertador*. This film takes a fresh look at the adult life of the famous *quiteña* Manuela Sáenz Aizpuru de Thorne (c. 1797–1856). She supported the fight for independence by, among other things, making material contributions, caring for wounded soldiers, joining the Colombian army, serving as Bolívar's archivist and most loyal supporter, and politicking during the turbulent years of the early republic. She is best known for the passionate and turbulent love affair she shared with Bolívar beginning in 1822, surviving his death in 1830, and ending when she succumbed to diphtheria in 1856. An indispensable resource for understanding Sáenz's life in its social and political context is Pamela Murray's *For Glory & Bolívar: The Remarkable Life of Manuela Sáenz.*

Sáenz's personal correspondence with Bolívar has been published in numerous volumes, such as Manuel Espinosa Apolo's *Simón Bolívar y Manuela Sáenz: Correspondencia íntima* (2007), Arturo Andrade's *Cartas de amor entre Bolívar y Manuela* (2000), and Jorge Villalba's *Manuela Sáenz: Epistolario* (1986). Their letters provide a window into the personal relationship between these two iconic figures and some raise issues of gender roles and honor that have made Sáenz such a controversial figure. Screenwriter Leonardo Padrón integrates the text of these letters into the script in a way that brings Sáenz's voice into the film. An aged and crippled Sáenz rereads the letters as she spends her final days in exile in the Peruvian port town of Paita. Her rereading of this correspondence provides the framework for the film, prompting a series of flashbacks that, taken collectively, rewrite history through the lens of her personal recollections.

Sáenz was well known for her transgressions of gender norms. She involved herself in political matters, which were considered a masculine domain, and she exhibited a spirit and a public persona that many described as *varonil*, or "manly", for its boldness (Palma 1968b: 962–63; Boussingault 1985: 109–11).[8] She also created enemies for herself through her fervent political activity and loyal support of Bolívar's agenda. Rísquez's film sheds a new light on Sáenz's controversial transgressions of gender norms and thus serves as an excellent springboard for discussion of gender performance, the representation of gendered subjects, and the marginalization of women from official history.

The instructor might begin by providing students with background information about gender norms for *criolla* women in late colonial[9] Ecuador, Peru, and Colombia. Advanced students can glean these cultural perspectives from first reading two selections from Ricardo Palma's *Tradiciones peruanas completas*, titled "Doña Manuela Sáenz ('La Libertadora')" (1968a) and "'La Protectora' y 'La Libertadora'" (1986b). The nineteenth-century Peruvian writer characterizes Sáenz as a *mujer-hombre* in contrast to another heroine of independence, the *guayaquileña* Rosa Campusano (1798–1860) (standards 1.2, 2.1, and 2.2). Working from these readings, students might collaboratively generate a list of masculine characteristics, behaviors, and spaces and another list of feminine ones. The instructor might ask students what happens when a subject, specifically Sáenz, performs qualities from both gender categories. Here the author creates for her the separate category of *mujer-hombre*. The instructor might ask students to name real or fictitious women in their own cultures who display characteristics similar to Palma's Sáenz (standard 4.2). Keeping in mind the cultural perspectives unique to Palma's time and place, the students should decide if the author's representation of Sáenz is favorable or not and should defend their opinions with textual evidence.

Students might compare Palma's representation of Sáenz with Diego Rísquez's postmodern cinematic vision of this dynamic individual.[10] The latter's deft use of costuming, direction, editing, and dialogue capture the complexity and fluidity that characterized Sáenz's performance of gender during a time when notions of femininity and masculinity were highly polarized. His use of the visual medium enables us to engage students in a discussion of how gender is performed in various spaces of human experience. To get a sense of the dynamic transitivity that characterizes Rísquez's Sáenz, students could keep one list of several scenes in which she performs typically feminine behaviors and another in which she transgresses gender norms. Each list should include an identification of the scene, a brief description of her behavior and appearance, a mention of what she is trying to accomplish in that scene, and a note of how others respond to her behavior. After viewing the film, students should share their lists with classmates. It will become clear that Sáenz navigated the gender norms of her day not only to advance her personal agenda but also to contribute to the political cause of independence and the solidification of Gran Colombia. In this way, the film offers a feminist rereading of official history as it celebrates the contribution of this woman in a male-dominated world, a point that invites comparison with the media portrayal of contemporary female politicians in the United States, such as Hillary Clinton and Sarah Palin.

The framing of the film's narrative through Sáenz's personal correspondence, diaries, and visits with friends sets the stage for students to step into Sáenz's shoes in three particular ways: by drafting a letter, as if from her, in response to Ecuadorian President Juan José Flores, who in 1840 granted her safe-conduct to return to her native country (which she refused) (Murray 2008: 111); by writing the journal entry that Sáenz would have written when, in the film, Antonio de la Guerra informs her that Bolívar is being celebrated in Venezuela; or by enacting a conversation that might have taken place if the exiled Sáenz were to encounter one of her enemies, such as Francisco de Paula Santander. Each of these activities would encourage communication (standards 1.1, 1.2, and 1.3) as students reflect upon the struggles of one particular woman at a time when gender norms excluded her and other women from public participation in nation building.

Gertrudis Bocanegra

Another film representing female contributions to the wars for independence is Ernesto Medina's *Gertrudis Bocanegra* (Mexico, 1992), written by Eduardo Casar. The challenge of using this film is that there is little primary and secondary source material on Bocanegra. One exception is the biography by Angel Gutiérrez, *María Gertrudis Bocanegra Mendoza: Heroína de Pátzcuaro*. Bocanegra's participation in the war in Michoacán, in many ways, follows a typical pattern of female participation in the wars for independence.[11]

María Gertrudis Bocanegra Mendoza was born in Pátzcuaro in 1765 to Spanish parents. She married Pedro Advíncula de la Vega, a soldier in the Royal Army, following a long legal battle against her father, who disapproved of the union (Gutiérrez 1985: 3–7). The couple had four children including one son, who, like his father, would die on the battlefield. Bocanegra served the patriot cause as a runner and informant, passing information about the movement of royalist troops. Following the death of her husband and son, she joined the military campaign, eventually returning to Pátzcuaro to organize the insurgency. She attempted to convert loyalist troops to the patriot cause and aided the patriot troops in taking the town (Gutiérrez 1985: 11). Bocanegra was discovered, arrested, and assassinated by firing squad on October 11, 1817. She has since entered into the pantheon of national hero(in)es and has been immortalized in monuments, paintings, and film. Her role in Mexican history is sure to be celebrated as the bicentennial of her death approaches.

One might use Medina's film to spur discussion about the ways in which many women participated in the war on both sides of the conflict. Students might begin this unit by listing their assumptions about how women participated or not in the war. The instructor can assist them in generating a list of related vocabulary. They can then visit the website "México 2010" and view the informative five-minute video titled "Las mujeres en la Independencia y la Revolución", the language of which is well-suited for intermediate to advanced students. Students can verify their lists of assumptions and add to it other ways in which women have contributed to Mexican history. Since this video employs the preterit and imperfect to discuss habitual actions and actions during a finite period of time, it would lead nicely into grammar review followed by an exercise in which students write paragraph summaries of women's participation in the wars (standard 1.2). Students studying the imperfect and present perfect subjunctive might revisit their lists of assumptions and write paragraphs sharing their reactions to what they have learned, using phrases such as "me sorprende que . . ." and "ya sabía que . . .", as well as "era necesario que . . ." or "era raro que . . ." (standard 1.1). This video and related activities will arm students with vocabulary and background knowledge for viewing *Gertrudis Bocanegra*.

Medina's film highlights the ways in which women used their familial and social relationships to contribute to the cause. Like many insurgent women, Bocanegra encouraged her male relatives to join the armed resistance and provided material support for the troops. She also took advantage of the fact that she, as a woman, was considered less suspect than her male

compatriots and was thus better able to serve as an informant. This aspect of her participation in the insurgency reflects what we know about the existence of many underground networks of communication that relied on women and slaves to take advantage of their relatively low profiles in order to pass information. Students might think about ways in which the film highlights Bocanegra's roles as daughter, wife, and mother as decisive aspects of her participation in the insurgency. This approach might lead them to reflect upon their own familial relationships and consider the sacrifices that they would make in similar situations (standard 4.2). Depending on their level, students might hypothesize in an essay about how they would act if, for instance, their city were occupied by a foreign military (standard 1.3). Besides providing practice with the conditional verb tense and the subjunctive in adverbial clauses, this exercise will encourage them to reflect upon the experiences of people who have had to face the dreadful dilemma of whether or not to take up arms.

Conclusion

The celebrations of independence in Latin America will continue into the coming decade as various nations commemorate milestone events of national formation. The bicentennials have already raised several questions related to national identities, historical memory, and the challenges faced by the former Iberian colonies in the twenty-first century, including issues of sovereignty and interethnic relations. These issues are not ephemeral. Cultural products that have emerged from the bicentennial celebrations provide a rich context for students of language and culture to explore these themes in the region and to reflect, by means of comparison, on their own histories and identities. Instructors have access to a wealth of multimedia that approach the bicentennials from numerous angles. They have only to continue exploring them with their students as the bicentennials unfold in the coming years. The role of the language teacher is to guide and support students as they explore such texts and work toward building communication, understanding culture, making comparisons and connections, and considering their place in the community of *americanos*.

NOTES

[1] One noteworthy example is *Cuadernos Americanos*, a journal of the Universidad Nacional Autónoma de México, which has dedicated a section to independence and the bicentennials for the past few years and offers a wide variety of studies.

[2] John Charles Chasteen's *Americanos: Latin America's Struggle for Independence* (2008) is a very readable and well-contextualized introduction to the "*Dramatis personae*" of Latin American independence.

[3] For more on Bolívar's life and political ideas, see John Lynch, *Simon Bolívar: A Life* (2006). For a study of the cult of Bolívar and its cultural manifestations, see Christopher Conway, *The Cult of Bolívar in Latin American Literature* (2003).

[4] For further discussion of race and independence in the region, see Aline Helg, *Liberty & Equality in Caribbean Colombia, 1770–1835* (2004) and Marixa Lasso, *Myths of Harmony: Race and Republicanism during the Age of Revolution, Colombia, 1795–1831* (2007).

[5] In "Repensar el Bicentenario de la Independencia de las Américas desde una visión geopolítica", Edgar Montiel (2007) offers a thoughtful reflection on the notion of liberty and Latin American independence, posing the question: "¿Cómo puede hacerse una lectura de la independencia desde el *ahora*, desde el *aquí*?" (27). He identifies some of the challenges faced by Latin America after two hundred years of independence, such as persisting poverty, the conservation of biodiversity and the environment, and what he calls the *interculturalidad* of the region (35).

[6] For a more in-depth discussion of populism, *Chavismo*, and/or the Bolivarian Revolution in Venezuela see Michael L. Conniff, ed., *Populism in Latin America* (1999); Steve Ellner and Daniel Hellinger, eds., *Venezuelan Politics in the Chávez Era: Class, Polarization, and Conflict* (1999); and Michael Reid, *Forgotten Continent: The Battle for Latin America's Soul*. Reid (2007: 165) also touches on Chávez's appropriation of Bolívar's image.

[7] For more on gender and Latin American Independence, see Catherine Davies, Claire Brewster, and Hilary Owen, *South American Independence: Gender, Politics, Text* (2006) and the website "Gendering Latin American Independence" prepared by the same research team with the help of Iona Macintyre and Charlotte Liddell. Other informative sources are the special editions of *Feminist Review* titled *Latin America: History, War and Independence* (2005) and *The Hispanic Research Journal* (2006). The collection of essays titled *Hidden Histories of Gender and the State in Latin America* (2000), edited by Elizabeth Dore and Maxine Molyneux is another must-read, as is Evelyn Cherpak, "The Participation of Women in the Independence Movement in Gran Colombia, 1780–1830" in *Latin American Women: Historical Perspectives* (1978), edited by Asunción Lavrin. An often-cited study of gender in late colonial Mexico is Steve J. Stern, *The Secret History of Gender: Women, Men, and Power in Late Colonial Mexico* (1995).

[8] The adjective *varonil* is commonly employed in nineteenth-century descriptions of Spanish American women who took up arms or who otherwise showed valor in their defense of their families and communities (Davies 2005: 15).

[9] See, for example Susan Migden Socolow, *The Women of Colonial Latin America* (2000: 165–80).

[10] For an in-depth discussion of Palma's representation of Sáenz, see Heather Hennes, "Gender, Sexual Desire and Manuela Sáenz in the Writings of Jean-Baptiste Boussingault and Ricardo Palma" (2010). For an analysis of Rísquez's film, particularly as it responds to Sáenz's supposed "lost diaries", see Hennes, "Los 'diarios perdidos' de Manuela Sáenz y la formación de un icono cultural" (2009) and *The Spaces of a Free Spirit: Manuela Sáenz in Literature and Film* (2005).

[11] For more on female participation in the wars for independence, see Evelyn Cherpak, "The Participation of Women in the Independence Movement in Gran Colombia, 1780–1830" in *Latin American Women: Historical Perspectives* (1978) and Claire Brewster, "Women and the Spanish-American Wars of Independence: An Overview" (2005).

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La enseñanza de fonética y fonología a través de analogías y metáforas

Maite Correa
Colorado State University, USA

Abstract: Según los estándares de los *Program Standards for the Preparation of Foreign Language Teachers* (ACTFL/NCATE 2002), es esencial que los futuros maestros de lengua extranjera posean un conocimiento detallado de las propiedades fonéticas de ese idioma. Para ello, es imperativo que los estudiantes tomen clases de fonética y fonología que incluyan actividades de concienciación lingüística que los ayuden a darse cuenta de las diferencias entre los sistemas lingüísticos de la primera y la segunda lengua y que no sólo incluyan una mera corrección de errores de pronunciación. En este artículo propongo que, con un poco de imaginación, se puede hacer la fonética y la fonología para subgraduados una clase accesible y divertida. Algunos de los conceptos y abstracciones que tanta dificultad suelen presentar para los estudiantes (fonema, alófono, semivocal, etc.) pueden ser fácilmente explicados a través de analogías y metáforas de la vida real que harán no sólo que los estudiantes los comprendan mejor, sino que también los recuerden por más tiempo. A la vez, y a través de estas analogías, podemos contribuir a que los estudiantes vean la lengua como un sistema y no como una lista de reglas abstractas e interconectadas que tienen que aprender de memoria.

Keywords: alófono, enseñanza, fonema, fonética, fonología, metáfora, pedagogía, pronunciación

Introducción

Es habitual que los programas de español en las universidades americanas ofrezcan un curso subgradado de fonética y fonología a nivel de tercer o cuarto año. Los principales objetivos señalados sistemáticamente por los libros de texto para estos cursos (Busch y Lathrop 2005; Dalbor 1996; Morgan 2009; Piñeros 2008; Sánchez y Matilla 1998; Schwegler y Kempff 2006; Stokes 2005) son principalmente: 1) la mejora de la pronunciación, 2) el aprendizaje de la teoría relacionada con la producción y percepción de los sonidos, y 3) una introducción a la dialectología.

Celce-Murcia, Brinton y Goodwin (1996: 2) escinden la enseñanza de la pronunciación en dos enfoques pedagógicos: el intuitivo-imitativo y el analítico lingüístico. El primero, basado en imitación y repetición, tiene como principal objetivo la mejora de la pronunciación, mientras que el segundo, que reconoce la importancia de un enfoque lingüístico explícito, coincide con los tres objetivos propuestos por los libros de texto actualmente usados en las clases de fonética y fonología. Según Celce-Murcia et al. (1996) y Brown (1995), el enfoque intuitivo podría ser más adecuado para niveles principiantes, mientras que el enfoque analítico (siempre acompañado de abundante práctica de pronunciación) podría ser más oportuno para niveles intermedios.

En la mayoría de las universidades americanas, este curso es el único enfocado en fonética y fonología que los estudiantes de lengua extranjera a nivel subgraduado pueden tomar y el primero o segundo de lingüística (dependiendo de la institución, este curso puede ir antes o después de un curso introductorio de lingüística). Como consecuencia, los estudiantes que se inscriben en esta clase tienen objetivos muy diferentes de aprendizaje, entre otros: 1) mejorar la pronunciación, 2) aprender los mecanismos de la fonética y la fonología para enseñar la lengua a otros, y 3) introducirse (o adentrarse) en el campo de la lingüística.

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Según el estándar 1B de los *Program Standards for the Preparation of Foreign Language Teachers* (ACTFL/NCATE 2002), los candidatos a maestros de lengua extranjera deben poseer un buen entendimiento del sistema lingüístico de dicha lengua y ser capaces de entender y explicar los rasgos más importantes de su gramática (sintaxis, morfología, semántica y fonología). Más específicamente, deben estar preparados para describir los rasgos fonológicos (fonemas y alófonos) y diagnosticar sus propios problemas de pronunciación en la lengua extranjera. Adicionalmente, deben estar familiarizados con las diferentes variedades dialectales de la lengua, reconocer que ésta cambia con el tiempo y mantenerse al día con dichos cambios (10).

Sin embargo, y a pesar del énfasis en la enseñanza explícita de la lingüística que parece ser, junto con la mejora de la pronunciación, uno de los objetivos más importantes de estas clases, la investigación publicada sobre la metodología para enseñar estas clases se basa, casi exclusivamente, en la enseñanza de la fonética y la fonología como herramientas para mejorar la pronunciación y eliminar el acento extranjero. En estos artículos (Champagne-Muzar, Schneiderman, y Bourdages 1993; Dansereau 1995; Dunlap 2003; Elliot 1995; Lord 2005; Morley 2005) se discuten diferentes métodos y teorías de enseñanza (como el método directo de Krashen o el audiolingualismo) aplicados a la enseñanza de la pronunciación, pero ninguno de ellos se enfoca en la enseñanza de la fonética o la fonología como áreas de la lingüística con objetivos más allá de la mejora de la pronunciación.

En este artículo, propongo que, aunque la fonética y la fonología pueden enseñarse con el fin de mejorar la pronunciación del estudiante intermedio/avanzado, también debe haber un énfasis especial y explícito en los aspectos lingüísticos detrás de ciertos procesos fonológicos, con el fin de mostrarles a los estudiantes no sólo cómo funcionan los mecanismos que utilizan los hablantes para producir y percibir los sonidos, sino también cuáles son las causas de la interferencia fonológica entre lenguas (Crawford 1987; Jones 1997; Kenworthy 1987).

Aunque muchos aspectos fonológicos de la lengua pueden ser fácilmente adquiridos por el estudiante sin instrucción explícita (Moubarik 2003: 108), es importante recurrir a un tratamiento sistemático de la lengua (Levac 1991) con el fin de mostrar que las dificultades que se presentan a la hora de pronunciar ciertos sonidos en ciertos contextos están relacionadas con la diferencia entre el inventario fonético y fonológico de la lengua nativa y la lengua que se está aprendiendo. De esta manera, la transferencia de la primera lengua (L1) a la segunda (L2) no se debería ver como algo negativo, sino como una etapa natural en el proceso de adquisición de las unidades de sonido de la lengua meta (Kenworthy 1987). El problema principal, como nota Rochet (1984), es que los estudiantes suelen percibir los sonidos de la lengua meta tomando como base su propio sistema fonológico. Por ejemplo, cuando un estudiante cuya lengua materna es el español escucha [d] o [ð], los interpreta como dos variantes alofónicas del mismo fonema, mientras que en inglés estos dos sonidos tienen valor fonológico y pueden llevar a confusión (por ejemplo, los pares mínimos "dare" y "there"). Jones, Rusmin y Evans (1994) y Lord (2005) notan que aquellos estudiantes que están expuestos a principios y reglas fonológicas en clase están mejor equipados para evaluar su propia pronunciación y son más conscientes de sus problemas de pronunciación. Precisamente con el propósito de presentar algunos de los conceptos más esenciales y problemáticos en estas clases, a continuación propongo el uso de metáforas como recurso pedagógico.

Las analogías y metáforas

El mito de la caverna de Platón: Las galletas y los moldes

Sin duda, los términos que más resistencia suelen oponer en la clase de fonética y fonología son los de "fonema/alófono" y "fonética/fonología". Sin embargo, estos cuatro conceptos son indispensables para comprender la materia en este tipo de curso:

> Another benefit of acquainting the phonetics students with the concept of the phoneme as well as the allophone is in establishing the important interaction between the facts of phonetics and phonology. . . . The concept of the allophone is inseparable from the physiology of articulation. Frequently posited as a necessary background for studying phonology, the latter is also one of the fundamental issues in Introductory Phonetics courses. . . . The notions of the phoneme and the allophone invite an answer to the question of why sounds frequently change when used in an environment with other sounds. (Televnaja 2007: 90)

La dificultad principal que encuentran algunos estudiantes para entender los conceptos "fonema" y "alófono" es distinguir entre abstracciones y realizaciones de los sonidos, al igual que se les puede hacer difícil que un solo fonema (como por ejemplo /s/) pueda tener diferentes realizaciones alofónicas en español ([s] y [z]), pero no en inglés. El mito de la caverna de Platón contiene una división entre el mundo de las ideas y la caverna que se presta a la analogía con "el mundo de los fonemas" y "el mundo de los alófonos". La novela *El mundo de Sofía* (*Sophie's World*) (Gaarder 2007) explica, a través de metáforas y de manera simple, la historia de la filosofía occidental. Para explicar el mundo de las ideas de Platón, Gaarder propone la analogía de los moldes y las galletas: los moldes son las ideas y las galletas son el mundo real (las sombras que se pueden ver en la caverna). Esta misma analogía se puede usar para explicar la diferencia entre los fonemas (los moldes) y los alófonos (las galletas).

Primero se les presenta a los estudiantes las fotos de unos moldes y unas galletas:

a. ¿Cuántos moldes necesito para hacer galletas de elefantes, jirafas y gatitos?
b. ¿Saldrán iguales todas las galletas del mismo molde?
c. ¿Puedo usar el mismo molde para hacer una galleta de chocolate, una de coco y una con sacarina en lugar de azúcar?
d. ¿Qué es lo que me voy a comer: los moldes o las galletas?
e. ¿Puedo hacer satisfactoriamente una galleta de un oso sin el molde?
f. ¿Necesito un molde de león si no voy a hacer una galleta de león?

Después se introducen los conceptos de fonemas y alófonos haciendo alusión a las respuestas de los estudiantes a las preguntas anteriores: los fonemas son ideas de cómo debería ser un sonido (por ejemplo /b/), pero el sonido real que emitimos o percibimos es el alófono ([b], [β]). No podemos comernos el molde, al igual que no escuchamos o pronunciamos un fonema. No todos los alófonos de un fonema son exactamente iguales o perfectos, aunque sabemos que vienen del mismo fonema. Hay algunos que varían en el punto, modo o sonoridad, pero nuestro cerebro los procesa como un mismo fonema, al igual que si una galleta lleva chocolate y otra sacarina, sabemos que están hechas con el mismo molde. Todos los alófonos necesitan un fonema: no podemos hacer una galleta sin el molde. De la misma manera, no tiene sentido tener un fonema si no va a haber al menos un alófono de ese fonema (no vamos a necesitar un molde si no vamos a hacer ninguna galleta con él).

A continuación, se dibujan las caras de dos personas: Raymundo y Erik. Cada uno de ellos tiene sus propios moldes: algunos son iguales y otros son diferentes. Además de eso, cada uno tiene gustos diferentes: a uno le gusta cocinar galletas de coco y de chocolate y al otro le gusta cocinar galletas de fresa y de limón, aunque a los dos les gustan las de calabaza. Algunas de las galletas de Erik y de Raymundo son iguales: están hechas con el mismo molde y los mismos ingredientes. Otras, sin embargo, pueden estar hechas con los mismos moldes, pero diferentes ingredientes. Por último, hay algunas que están hechas con diferentes moldes y diferentes ingredientes. Estas tres analogías dan pie para explicar por qué los inventarios fonológicos y fonéticos de los hablantes nativos de inglés y de español difieren en algunos casos (como por ejemplo con la sonorización de /s/ en español), pero no en otros.

Es en este momento en el que se puede explicar a los estudiantes por qué los hablantes de ciertos idiomas tienen ciertos acentos al hablar una segunda lengua. Se puede aludir a la

distribución de los alófonos líquidos en algunas lenguas asiáticas: ¿Por qué dicen "Engrish" en lugar de "English"? ¿Es que no pueden distinguir la diferencia entre vibrante y lateral? ¿Tendríamos nosotros el mismo problema con la distribución de las oclusivas sordas aspiradas [p^h, t^h, k^h] y sus alófonos no aspirados [p, t, k] si estuvieramos hablando tailandés? Las respuestas a estas preguntas residen en que los alófonos de un solo fonema en un idioma son fonemas diferentes en otro, y es muy difícil redistribuirlos cuando se empieza a aprender otra lengua.

Obviamente, esta analogía tiene sus limitaciones y no puede explicar por qué dos alófonos de un mismo fonema en un idioma pueden ser dos fonemas con sendos alófonos en otro, pero consigue que los estudiantes entiendan esa diferencia entre idea abstracta y sonido concreto que tanta dificultad les suele ocasionar.

Las monedas

La analogía de las monedas se puede usar después de la de las galletas y los moldes, cuando se habla de los pares mínimos y de la importancia de distinguir entre fonemas y alófonos. Primero, se les pregunta a dos estudiantes si tienen monedas para hacer un experimento. Después, el profesor pone las monedas del estudiante 1 en un lado de la mesa y las monedas del estudiante 2 en el otro lado de la mesa para no mezclarlas. A continuación, el profesor escoge dos monedas iguales de cada montón y le pregunta al estudiante 1 si le importa cambiar su moneda (digamos, un centavo), por la moneda del estudiante 2 (otro centavo). Seguramente, la respuesta del estudiante 1 es que no le importa intercambiarlas porque las monedas son iguales. El profesor le dice que son iguales, pero que no son exactamente iguales: puede que sean de diferente año, puede que tengan un dibujo diferente, una puede estar más sucia que la otra—pero, en realidad, eso no importa, porque valen lo mismo. A continuación, el profesor agarra una moneda de más valor (una moneda de 25 centavos) de un montón y un centavo del otro. Al preguntar el profesor si le importa al estudiante 1 intercambiar su moneda de 25 por el centavo, el estudiante 1 dice que no quiere cambiarla porque una vale más que la otra. Obviamente, las dos monedas son diferentes no sólo porque son de años o estados diferentes o porque una esté más sucia que la otra, sino, más importante, porque tienen un valor diferente. Entonces el profesor explica que esas dos monedas son dos alófonos de dos fonemas diferentes (por ejemplo [b] y [x]), y que cambiar uno por otro en una palabra (par mínimo) tiene consecuencias más graves que cambiar dos alófonos del mismo fonema (como [g] y [ɣ]).

La reina y los príncipes

La mayoría de las ideas presentadas en una clase de fonética y fonología a nivel subgraduado está basada en la estructura silábica. En español, por ejemplo, la preferencia por las sílabas abiertas explica por qué los elementos en posición de coda silábica son tan débiles en dialectos no conservadores, donde se dan, entre otros procesos, aspiración y elisión de /s/, trueque de líquidas, velarización de /n/, etc. Por otro lado, el hecho de que sólo haya una vocal posible por sílaba y que cualquier otro elemento vocálico en la misma sílaba deba ser considerado como una semivocal también suele ser fuente de confusión para los estudiantes.

Para explicar la estructura silábica en español se puede hablar del núcleo silábico como una reina (o rey) y de los elementos semivocálicos como príncipes (o infantes). Sólo el núcleo silábico (la reina) puede llevar el acento prosódico (la corona), aunque no es necesario (la reina puede reinar sin llevar la corona). Puede haber más de una semivocal (los infantes), pero ellos nunca llevan corona (las semivocales nunca pueden llevar acento prosódico porque son vocales débiles). En el caso de haber dos infantes, cada uno va a cada lado de la reina (las semivocales no van juntas, sino que rodean a la vocal). La parte más importante de esta analogía es que no puede haber ninguna sílaba sin núcleo (o vocal fuerte), al igual que no puede haber un reino sin rey/reina.

La amiga (o amigo) sin personalidad

Aún cuando los estudiantes parecen comprender la diferencia entre fonema y alófono, a la hora de aplicar este conocimiento a ciertos procesos fonológicos, todavía se presentan dificultades a nivel teórico y práctico. Para explicar la asimilación nasal, se puede usar la analogía de la amiga (o amigo) sin personalidad: imagínense una persona que, cada vez que sale, llama a su mejor amiga (o amigo) para saber qué ropa se va a poner y ponerse ella, de este modo, lo mismo (o algo parecido). Lo mismo pasa con las nasales a finales de sílaba en la mayoría de los dialectos: ven primero qué punto de articulación tiene la siguiente consonante y lo adoptan (sin perder su nasalidad o su sonoridad). De este modo, si la consonante siguiente es labiodental, la nasal adopta el punto de articulación labiodental; por el contrario, si es velar, la nasal se velariza. Para explicar otros procesos de asimilación como el de la lateral, que sólo se asimila en ciertos puntos de articulación y no en otros, se puede decir que hay ciertos "amigos sin personalidad" que se niegan a ponerse determinado tipo de ropa. Digamos que, si llaman a su amiga y ésta le dice que se va a poner una minifalda muy corta, deciden no asimilarse y ponerse algo "por defecto": si la consonante que sigue a la lateral es una bilabial, labiodental o velar, la lateral "se niega" a asimilarse y "se queda" alveolar.

Conclusión

Es esencial que los futuros maestros de lengua extranjera posean un conocimiento detallado de las propiedades fonéticas de ese idioma (Brown 1995; Crawford 1987; Jones 1997; Kenworthy 1987; Olsen 1973). Moubarik (2003: 108) señala que algunos maestros no tratan aspectos de pronunciación en sus clases porque carecen del entrenamiento necesario en fonética. Por eso, es imperativo que los estudiantes tomen clases de fonética y fonología a nivel intermedio (cuando están suficientemente familiarizados con la lengua) que incluyan actividades de concienciación lingüística que los ayuden a darse cuenta de las diferencias entre los sistemas lingüísticos de la primera y la segunda lengua, y que no sólo incluyan una mera corrección de errores de pronunciación (Jones 1997: 107). Como señala Rochet (1984):

> [S]tudents are rather poor judges of their own pronunciation because they perceive the sounds of the target language in terms of their own phonological system. In most cases, they cannot distinguish between their own incorrect utterances and those in the model. When they can, they usually do so in a rough way without any precise understanding of the features which are involved. Consequently, they may very diligently repeat and reinforce incorrectly pronounced utterances, while believing that they are accurately imitating the model. Laboratory practice is therefore effective only when it is closely and continuously monitored, unless students can be trained to identify correct utterances and to reject incorrect ones. (423)

En este artículo he propuesto algunas sugerencias que contribuyen no sólo a que los estudiantes de fonética y fonología del español vean la lengua como un sistema, sino también a que la clase sea accesible y divertida. A partir de aquí, se puede invitar a los estudiantes a que ellos mismos usen procesos cognitivos más avanzados para crear otras analogías y metáforas con el fin de darles la oportunidad de analizar información de manera crítica.

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REVIEWS

■ **Prepared by Domnita Dumitrescu**

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Pan-Hispanic/Luso-Brazilian Literary and Cultural Studies

Castillo, David R. *Baroque Horrors: Roots of the Fantastic in the Age of Curiosities*. Ann Arbor: U of Michigan P, 2010. Pp. 177. ISBN 978-0-472-11721-5.

Ya en el prefacio, David Castillo asegura que *Baroque Horrors* es una auténtica galería de horrores compuesta de colecciones heterogéneas, de noticias sensacionalistas, de historias folclóricas y de viejas leyendas. Los textos tratados por Castillo pertenecen al Siglo de Oro; no obstante, el autor se afana en conectarlos con obras posteriores de diversos campos: películas como *The Cavern*, discursos políticos como el de José María Aznar en la Universidad de Georgetown, libros de ficción como *Frankenstein* y exhibiciones como "Body Worlds". Todo ello se entrelaza perfectamente, y a la vez se une con trabajos de crítica literaria. Castillo reproduce un verdadero gabinete de curiosidades en el que se muestra la fascinación de la época por la monstruosidad.

El propósito de este espectáculo macabro no era únicamente propagandístico y pedagógico, sino que además intentaba mostrar la variedad producida por la creación divina, que no estaba exenta de portentos maravillosos y de extrañas criaturas. El Barroco se convierte así en "una era de monstruos", términos que el autor toma prestados de Elena del Río Parra: un período de hombres con dos cabezas, de ruptura de la armonía, y también del exceso que aparece en Luis de Góngora, Francisco de Quevedo y muchos otros autores de la época. No se olvida de Miguel de Cervantes, María de Zayas, Julián de Medrano ni Cristóbal Lozano, a los que dedica los capítulos de su libro. Aunque es cierto que se ocupa de todos ellos, no es su intención ofrecer una visión panorámica, ni tampoco sacar conclusiones generales sobre el tema del horror en el Siglo de Oro. Muy al contrario, Castillo extrae la monstruosidad individualmente y se pregunta cómo funciona en cada caso para llegar a las raíces de lo fantástico, como manifiesta en la segunda parte del título de la obra: "Roots of the Fantastic in the Age of Curiosities".

Castillo abre el primer capítulo con los *Wunderkammern* o gabinetes de curiosidades, y explora las diversas maravillas literarias que se muestran en ellos. Brinda especial atención a una obra poco estudiada de Medrano, *La silva curiosa*, donde aparecen algunas de las escenas más sensacionalistas de la época. Medrano muestra un espectáculo macabro de muertes grotescas, y conduce al lector por un viaje en el que el jardín renacentista se transforma en un desierto colmado de "lápidas, escriptas, estatuas, ídolos, columnas . . . rompidos y cubiertos de moho" (61).

El segundo capítulo comienza con las *Novelas ejemplares* de Cervantes y concluye con *El jardín engañoso* de Zayas. Aunque la ejemplaridad de la colección de Cervantes reside en las ambigüedades, las contradicciones y los silencios, se espera que con el final de la obra, o sea, con *El casamiento engañoso* y *El coloquio de los perros*, se llegue a una especie de esclare-

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cimiento. Pero no es así, y lo que cuenta es la propia interpretación, como también sucede en *El jardín engañoso*.

Castillo no abandona a Zayas, y continúa en el tercer capítulo con los *Desengaños amorosos*. En cada *novella* de la colección, el lector, transformado en voyeur, entra en una mansión aristocrática donde reinan la violencia y la tortura. Junto a las mujeres, los muros se convierten en los protagonistas. Estos muros tienen la capacidad de encerrar a las mujeres y hasta de matarlas al caérseles encima. La sensación claustrofóbica esconde el lado oscuro de una aristocracia obsesionada por el código del honor y por la limpieza de sangre, pero que a la vez se deleita con imágenes macabras.

En el último capítulo, Castillo explora el mito nacional y el enemigo religioso en *La cueva de Hércules* de Lozano. El mito nacional está representado por el último monarca visigodo, es decir, don Rodrigo; y el enemigo religioso corresponde al invasor musulmán. Lozano presenta un espacio cerrado—palabras extraídas de Manuel Aguirre—acosado por un constante miedo a la invasión exterior. El horror de *La cueva de Hércules* se traduce en una paranoia xenofóbica en la que el pasado pagano de Toledo debe ocultarse para que pueda triunfar el cristianismo.

Baroque Horrors integra acertadamente obras de autores conocidos como Cervantes y de autores poco conocidos como Medrano. La conexión entre las obras estudiadas y la actualidad se realiza con éxito. No obstante, esta conexión se va perdiendo con las diferentes obras incorporadas en cada capítulo. Pues, se asocia la derrota del último rey visigodo en el año 711 con el ataque terrorista del 2004 en Madrid, mas no se halla una asociación clara entre los *Desengaños amorosos* y *La cueva de Hércules*. A pesar de la desconexión, cada capítulo constituye una aportación valiosa a un tema poco tratado por estudiosos del barroco español.

Conxita Domènech
University of Colorado–Denver, USA

Correa Ramón, Amelina. *Alejandro Sawa: Luces de bohemia*. Sevilla: Fundación José Manuel Lara, 2008. Pp. 320. ISBN 978-84-96824-38-6.

Si gran parte del éxito en el arte de biografiar se basa en el mérito del sujeto retratado, Alejandro Sawa (1862–1909) constituye una elección más que laudable por parte de Amelina Correa Ramón. La trayectoria vital de Sawa, por su renombre fugaz y muerte en la miseria, nos invita a reflexionar sobre las contradicciones del fin de siglo. Galardonado con el Premio Antonio Domínguez de Biografías 2008, este libro representa el fruto del ingente trabajo de archivo realizado por Correa y su pasión, ampliamente plasmada en estudios anteriores, por arrojar luz sobre los aportes literarios de este escritor sevillano, actualmente relegado casi al olvido. De hecho, a diferencia de su primera monografía (1993) sobre Sawa, en la cual Correa ofrece un informativo aunque limitado panorama crítico de varias de sus novelas, con esta biografía la autora pone de relieve el devenir existencial y el impacto cultural de este "*rey de los bohemios*" (14). Se conmemora con dicho título el legado de Sawa en una modesta placa colocada en Madrid cerca del piso donde Ramón del Valle-Inclán asistió al velatorio del difunto escritor, cuya sombra pocos años después le serviría de modelo para el célebre personaje de Max Estrella en *Luces de bohemia* (1920).

Al emprender esta tan esperada biografía, Correa hace bien en empezar la primera sección con las raíces helénicas de la familia "Sabba" (Σάββα), el patronímico original del escritor, y con la llegada de su abuelo aventurero a Andalucía desde las tierras homéricas de Esmirna. Tanto Sawa como los contemporáneos que hicieron de él una leyenda concibieron su carácter en términos míticos. Entre un grupo de amigos que incluía a Rubén Darío, Paul Verlaine y otros poetas de la época, fue Manuel Machado quien dijo de él: "jamás hombre más nacido / para el placer fue al dolor / más derecho" (30). Correa trata muy a fondo mucho de lo que se suele asociar con el naturalismo de Sawa, desde su anticlericalismo hasta su fatalismo, pero lo mejor del estudio consiste en la revelación de algunos aspectos de su formación intelectual

mucho menos aparentes. Por ejemplo, en "El beso de Victor Hugo" (71–76) se aclara con rico color anecdótico hasta qué punto un Sawa obsesionado por el escritor romántico francés llevó su deseo de rendirle homenaje. No menos interesante, dada la representación brutal de la mujer en algunas obras de Sawa, es el hecho de que su primer amor fuera una feminista. Es preciso mencionar también, entre otras cosas, su curiosa ruptura con Darío a causa de una riña financiera y las cartas conmovedoras que Sawa escribió a Jeanne Poirier, la madre de su hija, durante tantos años de separación y delirio.

No es posible, sin embargo, leer esta biografía sin notar los momentos en que Correa se muestra menos apta en su manejo del género. La presentación en la primera sección de tantos datos recogidos del Censo, a veces superfluos (v.g., el número de billares en Sevilla en 1860 o la prolija descripción de la iglesia en la que Sawa fue bautizado), deriva en digresiones inoportunas, de la misma manera que las estrategias retóricas de circunlocución hacen inevitables ciertas transiciones abruptas (v.g., "pero, volviendo al hilo de la narración biográfica"). Además, en la discusión del "Naturalismo militante" (76–84), Correa adopta una terminología crítica cuestionable en su recapitulación de debates sobre el radicalismo de ciertos autores del movimiento naturalista. Correa afirma, por ejemplo, que *La mujer de todo el mundo* (1885) es "una novela que expone un 'caso de patología social', lo que la sitúa inmediatamente en la órbita del naturalismo radical" (90), pero en realidad resulta improbable que la exposición de un "caso patológico"—como se sabe, uno de los componentes más importantes del naturalismo—sea un criterio legítimo para establecer otra clase aparte de naturalistas. Asimismo, el tratamiento de la ficción de Sawa en la tercera sección, "Años de novela" (85–154), se dilata demasiado en el resumen de argumentos de los textos a costa del análisis de la intersección de la vida y obra del autor, el verdadero foco de toda biografía dedicada a un escritor.

Indudablemente, una de las virtudes del libro de Correa es la agudeza con la que la autora examina la faceta singular de Sawa, como por ejemplo su inclinación por el romanticismo en un periodo histórico dominado por las poéticas del realismo y, sobre todo, su anticipación, tan importante para la historia literaria del cambio de siglo, de las tensiones modernistas, "con protagonistas . . . sometidos a una intensa lucha interior por encontrar una solución vital, reflexivos pero predominantemente anárquicos, e incapaces por tanto de superar la crisis en la que se encuentran inmersos" (125). Más aun, el talento de la autora se manifiesta en su esclarecedor análisis de las cartas amorosas entre Sawa y Jeanne (180–206), en las que se oye la voz, hasta la fecha jamás escuchada, de este rey de los bohemios. En cierta ocasión, por ejemplo, le comunica Sawa a Jeanne: "Ayer estuve viviendo esperando a hoy, esperando noticias tuyas, hoy vivo a la espera de mañana" (198). Son auténticas epístolas de novela sentimental que reflejan la vida de un naturalista apenas estudiado.

Travis Landry
Kenyon College, USA

Gibson, Ian. *Caballo azul de mi locura: Lorca y el mundo gay*. Barcelona: Planeta, 2009. Pp. 463. ISBN 978-8-4080-8206-4.

The 2009 *Caballo azul de mi locura: Lorca y el mundo gay* is Ian Gibson's most recent book about Federico García Lorca and forms part of Planeta's *España Escrita* series, which seeks to rewrite the past through alternative perspectives that can lead to a more complete understanding of Spanish history. Gibson examines Lorca's homosexuality by analyzing biographical information, criticism, and excerpts from his writing so that readers can more fully appreciate his significance as an extraordinarily gifted man and artist. For Gibson, the themes of marginalization, suffering, and frustrated desire evident in so much of Lorca's work are inseparable from his personal experience of having to conceal his sexual orientation throughout his life, and he thus believes that we might better understand his literature if we take allusions to homoerotic desire into account. In the prologue, Gibson justifies his purpose, details studies

by Paul Binding and Ángel Sahuquillo that explicitly examine Lorca's sexuality, and then briefly addresses the 1983 publication of the potentially homoerotic *Sonetos del amor oscuro*. Lamenting the fact that many of Lorca's friends, family members, and colleagues have refused to acknowledge his homosexuality over the years, Gibson argues that scholars should honor his legacy by appreciating his true identity, especially now that gay rights have attained such an unprecedented height in contemporary Spain.

Chapter 1 examines Lorca's early life to show how experiences related to his hometown, schooling, friends, travels, and religious upbringing often manifest themselves in his writing. Of particular interest is Gibson's commentary on various poems from *la juvenilia*, Lorca's early poetry; as Gibson points out, the themes of repressed desire and alienation already appear and thereby forecast the development of Lorca's subsequent work. Chapter 2 describes Lorca's experiences in Madrid from 1919–1929 and traces his relationships with many people who probably were aware of his homosexuality, including Luis Buñuel, Emilio Prados, Gustavo Durán, Adolfo Salazar, Salvador Dalí, Margarita Manso, Emilio Aladrén, Rafael Martínez Nadal, Jorge Guillén, and Carlos Morla Lynch. Gibson also addresses the possible manifestation of homoerotic desire in selected passages from *El maleficio de la mariposa, Libro de poemas, Canciones, Suites, Oda a Salvador Dalí, Don Perlimplín, Dos normas*, and the *Romancero Gitano*. Chapter 3 investigates Lorca's first trip to the New World in 1929–1930, and focuses on his contact with the gay community in New York, his fascination with Harlem, his trip to Vermont, and his various encounters in La Habana, Cuba, during a formative year in which Lorca seems to have come to terms with the nature of his sexual identity. The literary component of this chapter discusses some poems from *Poeta en Nueva York,* his surrealistic movie script *Viaje a la luna*, and his avant-garde drama *El público*.

In chapter 4, Gibson follows Lorca's return to Spain (1930–35) and examines his relationships with a banker from Granada (Eduardo Rodríguez Valdivieso), a medical doctor who published a book about homosexuality (Gregorio Marañón), an openly gay journalist (Eduardo Blanco-Amor), a Sevillian poet (Luis Cernuda), his close friend and confidant Rafael Martínez Nadal, and with the secretary of *La Barraca,* Rafael Rodríguez Rapún. He then discusses some of the homoerotic elements of *Así que pasen cinco años* and of the "complete" manuscript of *El público*. Gibson also highlights the fictitious homosexual club of *el epentismo*, Lorca's plans to compose a play about incest (*La destrucción de Sodoma*), the composition of the *Sonetos del amor oscuro*, and alludes to several of his erotic nocturnal adventures in Madrid, Seville, and Granada. He closes by retelling the anecdote of how Lorca, in a state of emotional crisis, allegedly told theater director and friend Cipriano Rivas Cherif that he was indeed a homosexual in November of 1935.

The concluding chapter reviews Lorca's last days in Madrid, his final compositions (*El sueño de la vida*, *Los sueños de mi prima Aurelia*, and *La casa de Bernarda Alba*), the volatile sociopolitical environment of the Second Republic, his return to Granada, the outbreak of the Civil War, and his arrest and assassination. In the epilogue, Gibson reiterates the need to speak openly about Lorca's sexuality, and then includes an appendix in which Rubén Darío elegizes the death of Paul Verlaine and declares that his life was inseparable from his work.

Although Gibson's observations might not convince all readers that homosexual desire is one of Lorca's most prevalent themes, the evidence presented throughout the study is credible and suggests that allusions to homoerotic desire can be found in much of his work. The text is also full of photographs, facsimiles, and drawings that are sure to captivate readers' interest across the globe. As such, this book is a must-read for Lorca and Gibson fans who believe that knowing more about the poet's private life will help them to better understand his literature.

Timothy Reed
Ripon College, USA

Gómez, María, Santiago Juan-Navarro, and Phyllis Zatlin, eds. *Juana of Castile: History and Myth of the Mad Queen*. Lewisburg: Bucknell UP, 2008. Pp. 267. ISBN 978-0-8387-5704-8.

In recent years the figure of Juana "la Loca", daughter of the Catholic Monarchs Ferdinand and Isabella, has become the subject of much study. The legend of her madness, created by her husband Phillip "the Handsome", her father, and her son Charles V, was for nineteenth-century Romantics an attractive story of emotion and intrigue that shaped their understanding of Spanish history and identity. From the 1850s on, a fictionalized Juana has appeared in literary, dramatic, and visual arts throughout the world. Likewise, numerous biographies have been written, some more fictional than historical, in an attempt to understand Juana's life and condition. This book, "the first interdisciplinary book that looks at both sides of the story—history and myth, fact and fiction" (27), explores the Juana phenomenon from various angles, presenting her madness as a social and political construct and her victimization as the result of her gender.

In the first part of the book, "The Historical Context", Bethany Aram and Elena Gascón Vera present a partial history of Juana's life in order to clarify some of the misconceptions created by previous biographers. Aram clearly explains the court manipulations to which Juana fell victim, while Gascón describes the similarities between Juana's situation and that of her sister Catherine in the English court. Both authors rely on primary documentation, but their goal is to interpret those documents through the lens of modern feminism. There are, however, contradictions that create confusion for the reader. Aram claims that the deaths of three people allowed Juana to ascend to the Castilian throne (34), but the book's introduction says that the number was four (12). Gascón claims that Juana's formation was not political yet also claims that Isabella trained her to be a ruler (48). Such statements should be clarified.

The second part of the book, "Juana of Castile in Spanish Literature", analyzes Juana as a Spanish literary creation of the nineteenth and twentieth centuries. David George explores necrophilia in Manuel Tamayo y Baus's play *La locura de amor* (1855). José Luis Mora García gives an excellent analysis of the religious and social theories of Benito Pérez Galdós seen in his 1918 drama *Santa Juana de Castilla*. Mercedes Tasende studies the use of humor as an alternative interpretation to Juana's tragic situation in Ramón Gómez de la Serna's superhistory *Doña Juana la Loca (y otras)*. Federico García Lorca's "Elegía a Doña Juana la Loca", as well as other works in which victimized women appear, is the subject of Salvatore Poeta's study of Lorca's personal feelings for Juana and her situation of repression and sadness. Finally, Vilma Navarro-Daniels offers a very well written analysis of the use of Erasmus and Humanism in Manuel Martín Mediero's 1982 drama *Juana del amor hermoso*.

"Foreign Representations of the Mad Queen", part 3 of the book, centers on Juana in non-peninsular literature. Becky Boling explains Miguel Sabido's use of Juana's femininity in his drama *Falsa crónica de Juana la Loca* to represent Mexico as the "Other" during the Colonial Period. Tara Foster summarizes the works of several French authors, pointing out French Romanticists' view of Spain as a land of cruelty and backwardness and modern writers' use of Juana as alter-ego or as a means by which to explore one's own psyche. After a somewhat chaotic introduction, Phyllis Zatlin summarizes the lives and works of the dramatists Emmanuel Roblès, José Martín Elizondo, Christine Wystup, and Eduardo Manet, analyzing the character of Juana created by each.

Juana's appearance in painting, opera, and cinema comprise the fourth part of the book, "Juana of Castile in Opera and the Visual Arts". María Elena Soliño explains the role of historical paintings from the period of Isabella II to Alfonso XII, focusing on Francisco Pradilla's *Juana la Loca frente al cadáver de Felipe el Hermoso*, winner of the Medal of Honor at the 1878 National Exposition. Jan Reinhart follows with summaries of some of the most important operas written about Juana, with special attention given to Gian Carlo Menotti, Robert Zuidam, and Enric Palomar. Santiago Juan-Navarro offers a superb analysis of Juan de Orduña's 1948 movie *Locura de amor* and its allegorical representation of Franco's New Spain. In the last

article of the book, María Asunción Gómez compares the 1948 film with Vicente Aranda's 2001 *Juana la Loca* to show an evolution in social thought from traditional Francoism to feminist twenty-first century Spain.

Though important as a cultural history of Juana of Castile, this book is riddled with typographic mistakes and redundancies. The work of each author is valuable in its own right, but the editors have done little to ensure continuity among these fourteen studies. Disappointing also is the absence of Gioconda Belli's landmark 2004 novel *El pergamino de la seducción* from the study. It is obvious that this book was produced in a hurried manner. It does, however, represent a change in the traditional ways of thinking about Juana and is certain to inspire further studies of this figure.

Kevin Poole
Yale University, USA

Lagos, María Inés. *Hechura y confección: Escritura y subjetividad en narraciones de mujeres latinoamericanas*. Santiago: Cuarto Propio, 2009. Pp. 361. ISBN 978-956-260-490-1.

Upon embarking on a reading of María Inés Lagos's recent book, *Hechura y confección: escritura y subjetividad en narraciones de mujeres latinoamericanas*, her readers are inevitably struck by the sweeping scope of this project. That is, Lagos endeavors to trace the development of female subjectivity in a number of Latin American works, beginning with Ursula Suárez's *Relación autobiográfica* (written between 1708 and 1730) and ending with Andrea Jeftanovic's *Escenario de guerra* from 2000. It is a study whose theoretical depth and variety of included authors combine to produce a collection of essays especially well-suited for specialists in twentieth- and twenty-first century Latin American narrative.

The book contains an introduction, five chapters (each offering three to five sections which investigate the works of different authors) and a useful bibliography. The point of analytical departure is a productive one: Lagos studies the ways in which female subjectivity manifests itself in a number of texts in light of influences such as "el género, clase, sexualidad, religión, cultura, raza y etnia" (16). Following the theoretical leads posited by Butler, Ortner, Foucault, and others, Lagos envisions this subjectivity as one that is increasingly fluid while allowing for possibilities of personal agency and cultural negotiation.

The opening chapter of Lagos's investigation presents a rigorous consideration of Suárez's *Relación autobiográfica* and its early elaboration of the critical crossroads between subjectivity and gender. This section succeeds in its deliberate departure from the extensively employed example of Sor Juana Inés de la Cruz in favor of Suárez, a Chilean figure often overlooked by Latin American literary criticism. Conversely, Lagos's first chapter seems to stand on a temporal island in terms of its connection with the novels from the twentieth century that dominate this collection's critical focus; a more explicit explanation of how Suárez's resistant subjectivity creates a dialogue with succeeding generations of female writers would be a welcome addition.

In chapter 2, there is a critical fast-forward to texts of the twentieth-century whose narrators are often male. Works by Julieta Campos, Luisa Valenzuela, Clarice Lispector, Ana María del Río, and Rosario Ferré serve as the literary base for this section, which clearly demonstrates a female subjectivity best described as evasive and multiple. Furthermore, Lagos examines these narratives in terms of relations sustained between the female literary subject and the "Other," domestic/public space, as well as the influences exerted on gender formation by social, historical, and class factors.

The focus of chapter 3 turns to the development of female subjects in the midst of social flux. Ferré's "La muñeca menor" forms an important critical nucleus along with works by Rosario Castellanos and Isabel Allende. This part of Lagos's book is particularly effective in its profound analyses of narratives whose female protagonists struggle to develop their subjectivities under external pressures such as exile, patriarchal demands on the female body, and cultural

fragmentation. Although Lagos includes narratives from Mexico, Chile, and Puerto Rico, respectively, her analyses retain critical coherence in their concentration on the protagonists' often painful process of discursive transformation. In the end, she volunteers these particular texts to underline the point that female subjectivity need not project one stable voice, but rather, embraces a fluid multiplicity of narrative selves.

Narratives from the Southern Cone dominate chapter 4, with the most intense critical attention reserved for Valenzuela and Diamela Eltit (two sections for each writer). While Marta Traba also receives analytical treatment in this chapter, Lagos devotes the majority of her energies to investigating how female subjectivities in Valenzuela are the target of masculine, hegemonic efforts to immobilize them, yet resist these impositions by subversively crossing boundaries of gender and nation. The fragmentation of feminine subjectivities represents a crucial point of examination in Eltit's novelistic production, along with a consideration of the power of language over increasingly unstable gender positions. Lagos's choice of these specific authors to interrogate female subjectivity in late twentieth-century fiction is an especially appropriate one; chapter 4 persuasively argues that literary production in the Southern Cone remains a driving force in this development.

Finally, Lagos punctuates her study with a fifth chapter concentrating on the importance of metatextuality in this negotiation of female subjectivity. Once again, Eltit's "cortes y fisuras" (281) serve as a basis of Lagos's critical examination, with other sections offering analyses of works by Tununa Mercado, Luisa Valenzuela, Sylvia Molloy, and Andrea Jeftanovic, respectively. Although there is a bit of theoretical repetition in these final two chapters—the writings of Ortner, Butler, and Rosi Braidotti are utilized extensively—it also reinforces Lagos's contention of a continually developing multiple and mobile feminine subjectivity in these narratives. The final chapter is indicative of the astonishing breadth of Lagos's project. She concludes by hinting about the constantly unfolding status of a feminine "yo" in the "movimiento continuo de componer, borrar y rehacer" (339) through her investigation of the link between metafiction and female subjectivity in contemporary novels by Molloy and Jeftanovic. Yet, these authors only represent the most recent manifestation of this far-reaching aesthetic phenomenon. Thanks to Lagos's ambitious critical aim, her readers are privileged to experience a sage reading of an important ongoing development in the literature of Latin America.

Chris Schulenburg
University of Wisconsin–Platteville, USA

Orihuela, Carlos L. *Abordajes y aproximaciones: Ensayos sobre literatura peruana del siglo XX (1950–2001).* Lima: Hipocampo, 2009. Pp. 181. ISBN 987-612-45205-2-5.

When it comes to the representative Peruvian authors from the second half of the twentieth century, one most surely thinks of Ciro Alegría (1909–67), Mario Vargas Llosa (b. 1936), José María Arguedas (1911–69), and Alfredo Bryce Echenique (b. 1939). The essays included in Orihuela's volume attempt to expand this list by addressing the previous exclusion of Afro-Peruvian writers and poets. In the first essay, Orihuela makes the case for poetry by Nicomedes Santa Cruz (1925–92) with an analysis of the poet's simultaneous adoption and questioning of the "décimas de pie forzado", an oral poetic tradition originated by African slaves during Perú's colonial period. Santa Cruz's poetry supervenes the provincial concerns which were always at the heart of traditional "décimas" in favor of national and global themes of social and political protest. According to Orihuela, Santa Cruz's poetry makes debates about issues of race and ethnicity more accessible to an ever larger readership in Perú. Orihuela's second essay analyzes *la oralidad negra* in Antonio Gálvez Ronceros's (b. 1932) *Monólogo desde las tinieblas* (1975) with an exploration of black versus non-black oral discourse in the context of unequal and conflicted relationships among Perú's ethnic groups. The third essay in the collection details attempts to allegorize Afro-Peruvian experience and identity through the

narrated voice of the semifictional protagonist Candelario Navarro in the pseudo-testimonial novel *Canto de sirena* (1977) by Gregorio Martínez (b. 1942). Similarly, Orihuela finds that the story of protagonist Tomasón Ballumbrosio in *Malambo* (2001) by Lucía Charún-Illescas (b. 1950) represents a fictionalized social history of the African diaspora in Perú. Other essays in the collection consider the *indigenismo* of Carlos E. Zavaleta's (1928–2011) *Los ingar* (1955), and *El Cristo Villenas* (1956), as well as poetry by Washington Delgado (1927–2003), Blanca Varela (1926–2009), Enrique Verástegui (b. 1950), and several other poets from the 1960s and 1970s including Carlos Henderson, Luis Hernández, Mirko Lauer, Antonio Cisneros, Reynaldo Naranjo, Manuel Morales, and Juan Ramírez Ruiz.

In the introduction, Orihuela indicates that the collection of essays under review comprises analyses and approaches to a corpus of texts from writers described on the back cover as some of the most representative authors and works from approximately fifty years of contemporary Peruvian literature. However, because Orihuela's project is to call attention to a systematically *understudied* and *underappreciated* Afro-Peruvian literary tradition, the essays cannot also be about the most representative authors from this period. Also, because the anthology represents proceedings from scholarly presentations and chapters from books published elsewhere, there seems to be little internal unity to the collection and little in the way of definition of terms or a discussion of the scope of Orihuela's project. In the essays themselves, for example, there is copious reference to "literatura hegemónica" (19), "la tradición canónica" (83), "la poesía culta" (20), etc., but nothing of what might comprise the traditional, national, and cultured corpus that the texts by Santa Cruz, Gálvez Ronceros, Martínez, and Charún-Illescas represent as a counter-tradition. Furthermore, the volume contains unexplained repetitions and double quotations of identical material. For example, a general introduction to Orihuela's proposal for expansion of the canon of Peruvian literature to include Afro-Hispanic titles is repeated with only limited variations in chapters 1 and 2; the same poem by Santa Cruz is reproduced on pages 22 and 30; and a reference to his work in a later essay seems to ignore the fact that the poet had been extensively considered previously. Because each essay has its own separate list of works cited, the volume suffers from bibliographic inconsistency and inaccuracy: several works are cited but not recorded or poorly referenced in the relevant bibliographies, four of the seven online sources in the essays are not accessible at the addresses listed, several of the sources appear to be of dubious or unverifiable quality including blogs, collections of articles not subjected to peer review, unpublished material, and the use of textbooks written for undergraduates. Now, these lapses are not fatal to Orihuela's important contribution to the expansion of the canon of twentieth-century Peruvian literature; indeed, his proposal for canonical inclusion of Afro-Hispanic literature and poetry is long overdue. However, the volume bears little logical coherence from one essay to another and the collection would have benefited from more effort by the author to articulate a unifying thesis, make connections among the writers and poets considered, and put the whole counter-tradition in conversation with the canonical writers of Peruvian national literature. While this may exceed the scope of Orihuela's stated intention to maintain "el espíritu y procedimientos hermenéuticos originales" (12) of the republished chapters and conference proceedings collected in *Abordajes y aproximaciones*, his work in these essays nonetheless invites a comprehensive and unified consideration of the place of Afro-Peruvian and other contemporary writers and poets in the canons of that nation's literature.

Scott DeVries
Bethel College, USA

Sadlier, Darlene J., ed. *Latin American Melodrama: Passion, Pathos, and Entertainment.* Urbana: U of Illinois P, 2009. Pp. 183. ISBN 978-0-252-07655-8.

This is a collection of essays on melodrama's role in Latin American film, nation-building discourse, telenovelas, and even in the antimelodrama works of New Latin American Cinema

throughout the twentieth- and twenty-first centuries. The authors in this collection challenge the idea of melodrama used only to foster national pride connecting personal lives and national realities. Instead, they demonstrate how melodrama was used also to question and criticize that same national discourse.

The book is divided into an introduction and nine essays on melodramatic works from Brazil, Argentina, Mexico, and Venezuela. Each reflects on an aspect of melodrama's importance in Latin America, such as in establishing film industries, celebrating national identities, as well as influencing vanguard film, contemporary documentary, and telenovelas. In the introduction, Sadlier explains the changing definitions of the term as melodramas grew further from musical works towards a display of deep passions where in the end good conquers evil and the heroic story often is a metaphor for the nation. She further explains that Cinema Novo and social action films attempted to reflect the changing realities in Latin America by pushing to make antimelodramatic films. Sadlier challenges the reading of the New Latin American Cinema as antimelodramatic since the filmmakers often used the same language of melodrama to communicate their socially responsible themes. While the cinema vanguard rejected melodrama's clean reorganization of the world into good and evil where good always triumphs over evil, melodrama's success is impossible to ignore, and, as Sadlier writes, "[its study] helps us understand why it has been the most durable form of popular art in the Latin American Cinema" (15).

The articles vary in their focuses. Some, such as Gilberto Perez's "Melodrama of the Spirited Woman *Aventurera*", concentrate on the spirited woman as a common pivotal character in melodrama. Others look at the history and origins of a national industry. Luisa Alvaray's "Melodrama and the Emergence of Venezuelan Cinema" shows how the melodrama genre coming from Mexico ironically initiated a national film industry in Venezuela. In others, such as "The Building of a Nation: *La guerra gaucha* as Historical Melodrama" by Paula Félix-Didier and Andrés Levinson, "The Humiliation of the Father: Melodrama and Cinema Novo's Critique of the Conservative Modernization" by Ismael Xavier, "Women as Civilizers in 1940s Brazilian Cinema: Between Passion and the Nation" by Cid Vasconcelos, and "Luis Alcoriza; or, A Certain Antimelodramatic Tendency in Mexican Cinema" by Marvin D'Lugo, we see the uses of melodrama that broke with a traditional past by celebrating local identity, exceptional female characters, irony, or even parody of the genre itself.

Sadlier contributes to the work with an article entitled "Nelson Pereira dos Santos's *Cinema de lágrimas*" in which she tells of the British Film Institute's attempt to celebrate twentieth century film by commissioning over twenty filmmakers worldwide to make movies on the history of film in their countries. Brazilian Nelson Pereira dos Santos was chosen to represent all of Latin American Cinema with a single documentary. Instead, he created a fictional film entitled *Cinema de lágrimas*. This romance combines both melodrama and Cinema Novo in an unrequited love story about Rodrigo, who travels from Rio de Janeiro to Mexico to find the films his mother forbade him to see. Like Rodrigo, Pereira dos Santos returns to find the "mother" of all Latin American film genres: the melodrama.

Beyond fictional films, in "Weeping Reality: Melodramatic Imagination in Contemporary Brazilian Documentary", Baltar takes a close look at the 1994 documentary *Peões* (*Peons*) by Eduardo Coutinho to show the contemporary use of melodrama in an intimate form of documentary film by using the personal to represent society. The use of melodrama is also vital to present-day telenovelas. In the final essay, "Televisual Melodrama in an Era of Transnational Migration: Exporting the Folkloric Nation, Harvesting the Melancholic-Sublime", Benamou explains how melodrama continues to shape the present with its creation of a pan-Latino identity beyond the national borders of Latin American countries through the exported telenovela.

This collection of essays shows the extensive history of melodrama within Latin America and its current ability to forge national film industries, audiences, and national identity. One possible weakness in this volume is the absence of an article on Cuban melodrama, which could

have added an interesting contribution to this analysis on the power of melodrama in nation-building discourse given the importance of Cuban film. Also, a Spanish-language version of this book would be a great addition to the field.

This research is accessible to a broad audience including film, literature, and cultural studies students and scholars. The anthology is effective in providing a clear analysis of the use of melodrama in building national narratives while also highlighting the ironic transnational realities of film and telenovelas. The collection underscores melodrama's importance to Latin America as the genre of both choice and change.

Michelle Leigh Farrell
Georgetown University, USA

Linguistics, Language, and Media

Azevedo, Milton M. *Introducción a la lingüística española.* 3rd ed. Upper Saddle River, NJ: Prentice Hall, 2009. Pp. xx, 411. ISBN 978-0-205-64704-0.

PowerPoint Presentation (download only) for *Introducción a la lingüística española.* 3rd ed. ISBN 978-0-69050-3.

Workbook. Introducción a la lingüística española. 3rd ed. Upper Saddle River, NJ: Prentice Hall, 2009. Pp. 120. ISBN 978-0-205-64706-4.

Answer Key. Introducción a la lingüística española. 3rd ed. Upper Saddle River, NJ: Prentice Hall. 2009. Pp. 48. ISBN 978-0-205-64707-1.

The new third edition (2009) of this book, first published in 1992, with a second edition in 2005, features changes to the content and the format, which have significantly enhanced the quality of its two predecessors through major revisions to the content and the presentational format. The current volume contains features that make it an extremely attractive and viable pedagogical tool for college instructors who wish to provide their students with an accurate, comprehensible, well written, conceptually integrated, and carefully crafted introduction to Spanish linguistics.

Among the noteworthy additions are the following: (1) systematic usage of the International Phonetic Alphabet; (2) new and improved graphics (maps and figures); (3) the addition of the *Vistazo general* (an initial overview of the chapter content); (4) an improved list of chapter objectives designed to provide focus and direction for the reader's preliminary study preparation; (5) a new section at the end *Volviendo al epígrafe* (intended to allow students to interpret its meaning upon completion of each chapter); and (6) an expanded *Glosario de términos técnicos*.

The twelve chapters in the textbook address the following topics: (1) *La lengua española en el mundo*; (2) *Lenguaje, lengua y lingüística*; (3) *Fonética: Los sonidos del habla*; (4) *Fonología: Los fonemas del español*; (5) *Morfología: Forma y función de las palabras*; (6) *Sintaxis I: La estructura de las oraciones*: (7) *Sintaxis II: Algunas estructuras específicas*; (8) *Variación temporal*; (9) *Variación regional*; (10) *Variación social*; (11) *Variación contextual*; and (12) *El español en los Estados Unidos*. Azevedo thus covers the essential materials that an introductory Spanish linguistics textbook should contain.

The regular and consistent format of each chapter allows the student to acquire basic linguistic concepts easily. Each chapter contains the following basic features: (1) an initial *epígrafe* that addresses the central theme of the chapter; (2) a *Vistazo general* (with an overview of its contents); (3) *Objetivos* (what the student should know after reading the chapter); (4) the chapter content; (5) *Términos clave*; (6) *Mitos sobre el lenguaje* (presentation of a commonly

held myth for active discussion); (7) *Sumario* of the key points; (8) *Práctica* over the content of the chapter; (9) *Temas para profundizar* (mini-research questions based on the chapter); (10) *Principales fuentes consultadas*; (11) *Sugerencias para lectura*; and (12) *Notas*.

Each chapter, except the second, is replete with copious figures (80), each one of which provides a graphic, chart, or exemplification of a key aspect of the item under discussion. Chapters 1 and 9 also contain five useful maps. Moreover, valuable linguistic activities are interspersed throughout each chapter, designed to reinforce the content of the immediately preceding subsection through practical applied exercises.

Azevedo employs a systematic set of symbols and codes that allow student and teacher alike to make maximal use of this book. Specifically, the use of parenthetical cross references that call attention to materials previously discussed or to be discussed in greater detail in a subsequent chapter (e.g., [← 9.1] and [→ 9.7]). Moreover, he uses the symbol ° to indicate that a definition appears in the glossary. Likewise, marginal annotations direct the student to specific exercises in the Workbook with the identifier "*Cuaderno*" and the specific exercise in a circle, which indicates the chapter and exercise number.

A final comprehensive and up-to-date bibliography, a glossary of technical terms, and a user-friendly thematic index complement this excellent text.

What makes this book even more attractive are the outstanding, exceptionally well-integrated ancillary materials. First, PowerPoint presentations of all chapters except the second one include a listing of the content and a reproduction of all of the chapter figures and maps (where applicable). Second, the *Workbook* provides an amplification of the exercises and activities contained in the textbook proper. Third, an *Answer Key* to the entire *Workbook* available only to instructors provides the instructor with an additional resource. The *Workbook* and *Answer Key* are both significant revisions of the original ones by Francisca González Flores.

Azevedo's *Introducción a la lingüística española* with its ancillaries constitutes a complete package of pedagogically sound materials. The presentation of the linguistic concepts is always clear and lucid with ample exemplification of each phenomenon. Furthermore, the judicious and carefully devised linguistic activities intermingled within each chapter allow the student to master conceptual content in a step-by-step fashion. Likewise, the final exercises and activities together with those in the *Workbook* provide the student with additional conceptual reinforcement. Finally, the addition of new content, which responds to the ever-changing nature of the Spanish language such as linguistic modifications associated with the Internet and email, updated facts and figures concerning Spanish in the United States, and much more make the third edition a state-of-the-art textbook. As a user of this textbook in my classes, I recommend it highly as a valuable pedagogical tool for an introductory Spanish linguistics course.

Frank Nuessel
University of Louisville, USA

López Quero, Salvador, y José A. Quintana Ramos. *El léxico médico del* Cancionero de Baena. Málaga: Universidad de Málaga, 2010. Pp. 177. ISBN 978-84-95073-61-7.

A veces las cosas más simples son las más hermosas y en estas lides, tan dadas al abundante aparato crítico y bibliográfico, se agradece encontrar una obra como la que aquí se reseña. "Menos es más", como llegó a decir Ludwig M. van der Rohe. El objetivo de la obra es tan claro como sencilla es su estructura: Salvador López Quero y José A. Quintana Ramos, investigadores de la Universidad de Córdoba (España), decidieron "llevar a cabo una sistematización de los diferentes términos médicos, agrupándolos por unidades temáticas" (9), que se registran en el archiconocido, al menos en el mundo de la historiografía literaria hispánica, *Cancionero de Baena* (*ca.* 1426–45). El resultado: el análisis concienzudo de noventa y seis términos agrupados onomasiológicamente hasta en catorce campos distintos, todos ellos relacionados con la medicina.

Cada agrupación temática presenta los términos que van a ser estudiados y, a continuación, una monografía de cada uno de ellos, con información tan importante como la etimología, los usos consolidados y los contextuales según las ocurrencias del *Cancionero*, etc. En este último aspecto, dada la naturaleza del léxico médico, no es de extrañar la traslación de su sentido a otros figurados (metafóricos, metonímicos, etc.), debido a su manejo en contextos ajenos a los del ámbito de la medicina, como pueden ser el político, el espiritual e, incluso, el de las conocidas como *guerras literarias*. Además, no se piense que el análisis se circunscribe a aquellos noventa y seis términos, sino que por entre las monografías se deslizan comentarios a otras unidades léxicas: *llevar de cuesta* (16), *erbolario* (18), *culcusilla*, *rezmilla* (20), *çumo de bledo* (31), etc.

La información que se desprende del análisis hace referencia a términos cuyo uso sigue vigente en todo el español, pero en el mayor número de los casos se alude a voces o sentidos ya anticuados, lo que hace que el estudio se convierta en una excelente herramienta filológica para la comprensión del texto prerrenacentista. De hecho, un mérito de los investigadores es la aclaración de pasajes oscuros o hasta ahora mal interpretados por los distintos editores—refiriéndose especialmente a la edición de Brian Dutton y Joaquín González Cuenca publicada por Visor Libros en 1993—gracias a la profundidad de la investigación semántica de términos como *materia* (19–20), *correnҫia* (49), *estomaticón* (74), *resfriante* (85), *algaçafán* (105) o *especiero* (131–32). La investigación lingüística brinda, en este caso, una inestimable ayuda a la literaria.

Los instrumentos de que se valen los investigadores comprenden obras lexicográficas (diccionarios generales, etimológicos, etc.) así como tratados técnicos, especialmente los relacionados, por supuesto, con la medicina, pero también con la botánica, dada su importancia para disciplinas como la farmacopea. Asimismo, este soporte bibliográfico les sirve para, al menos, adelantar las fechas de las primeras ocurrencias que hasta ahora se tenían de los términos *avirne*, *bidma* (83) y *socroҫios/xinoҫios* (86); y descubrir algún que otro neologismo: *podrecodoño* (76) o incluso hápax: *arquelfa* (95). Y, hablando de voces cuyo uso nunca ha sido generalizado, el análisis de *gamones* me ha evocado el de las famosas "dehesas *gamenosas*", por "gamonosas", es decir, "cubiertas de gamones", de que hablaba Lope de Vega, sitas precisamente en la provincia cordobesa.

Puede deducirse de los ejemplos que los autores no se han preocupado por establecer una forma canónica, sino que, desde un enfoque estrictamente filológico, recogen todas las variantes halladas en el texto, sin la intromisión de vocablo alguno que pudiese deturpar formalmente el estado de la lengua que es objeto de estudio. Recordemos que estamos en un momento muy importante en el proceso de formación de nuestra lengua: las variantes se registran por doquier, y no sólo las fonéticas, también las morfológicas. De su reflejo en el léxico técnico, como medio de difusión de la ciencia en lengua vulgar, dan cuenta los investigadores mediante la incorporación de numerosos préstamos de las lenguas clásicas, del árabe y, ya dentro del vernáculo, el aprovechamiento de los mecanismos derivativos, como se comprueba, por ejemplo, en *colorical* (115), *flematical* (117), etc.

En definitiva, nos encontramos ante una obra surgida de una metodología y dispuesta en una estructura que bien podrían aplicarse, ambas, al análisis del léxico técnico presente en otras obras fundamentales de esta etapa de la historia del español, como es la de la modernidad temprana, o incluso en este mismo *Cancionero de Baena*, pues, como subrayan Salvador López Quero y José A. Quintana Ramos, existen más términos, pertenecientes a otras disciplinas, localizados en la compilación llevada a cabo por Juan Alonso de Baena. Los mismos autores habían ensayado antes su aplicación para el léxico militar, gastronómico, botánico y sexual, a la que ahora se une este repertorio del léxico médico, publicado en la colección de anejos de *Analecta Malacitana*, como una más de las cuidadas ediciones a las que ya nos tienen acostumbrados sus responsables.

Francisco Carriscondo
Universidad de Málaga, Spain

Norris, John M., John McE. Davis, Castle Sinicrope, and Yukiko Watanabe, eds. *Toward Useful Program Evaluation in College Foreign Language Education.* Manoa: U of Hawaii Foreign Language Resource Center, 2009. Pp. 229. ISBN 978-0-9800459-3-2.

In this volume, the editors present the results of the Foreign Language Program Evaluation Project (FLPEP) at the University of Hawaii at Manoa. The book is a comprehensive report on the state of foreign language program evaluation in the United States, containing a foreword by John Norris, an introductory chapter, seven chapters reporting research findings from different program evaluations, and a final chapter discussing current practices and strategies for the future of foreign language program evaluation. Copies of assessment instruments are provided in appendices at the end of each chapter. The project goal was to identify the program assessment needs within foreign language programs in the United States and to develop models, strategies, and resources to meet them. The project ran from 2005–08 with funding from the US Department of Education, and was conducted in three phases: needs analysis, resource development, and field testing.

The first evaluation reported is presented in chapter 2. The results are from a program evaluation conducted at the University of New Mexico. The purpose of this assessment was to redesign the Portuguese curriculum to increase enrollment. The faculty used surveys created with the help of the FLPEP to assess their program and the needs of their students. The process of how the faculty used the evaluation to both increase enrollment and improve the quality of the courses offered is discussed.

Chapter 3 explains how California State University at Monterey Bay used program evaluation to justify creating a new degree program. The results of their evaluation were used by the university administration to make decisions on new degree programs. One quite interesting outcome of this evaluation was a major shift in the faculty thought-process regarding program and curriculum changes. Prior to the evaluation, decisions were primarily based on "personal anecdotes, assumptions, politics, or individual preferences"; afterward, however, the faculty stated a desire for more empirical evidence on which to base such decisions (95).

Chapter 4 discusses the evaluation of the graduate teaching assistant (GTA) training program at Johns Hopkins University. The language coordinators determined that their existing training program was not producing the results they desired. The evaluation was a comprehensive review using questionnaires and classroom observation reports conducted by both the language coordinators and literature faculty. The information gathered resulted in several recommendations for changes to the existing training program.

The fifth chapter reports on Duke University's evaluation of the effect of the foreign language requirement instituted across the University in 2000. The chapter presents the rationale for the language requirement and describes the beginning of the evaluation project. However, the chapter proves somewhat disappointing in that no real findings (data from the evaluation) are presented—at the time of this publication, the final results had not been compiled.

Chapter 6 discusses the results of a program evaluation at the University of Evansville, Indiana. In 2005, the university administration called for an enhancement of academic excellence. As a result, the foreign language department began the process of reflection to improve the quality of their programs. They first identified student learning outcomes which were then mapped to the curriculum. Next, outcome assessments (including portfolios) were developed, piloted, and revised. The results of this evaluation are quite interesting in terms of foreign language curriculum. The faculty at Evansville saw a need to examine the relatively heavy emphasis on literature in their department as compared to the student learning outcomes.

In chapter 7, an evaluation of the study abroad programs at Linfield College in McMinnville, Oregon is presented. The college's foreign language department undertook an evaluation of three different study abroad programs in Spain. They observed that students returning from the study abroad experiences had widely varying proficiency levels—most were not satisfac-

tory. The chapter presents a thorough description of the evaluation procedures, including: site visits, interviews with Linfield and non-Linfield students, and class observations of the study abroad programs. The evaluation resulted in changes to the programs in an effort to enhance the students' learning experience abroad.

The final research study, presented in chapter 8, is a case study conducted at Georgetown University's German department. The German department had implemented curricular changes from 1997–2000, and were in need of a method to formally assess their effectiveness. Faculty descriptions of the evaluation instruments and the findings of the evaluation are presented. One particular observation of the evaluation was the faculty statement that program evaluation is "at the heart of responsible educative action" (200).

The final chapter of the volume synthesizes lessons learned from the research project and acknowledges important features of useful program evaluation including its cyclical nature and the need for constant adaption of evaluation design to the needs of a particular program. The future direction of program evaluation by foreign language programs, and strategies for educators desiring to make program evaluation a core component of their foreign language department is also discussed.

Overall, the volume is well-organized and well-written. It presents solid research, and a much needed look at program evaluation in foreign languages. The volume demonstrates the effectiveness of using a wide array of evaluation procedures—both qualitative and quantitative. The research presented shows that program evaluation can be useful for a myriad of purposes, and that there is no one model of evaluation that will work for all programs/departments. The volume also brings to light the importance of evaluation in gaining administrative support for foreign language programs, as well as improvement of programs in terms of course offerings and quality of classroom instruction. This volume is a good starting point for any administrators or faculty members interested in improving the quality of their programs.

Krista Chambless
University of Alabama at Birmingham, USA

Fiction and Film

Abasolo, José Javier. *Pájaros sin alas.* Donostia: Erein, 2010. Pp. 482. ISBN 978-84-9746-561-8.

El escritor vasco Javier Abasolo (Bilbao, 1957–) se da a conocer con su primera novela, *Lejos de aquel instante,* en 1997, apenas cumplidos los cuarenta años. Abasolo es un licenciado en Derecho que sigue ejerciendo como abogado en varios puestos de la administración del gobierno vasco. No obstante, su haber de narrador de relatos, casi todos ellos policíacos, asciende a un total de nueve novelas, un buen número de las cuales ha sido premiado dentro y fuera de España y traducido a otras lenguas, entre ellas el francés y el italiano. A la primera ya mencionada le siguen, a un ritmo muy regular, *Nadie es inocente* (1998), *Una investigación ficticia* (2000), *Hollywood-Bilbao* (2004), *El color de los muertos* (2005), *Antes de que todo se derrumbe* (2006), *El aniversario de la independencia* (2008), *Heridas permanentes* (2007); y, en 2010, *Pájaros sin alas.*

Las novelas de Javier Abasolo están cortadas según un patrón donde lo formulario, lo subversivo y lo original se combinan según a este autor más le convenga para el caso a mano. Los títulos advierten al comprador que muy seguramente no encontrará nada lúdico entre las tapas, por mucho que el presunto lector anticipe que se lleva a casa una novela negra o policíaca en el sentido más lato del término. Es más, el propio Abasolo ha declarado en su blog que quizá el rótulo que mejor las caracterice es el de "novela de acción", si bien a nosotros nos parece este demasiado abarcador e impreciso. Sea como sea, lo que define la novelística de Abasolo

es menos la naturaleza del crimen cometido que una estructura determinada. La armazón inquebrantable de todas ellas, y sobre todo de *Pájaros sin alas*, es tripartita: comisión de un crimen, investigación correspondiente e identificación reveladora. Esta estrategia narrativa la comparte con todos los demás practicantes del género, sea cual sea su lengua, nacionalidad y actualidad. Abasolo ha leído a—y aprendido sobre todo de—Raymond Chandler y Ross Mac Donald, pero también, sospecho, García Pavón y Vázquez Montalbán.

No obstante, poco más comparte este escritor con sus antepasados literarios. Lo que se desprende de sus narraciones urbanas, casi todas ubicadas en Bilbao (con la singular excepción de *Heridas permanentes,* cuya acción se desarrolla en New York), es un replanteamiento del género negro de un modo tan radical que apenas tiene sentido seguir llamándolo de tal manera. Su desproporcionadamente disminuido público lector, dada la considerable producción novelística que le conocemos, acaso se deba en parte a que esta probablemente no atraiga al aficionado del tradicional relato policíaco. En primer lugar, la desconfianza de la policía, típica de la narrativa anterior a la suya, no rige aquí. Los ertzainas no abusan del uniforme ni son torpes en el desempeño de sus cargos. De sus filas salen no sólo los protagonistas de *Pájaros sin alas* sino los de todos sus libros. Mikel Goikoetxea, el personaje principal de esta última novela, es un hombre fiable, pero su humanidad es normal, no la de un héroe o un detective superdotado. Más conocido por Goiko, este agente pasa por una etapa de su vida muy difícil, al verse obligado a solicitar la excedencia de la Policía Autónoma Vasca por haber sido acusado sin fundamento de pertenecer a una red de pederastas. Fracasa en su matrimonio, pierde su reputación en el cuerpo, y vive a base de trabajos de investigación que le salen al paso, entre ellos algunos que le envía uno que otro antiguo compañero. La trama de *Pájaros sin alas* se fundamenta en un encargo especial hecho por Arturo Apodaca, un influyente y adinerado notario bilbaíno, hombre ya mayor y amigo del padre de Goiko. Se trata de una investigación abandonada oficialmente por la Ertzainza, una muerte declarada como suicidio, pero que el notario cree que ha sido un asesinato. Insiste entonces que sigan las pesquisas a cargo de Goiko, cuyo sueldo está dispuesto a pagar; por tratarse de la muerte de su propia esposa, María Isabel. Tanto el planteamiento como las estrategias narrativas están admirablemente llevadas a cabo por Javier Abasolo. Complicaciones sin par, como la desconfianza de ex compañeros involucrados originalmente en el caso, sus propias dudas en cuanto a la validez de las sospechas del viejo notario—ahora amante de una joven belleza con quien lo comparte casi todo—y los recorridos por clubs nocturnos de élites seducidas por la perversión y el vicio, conspiran para cerrar el círculo narrativo por donde había empezado, con la falsa acusación del policía con que se abre la narración, para cerrarse con el espectáculo de dos jovencitos obligados a un combate mortal como entretenimiento para una sociedad clandestina de viciosos.

Lo importante en la novela de Javier Abasolo no será nunca la intriga, sino la dimensión ética que confiere a las etnias perseguidas (el pueblo vasco), las víctimas del terrorismo, y con frecuencia a los atropellos a grupos desamparados, como las violaciones en serie de *Heridas permanentes* o la explotación infantil de *Pájaros sin alas.* Tampoco busca Abasolo tranquilizar a su lector restableciendo el orden social, ello sería una quimera. Desgraciadamente, a los policías que protagonizan sus relatos nunca les faltará trabajo, dado que su obra está a tono con un mundo y una realidad cuyos síntomas vitales son cada día más inquietantes. Por ello, la novela de Javier Abasolo, sin dejar de deleitar, nos aprovecha de tal modo que se erige en lo mejor del género en la actualidad literaria española.

Ricardo Landeira
University of Colorado, USA

Fuentes, Norberto. *The Autobiography of Fidel Castro.* Trans. Anna Kushner. New York: Norton, 2010. Pp. 572. ISBN 978-0-393-06899-3.

A former member of Fidel Castro's inner circle, Norberto Fuentes was an intimate acquaintance of the subject of his fictional "autobiography". In the eighties, he fell out of favor with the regime and came under suspicion for corruption. During that same time period, his friend Arnaldo Ochoa, a guerrilla hero of the Angolan campaign, was executed after a corruption conviction in a contentious trial. Fortunately, Fuentes was allowed to go into exile after Gabriel García Márquez intervened on his behalf.

Fuentes's fictional "autobiography" of Castro was published in two parts in Spanish, which Anna Kushner has brought together in one volume in her excellent translation of the texts. The novel begins with the childhood of Fidel in Birán, and follows the various stages of his life up until the early 90s. The book is largely a psychological study of the dictator whose life has defined the last sixty years of Cuban history. It is overflowing with the names, places, and events that make history and create a superb historical novel. We are treated to the fictional Castro's personal recollection of the events at the Moncada Barracks, the victory over Batista, the events at the Bay of Pigs, the Cuban missile crisis. We witness his relationship to and scorn for the various characters and personages of Cuban and world history: Ernesto "Che" Guevara; his own brother, Raúl; Richard Nixon; John F. Kennedy; Sartre; and his many female companions. The portrait that emerges from the text is of a coarse, vulgar, arrogant megalomaniac obsessed with power and willing to kill at any moment in order to achieve the individual objectives at hand. The dictator is presented as an unrepentant criminal who excels at "the Revolution's two supreme duties—homicide and ideology" (534). The Castro of the text takes pleasure in replacing Martí as the chief historical icon of Cuban history and delights in the fact that the milestones of his own life have been transformed into state monuments. Additionally, Castro is obsessed with control and is omnipresent in Cuba through use of the secret service. The dictator is proud of his sexual prowess—that began when he was seven years old (39)—and of the impressive size of his genitalia (305), and he provides insight into his relationships with the many women in his life (María Labørde, Mirta Díaz Balart, Celia Sánchez, Dalia Soto del Valle, etc.). Either way, the profundity of these reflections is comparable to the adolescent jockeying of a high school locker room. Finally, Castro emerges to assume a "royal" status (165, 257) that has successfully ridded himself of any potential challenge to his throne, including his fellow revolutionaries, especially Camilo Cienfuegos and Che (534).

This historical text aspires to join the unique genre within Latin American literature of the dictator novel (Valle-Inclán, Asturias, Roa Bastos, García Márquez, Vargas Llosa, etc.). In contrast to other works, Fuentes's text is limited by its first-person narration and this produces a lack of depth and texture. The reader either becomes fascinated by the huge personality of the narrator/main character or will lose interest in the monotonous, generic depiction. One wonders if Castro's personality could really be so unidimensional. Herein lies the problem. Few books on contemporary Cuba and Castro, particularly a book by a Cuban, can resist falling into one of the two prevalent schools of thought: pro- or anti-Castro. This book obviously belongs in the "anti" vein and takes pains to debunk other biographical treatments of Castro that present a more favorable portrait—Frei Betto, for instance (21). While the topic of Cuban politics is a polarizing issue, taking refuge in the absolute values of pro- or anti-Castro is a myopic debate that fails to appreciate the nuances and complexities of reality. How can the Castro of this text, obsessed as he is with himself, control, and violence be reconciled with the regime that mounted the most impressive health care and educational systems in the developing world? Too many questions of this nature arise as one contemplates the monster that emerges from the pages of this novel. While this book makes another contribution to an interminable debate of Cuban politics, it does little to move beyond the black or white depiction of Fidel Castro. While some dictator novels like those of Nobel laureates Vargas Llosa and García Márquez will stand the

test of time, this piece will ultimately fail, as it cannot supersede a stale Cold War mentality. Opponents of the Castro regime will enjoy this book's reinforcement of their opinions; others will find more interesting historical accounts elsewhere.

Thomas Spaccarelli
Sewanee: The University of the South, USA

Grant A. Burrier
University of New Mexico, USA

Martiatu, Inés María. *Over the Waves and Other Stories / Sobre las olas y otros cuentos*. Trad. Emmanuel Harris. Chicago: Swan Isle, 2008. Pp. 204. ISBN 978-0-9748-8815-6.

Tanto el traductor, Emmanuel Harris, como Tànit Fernández, la investigadora cuyo ensayo se consigna al final del nuevo ejemplar de cuentos de la crítica y escritora Inés María Martiatu (La Habana, 1942), coinciden en afirmar que la publicación de *Sobre las olas y otros cuentos* es de gran importancia para la ficción contemporánea escrita por mujeres negras en la Cuba actual. Como intelectual, Inés María Martiatu, quizás mejor conocida por su trabajo como antropóloga teatral, mantiene para sí misma el apelativo "mujer negra"—desafiando la corrección política que reclama el énfasis en lo mestizo—y pone de relieve las dificultades que las mujeres de ascendencia africana encuentran a la hora de dedicarse en pleno a escribir y acceder al mercado editorial. Es evidente, como lo afirma Tànit Fernández citando a su vez a otros críticos, que además de Nancy Morejón (quien por momentos también sufrió una suerte de olvido en la esfera cultural de la isla), la presencia femenina de raíces africanas no es nutrida en el espectro de publicaciones de la literatura cubana contemporánea.

Cuando el traductor y la autora del ensayo crítico resaltan la importancia del texto en la literatura escrita por mujeres de color en Cuba, resumen el cómo y el porqué del volumen. Los personajes que pueblan los cuentos de Martiatu son de forma exclusiva mujeres—la mayoría negras, venidas de países vecinos del Caribe o naturales de Cuba—que se enfrentan a las limitaciones que derivan de sus condiciones raciales y sociales. Su respuesta ante un medio construido por la ley del padre blanco varía desde su total rechazo en "Follow me", protagonizado por una bailarina rebelde que se enamora de un revolucionario, hasta la distancia silenciosa pero infranqueable que instaura la esposa contra la figura pública de su marido en "El senador". En cuanto constructo literario, los textos de Martiatu confían en la capacidad de la literatura como medio para representar la historia de modo fiel. En ese sentido, a pesar de la temática y la técnica, se puede afirmar que sus cuentos son tradicionales y reclaman un lector que se maraville ante la novedad de un mundo heterogéneo y sincrético. El cuento mejor logrado, "La duda", a través de una narración lineal y coherente, busca referir la vida de la protagonista en su deseo de convertirse en monja, dentro de un fondo religioso cubano-popular que provee un final de babalaos y predicciones, y que refleja con justicia la complejidad cultural del mundo caribeño. El texto apunta a la historia de Cuba, equivalente en parte a la dinámica racial y política que se extiende por el Caribe, a través de una narración ordenada de los hechos, casi prestada del realismo de inicios del siglo veinte, con ayuda de elementos más contemporáneos, como la revelación críptica de la santería y los finales inesperados.

El énfasis de *Sobre las olas y otros cuentos* en la historia, y su interés por dar cuenta de la diversidad social y cultural de Cuba, sitúan la obra dentro de las preocupaciones típicas de la literatura latinoamericana. A lo anterior habría que añadir el interés por explorar la problemática del artista como una entidad en sí misma, lo que consigue al inquirir sobre las experiencias vitales y estéticas de una pintora y una escritora en textos como "Una y otra vez" o "Algo bueno e interesante". En sus cuentos también se rastrean las obsesiones propias de los escritores cubanos por retratar el habla del "habanero" común, como sucede en "Sobre las olas", pero en un nivel no tan radical como el ya conseguido por Cabrera Infante en "La duración del

tiempo". La técnica, por su parte, acude a la narración de dos historias que se dividen en un punto avanzado del texto y cuyo final se intercambia, situando los cuentos en una atmósfera de revelación quimérica y sobrenatural. El nuevo libro de cuentos de Martiatu se convierte así en un instrumento ideal para presentar el universo caribeño, su variedad racial, religiosa y social, y las luchas actuales de los grupos minoritarios. La traducción inglesa en el mismo volumen es sin duda una gran ventaja a la hora de captar la atención del público estadounidense.

Sobre las olas y otros cuentos representa un esfuerzo encomiable por ampliar los vínculos estrechos del mercado editorial dentro de la Cuba actual. La posición de Inés María Martiatu dentro de la reflexión crítica, social y literaria de Latinoamérica se refleja tanto en sus opiniones personales como en las elecciones que realiza en sus cuentos a nivel temático y estético. La dinámica textual y el escenario que les sirven de fondo reflejan las convicciones sociales de la autora y son consecuentes con la memoria de sus antepasados. Pero el libro no debe tenerse en cuenta sólo por las peculiaridades biográficas de su autora. El mundo referido y la forma de referirlo también resultan de interés tanto para críticos como para lectores en general, y cuestionan cómo no sólo en Cuba, sino en el Caribe y en la Latinoamérica actual, el continuo énfasis en el mestizaje y la ladinización son todavía factores visibles de injusticia.

Julio Quintero
Waynesburg University, USA

Sánchez, Clara. *Lo que esconde tu nombre*. Barcelona: Destino, 2010. Pp. 425. ISBN 978-84-233-4251-8.

Lo que esconde tu nombre es la octava novela de Clara Sánchez y su trabajo más reciente, después de haber publicado en los últimos años *Últimas ñoticias del paraíso* (2000)—por la que recibió el Premio Alfaguara de Novela—, *Un millón de luces* (2004) y *Presentimientos* (2008). *Lo que esconde tu nombre* ha sido galardonada con el Premio Nadal del 2010. Como es habitual en su novelística, Sánchez se adentra con este texto en las complejidades de las relaciones personales y en las de la naturaleza humana. Como el mismo título de la obra indica, la autora nos lleva por el laberinto de la vida de unos personajes cuya existencia se revela como un baile continuo entre la apariencia y la realidad. El engaño y la revelación son los ejes a través de los cuales se desarrolla la acción. Los personajes principales se descubren como detectives de la realidad que habitan, buscando la verdad detrás del nombre de aquellos que les rodean, pero también detrás del suyo propio. La novela es, pues, una obra de suspense con tintes detectivescos, pero en la que, por encima de todo, se exploran la naturaleza de la compasión y la maldad, el amor y la amistad, y el valor relativo de todo ello para alcanzar la paz y la felicidad.

La acción de *Lo que esconde tu nombre* tiene lugar en Dianium, un pueblecito español en la costa de Alicante. Allí se cruzan los caminos de Julián y Sandra; él, un anciano español emigrado a Argentina después de la Segunda Guerra Mundial, y ella, una joven madrileña que, esperando poder aclarar lo que quiere hacer con su vida, decide pasar un tiempo en la casita que tiene su hermana en una de las urbanizaciones de la colonia de vacaciones. La novela está estructurada en once capítulos, integrado cada uno de ellos por secciones alternas narradas en primera persona en las voces de Julián y Sandra. A través de la perspectiva de uno y otra llegamos a conocer sus impresiones de sí mismos, lo que recuerdan de su pasado, lo que les marca en el presente y lo que esperan del futuro.

La novela empieza cuando Julián llega a Dianium procedente de Argentina. Su visita responde a una carta de su amigo Salva, a quien conoció en Mauthausen, un campo de concentración nazi en el que habían sido internados prisioneros republicanos españoles durante la Segunda Guerra Mundial. En su misiva, Salva le aseguraba haber encontrado a uno de los oficiales de Mauthausen y a su esposa, enfermera en el campo, y le pedía ayuda para desenmascarar su verdadera identidad. Julián llega a Dianium para encontrarse con que su amigo ha muerto. El anciano decide cumplir la última voluntad de su compañero y exponer la verdad

que se esconde tras la fachada de aparente bondad de los Christensen. Sandra, por su parte, llega a Dianium buscando alejarse de una vida que aborrece, pero sin estar segura de qué tipo de existencia busca o desea. Embarazada de cinco meses y esperando un hijo de un hombre del que no está enamorada, se marcha de Madrid tras dejar su trabajo y a su novio. En uno de sus paseos por la playa, una amable pareja de ancianos noruegos le ayuda a reponerse después de sufrir un mareo. A partir de ese día se verán con frecuencia, y Sandra poco a poco les tomará cariño, paulatinamente introduciéndose en su vida, hasta que llega un punto en que la invitan a mudarse con ellos para hacerle compañía a Karin, la esposa. Es en este punto en que tiene lugar la intersección entre la misión de Julián en el pueblo y la vida de Sandra con los Christensen. Notando que los ancianos le han tomado cariño a la chica, Julián decide intentar conocerla para determinar hasta qué punto está al tanto de la verdadera identidad de sus amigos. Al darse cuenta de que Sandra ignora por completo el pasado y la verdadera naturaleza de los noruegos, Julián decide estar pendiente de ella, revelándole al fin quiénes son en realidad los dos ancianos y asegurando que su maldad no es algo del pasado.

A lo largo de la novela, nos adentramos en un mundo que, bajo una máscara de aparente placidez, esconde personajes, historias y recuerdos sacados de uno de los episodios más aterradores de la historia del siglo XX. La realidad que poco a poco descubre Sandra le hace enfrentarse a la dificultad de distinguir entre las apariencias y la realidad. La complejidad de la naturaleza humana se revela ante una Sandra que aprende a ver el egoísmo y la crueldad que se esconden tras la preocupación que por ella muestran los noruegos. Descubre también que incluso un amable viejecito argentino que la adora puede llegar a usarla y ponerla en peligro para acercarse a su objetivo. Julián, por su parte, toma conciencia de su propio egoísmo, que le lleva a poner sus necesidades y sus deseos por delante de aquellos que le quieren y a quienes él mismo ama. Se da cuenta también de la imposibilidad de alcanzar el sosiego que cree que le llegará con la venganza. Mientras que a él siempre le han perseguido las pesadillas de su pasado, impidiéndole alcanzar la paz que ansía, los criminales que cometieron tantas barbaridades llevan una vida de total tranquilidad, inconscientes de su propia perversidad. Sobre todo, como lectores, descubrimos que cada uno de los personajes, en su maldad o su bondad primordial, es capaz de amar y odiar, como si tales fueran las cualidades que nos hacen fundamentalmente humanos. Finalmente, tanto Sandra y Julián como los otros personajes a cuyas aventuras asistimos, nos hacen llegar a la conclusión de que en este mundo que habitamos no se puede esperar justicia absoluta. Ni los malos son castigados por sus crímenes, ni los buenos son necesariamente recompensados por sus virtudes.

En definitiva, esta última novela de Clara Sánchez es, como el resto de sus obras más recientes, una historia de fácil lectura, que engancha desde sus primeras páginas y que, en este caso, nos envuelve en intrigas y misterios para desembocar en un final inesperado. Lo mismo que en sus novelas anteriores, la historia y los que la habitan salen de una realidad cercana, aunque extraña. A pesar de que *Lo que esconde tu nombre* está llena de referencias históricas, lo cierto es que no se detiene en el examen de ese pasado, revelándose este simplemente como el causante del presente en que están inmersos los personajes. Julián no es tanto un ex preso en un campo de concentración nazi, como un hombre que busca justicia. Fredrik, Karin y sus amigos no son tanto ex nazis como personas cuyo egoísmo y falta de compasión por sus congéneres les lleva a causar daño, independientemente del dónde o el cuándo. En el fondo, la novela examina la naturaleza humana, en todo lo bueno y todo lo malo que esta contiene. Como en todas las novelas de Sánchez, su punto fuerte radica en la creación de unos personajes que resultan, en su complejidad, creíbles y extremadamente humanos; y esto, a pesar de la, hasta cierto punto, inverosimilitud de las circunstancias en que se encuentran.

María Paredes Méndez
Western Washington University, USA

Volume 94

Number 3

September 2011

Hispania



A journal devoted to the teaching of Spanish and Portuguese, published by the American Association of Teachers of Spanish and Portuguese, Inc.

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Hispania

Volume 94 ■ Number 3 ■ September 2011

A journal devoted to the teaching of Spanish and Portuguese
Published by the American Association of Teachers of Spanish and Portuguese, Inc. Founded 1917

AATSP
The American Association of Teachers of Spanish and Portuguese

Hispania ■ Volume 94 ■ Number 3 ■ September 2011

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Hispania (ISSN 0018-2133), the official journal of the American Association of Teachers of Spanish and Portuguese, Inc. (AATSP) is published quarterly by AATSP, 900 Ladd Road, Walled Lake, MI 48390; and distributed by The Johns Hopkins University Press. Periodicals postage paid at Walled Lake, MI, and at additional mailing offices. Publication number 246-360. POSTMASTER: Send address changes to AATSP, 900 Ladd Road, Walled Lake, MI 48390.

SUBSCRIPTION to *Hispania* is part of the association membership, including automatic chapter membership, in the American Association of Teachers of Spanish and Portuguese, Inc., $65 a year for individuals, $45 for first-year members, $100 joint membership (two individuals residing within the same household), $25 for students for a maximum of three years. Membership is open to all persons interested in Spanish or Portuguese. Library and institutional subscriptions are $120 a year for US, $130.50 ($120 with $10.50 shipping) for Mexico and Canada, and $132.60 ($120 with $12.60 shipping) for other internationals. All subscriptions are due and payable in advance. Membership runs on the calendar year, **not academic year.**

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Hispania, Department of Foreign Languages and Literatures, University of Alabama at Birmingham, HB 407, 1530 3rd Ave. S., Birmingham, AL 35294-1260 USA. **www.mc/manuscriptcentral/hispan**

Institutional Subscriptions
The Johns Hopkins University Press, 2715 N. Charles Street, Baltimore, MD 21218

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Editor's Message: How to Learn More about *Hispania*

One of the distinct privileges that I have as Editor-in-Chief of *Hispania* is to present sessions and workshops about our scholarly journal on a regular basis. It is always an honor to represent *Hispania* because it is widely recognized as the most comprehensive publication in literary, linguistic, and pedagogical matters related to Spanish and Portuguese. I am writing this column on the heels of the successful 93rd Annual Conference of the American Association of Teachers of Spanish and Portuguese (AATSP) that recently took place in Washington, DC (July 2011). It is gratifying to meet with educators and researchers intent on learning more about our journal. Delivering a presentation about *Hispania* at the conference of the professional organization to which it belongs is especially meaningful due to the supportive presence of the membership, the AATSP Executive Council, and the *Hispania* Editorial Board. Also, after much correspondence online, it is exciting to finally meet face-to-face for the first time some of the *Hispania* authors who have recently published in the journal. Often authors and peer reviewers attend our session, which is a regular feature on the program of AATSP conferences. The session focuses exclusively on *Hispania*. In Washington, DC, I presented along with our Book/Media Review Editor, Domnita Dumitrescu, and Managing Editor, David P. Wiseman.

The purpose of these presentations is to provide detailed information to teachers, professors, researchers, and scholars about the scope of *Hispania*'s content; its processes and procedures; and, of course, to encourage submissions to *Hispania*. The editorial staff wants to be accessible for questions and feedback. Typically, these information sessions are tailored to those unfamiliar with the editorial process. However, they are also useful for individuals who may be familiar with the publication process, but want to know more about our specific guidelines, web-based peer review and tracking system, upcoming special focus issues, or the most recent data regarding submission and acceptance rates. Besides tips on preparing the initial submission, information is shared about the peer review process, and how to respond to reviewers when submitting a revised manuscript. Hopefully, these sessions help to demystify editorial practices, so that those seeking to publish in *Hispania* (and other journals) have an idea of what to expect from submission to acceptance and later from production to publication.

At these talks, current data are also shared about submission and acceptance rates to help frame realistic expectations for those who seek to publish in *Hispania*. For example, in 2010, approximately 300 manuscripts were submitted to the journal. For the same period, the editorial staff reports an estimated 15% acceptance rate for full-length articles. Submission and acceptance rates do fluctuate from year to year, so they are revisited and reported on annually. Such statistics are useful for individuals who need to provide evidence to their institutions of competitive publication in a journal that is widely circulated within the field of Hispanic and Luso-Brazilian educational circles.

The next session on my calendar about *Hispania* will take place at the Annual Convention of the American Council on the Teaching of Foreign Languages in Denver in November 2011. I cordially invite you to all future *Hispania* presentations and look forward to your questions and comments about the journal. I am particularly pleased to encourage you to attend our 94th Annual Conference of the American Association of Teachers of Spanish and Portuguese in San Juan, Puerto Rico in July 2012.

Sheri Spaine Long
Editor
Hispania

Announcements

Online Submission and Review System

The American Association of Teachers of Spanish and Portuguese (AATSP) has an electronic manuscript submission and review system for *Hispania*. Submissions are only accepted through the ScholarOne Manuscripts system, which can be found at the following URL. Please bookmark it in your browser:

http://mc.manuscriptcentral.com/hispan

All articles and book/media reviews must be submitted electronically at the above URL. *Hispania*'s submission guidelines can also be accessed there by clicking on "Instructions & Forms" under "Resources" on the right-hand side of the log-in screen. Peer reviewers and journal staff will also be using the system for peer reviewing, manuscript tracking, and other correspondence. If you have not yet registered in the new system, please visit the URL above and click on "Register here" under "New User?" at the right-hand side of the log-in screen.

Peer Reviewers

If you would like to become a peer reviewer, please visit the new *Hispania* online submission and review system and click on "Register here" under "New User?" at the right-hand side of the log-in screen. From there, you will be guided to enter your personal information, create a user ID and password, and choose keywords that best relate to your areas of expertise. Once you have registered in the system, you can be considered for future peer reviewing, based on the keywords you select.

Call for Reviews / Registering to Review

If you are interested in reviewing books and/or media, please contact Book/Media Review Editor Domnita Dumitrescu at ddumitrescu@aatsp.org. In order to review, you must be registered in the new online submission and review system. To do so, go to the website and click on the "Register here" link under "New User?" at the right-hand side of the log-in screen, then follow the steps indicated.

Upcoming Special Focus Issues for *Hispania*

Hispania invites literary, linguistic, and pedagogical manuscripts for peer review that relate to the topics found in the two Special Focus Issue descriptions below.

2013: "The Scholarship of Community Engagement" (submission deadline, January 1, 2012) comprises experiential learning linked to the community, service learning, volunteerism related to language learning, languages for special purposes, and related topics.

2015: "The Scholarship of Film and Film Studies" (submission deadline, January 1, 2014) encompasses the teaching of film in the classroom, film as text for language learners of all levels, theory and film, literary works in film, linguistic aspects of film, and related concepts.

Dissertation Call

Hispania publishes annually a list of "Dissertations in Hispanic and Luso-Brazilian Languages and Literatures." The forms for submitting reports on Completed (defended) and In Progress Dissertations are available at http://www.xavier.edu/modern-languages/hispania/. The deadline for inclusion in the 2011 Completed Dissertation list is December 1, 2011. More information is available via e-mail from Professor David Knutson at knutson@xavier.edu.

Hispania Guidelines

Starting in the March 2012 issue, all articles in Spanish published in *Hispania* will conform to the latest standards of the *Ortografía de la lengua española* (2010), including the elimination of the diacritic accent from *solo* and demonstrative pronouns. Articles written in Portuguese will be required to conform to the Novo Acordo Ortográfico in order to be considered for publication in the journal. Please review the *Hispania* submission guidelines often at **http://mc.manuscriptcentral.com/hispan** to be current with our latest style standards.

Hispania Policy Statements

Conflict of interest: Reviewers have the responsibility to disclose any known or suspected conflict(s) of interest and should thereby withdraw from the reviewing process. Such cases might include but are not limited to (1) the review of article or book/media review manuscripts for which the author is identified for any reason, (2) the review of books/media written by current or former colleagues, academic mentees, or others whose authorship compromises the integrity of the evaluation, and (3) any other circumstance that concerns the reviewer's financial, academic, or personal interests.

Disclaimer: The material published in *Hispania* reflects the opinions of the authors and are not necessarily those of the editors or the American Association of Teachers of Spanish and Portuguese (AATSP). The editors of *Hispania* and the AATSP, therefore, accept no liability for the views expressed in book reviews, articles, or other content of the journal.

Response policy: Authors who believe that their work has been seriously misrepresented in a book review or article may send a response to the editor, who reserves the right to publish it as appropriate.

We recognize the life and scholarship of Dr. Donald W. Bleznick, Editor-in-Chief of *Hispania* (1975–83), who passed away at age 86 on July 5, 2011.

Gómez de Avellaneda's *Sab*: A Modernizing Project

Rogelia Lily Ibarra
Dominican University, USA

Abstract: Following critics of Gómez de Avellaneda, who have recognized her contribution to national discourses of the nineteenth century, this article calls for a new look at her novel *Sab*. Through an analysis of the spatial, narrative, and discursive representations of "civilization and barbarism" in the novel, this study shows the author proposing a modernizing project that transcends Cuba. Avellaneda's project is significant for understanding her transatlantic influence and reflects the complexities of her position as woman writer and colonial Other.

Keywords: Avellaneda, civilization and barbarism, Cuban national discourses, Sab, transatlanticism, women writers

Gertrudis Gómez de Avellaneda wrote her novel *Sab* between 1836 and 1838 in Europe. The novel was published in Madrid in 1841 after Avellaneda settled there in 1840. After her biological father died, her mother, a Cuban *criolla*, remarried another Spanish military figure and the family traveled to Spain in 1836 when the author was twenty-two; her first long separation from Cuba is immortalized in her sonnet "Al partir". This transatlantic voyage has fostered the ambiguity of Avellaneda's national literary status and political allegiance to Cuba, as evidenced in Catherine Davis's questions: "[S]hould she be credited to (or appropriated by) the cultures and literary traditions of the colony or the metropolis? Why not to both?" (423). *Sab* has traditionally been interpreted as an antislavery novel written not only to stand against the business of slavery in Cuba, but also as a way of concealing perhaps a more radical subtext relating to the gender disparities of her time, as demonstrated by women's roles and marriage. Scholarship's limiting focus on race and gender has kept the novel and author from being studied in the context of the larger discourses of the independence period of Latin America. María C. Albin, Beth Miller, and Alan Deyermond, have pointed to this critical *lacuna* in their respective studies of Avellaneda's poetic production. They have specifically found in her poetry signs of an Americanist conscience and preoccupation with civilization versus barbarism. Following these critical observations, I will further explore Avellaneda's dialogue in her novel *Sab* with the paradigm of civilization and barbarism, institutionalized by the canonized Domingo Faustino Sarmiento in his *Civilización y barbarie: Vida de Juan Facundo Quiroga* (1845).

The discourses of civilization and barbarism in relationship to geographic spaces became a central concern in the modernizing projects of nineteenth-century Spain and Latin America.[1] These centralizing projects gave rise to physical and ideological distinctions between urban and rural areas, where the former developed as the sites of bourgeois progress and modernity, while the latter became places identified as agrarian or planter societies, lagging behind in the path towards civilization. While Avellaneda uses the dichotomy between civilization and barbarism in relation to urban and rural spaces as a point of departure, she also complicates this binary and underscores the various meanings given to it. Like Sarmiento, Avellaneda associates the city with progress, science, education, and economic change. She links the countryside with barbarism, degeneracy, the supernatural, and superstition, so that in many ways it is "Other" to the city. This article will show how Avellaneda creates characters from different class sectors

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that travel between the urban and rural spaces represented in the novel. Through the travels of two main characters, Enrique and Sab, Avellaneda reveals the hegemonic meaning given to these spaces, specifically that of civilization and barbarism, and allows for this binary to be undone and redefined. In so doing, the author emphasizes the fluidity of this contrast, and thus, begins to destabilize and reveal the constructions of other categories, such as class, gender, and race. This study also focuses on a secondary character, Martina, who does not travel, but is relevant to the discussion of civilization and barbarism in her spatial positioning and representation in the novel. Through Martina's character, Avellaneda implies her own negotiations with being a woman writer in a patriarchal literary tradition, yet, at the same time, reveals her proposal for a modern Cuba: a redefinition of the traditions upheld there, including the Eurocentric and male-dominated perspective of history and culture.

The novel opens with the familiar travel trope of a foreigner entering an unknown geographical space. Enrique Otway, who displays an elegant posture and appearance, confidently rides his horse to Don Carlos de B's estate. He stops briefly during his travel, not because he is unsure or afraid of the unknown land, but as the narrator implies: "A la verdad, era harto probable que sus repetidas detenciones sólo tuvieran por objeto admirar más a su sabor los campos fertilísimos de aquel país privilegiado, y que debían tener mayor atractivo para él" (102). Immediately, the narrator hints at the traveler's economic interests with regard to the Cuban landscape, and thus Enrique's visual consumption of nature's bounty, is placed in light of mercantile profit.

Enrique's first encounter with Sab, our second traveler, is one of miscommunication, and it underscores his inability to comprehend all of the signs of the new space he enters. The meeting between these travelers serves as an example of the "normative" model for the Western traveler. As James Clifford describes: "[I]n the dominant discourses of travel, a non-white person cannot figure as a heroic explorer, aesthetic interpreter, or scientific authority" (33). The narrator's generalized physical description of Enrique, "su tez blanca y sonrosada, sus ojos azules, y su cabello de oro," suggests his "northern origin" (103). Enrique fits the traditional image of the civilized traveler who is white, European, and travels for luxury and/or profit. Clifford also explains that a host of servants, helpers, companions, guides, and bearers have been excluded from the role of "proper" travelers because of their race and class, and because theirs seems to be a dependent status in relation to the supposed independence of the bourgeois voyager (33).[2]

Sab becomes Enrique's guide to Don Carlos's estate, and thus functions as a representative example of the bourgeois traveler's servant, or what Clifford again terms the "native informant". The author only gives the reader a subtle indication of Sab's native origins in Cuba. He is introduced by singing a tune about love and heartache, which Avellaneda footnotes, telling the reader of the locals' ability and charming way of singing these types of songs (103). This tune not only serves a proleptic function here as it underscores Sab's emotional conflict in the novel, but also allows the author to include an example of Cuban oral traditions. Given Sab's ambiguous physical presentation, graceful gestures, and articulate language, Enrique is unable to pinpoint his guide's racial identity and class position. Sab is physically described as a "cruzamiento de dos razas diversas, en que se amalgamaban . . . rasgos de la casta africana con los de la europea" (104). Sab's appearance perplexes Enrique, and, for most of their trip, the latter is convinced that Sab is either a neighbor or a landowner like Don Carlos de B. Hence, Enrique's colonizing language, which operates within the fixed racial binaries of white and black, is unable to fully describe Sab, who is neither one nor the other, and who for a short time is able to blur the racial and economic categories that are prevalent in nineteenth-century Cuba.[3] Sab becomes what Doris Sommer has described as: "an elusive American referent unable to be understood within the inherited signs of a European language" (117).

In contrast to Enrique's perception of nature as a fertile space for profit, Sab inscribes onto it the history of slave labor and suffering. Upon discussing the state of Don Carlos's land with Enrique, Sab responds with this lament: "[B]ajo este cielo de fuego el esclavo casi desnudo

trabaja toda la mañana sin descanso, ya la hora terrible del mediodía jadeando, abrumado bajo el peso de la leña y de la caña que conduce sobre sus espaldas, y abrasado por los rayos del sol que tuesta su cutis . . ." (106). He takes the opportunity in this interrogation to voice the suffering of those who have no voice, the African slaves in Cuba, with an eloquent expression that further mystifies his traveling companion. Sab's comments about slaves suffering leads him to finally reveal his origin to Enrique, who admits his misunderstanding: "Bien lo sospeché al principio; pero tienes un aire tan poco común en tu clase, que luego mudé de pensamiento" (108). Though already aware of Sab's class status, Enrique continues to believe that he does not fit the traditional image of the African slave, and thus associates him with the noble savage. Sab can be compared to this figure because of his elegant presence and sophisticated speech, along with his connection to African slaves and their closeness to nature (Steeves 98). However, he is not completely outside of or untouched by civilization, as is the classic representation of the noble savage, but rather, he is educated and raised alongside his master's daughter (Carlota) and is, as the narrative implies, Don Carlos's biological nephew. The protagonist is not without conflict, unlike the noble savage, who was typically depicted as innocent, contented, and carefree. Instead, Sab bears the brunt of knowing his fellow slaves' affliction, although not experiencing it in the same way, but instead suffers the heartache of an impossible love for Carlota.

Since civilized society was also believed to be the cause of corruption and degradation, then one who was raised outside of civilization in the natural, and therefore inherently good, "New World" would necessarily be of a kind and noble disposition. Thus, one immediate connection made was between the New World and a utopian Garden of Eden (Steeves 97). This mythical reference is not absent from Avellaneda's novel, as she describes Cuba as "un vasto y magnífico vergel formado por la naturaleza y al que no osaba el arte competir" (143). Nevertheless, the novel's "noble savage", despite sharing a special communion with nature, appropriates it by making his own garden out of the vast and wild space as a gift for Carlota. The narrative explains how Sab accomplishes this: "No dominaba el gusto inglés ni el francés en aquel lindo jardinillo: Sab no había consultado sino sus caprichos al formarle" (143). Although not directly using European forms of horticulture, the creation of Sab's garden implies the "reorganization" of a Cuban landscape and the constraining of nature. Sab collects in the garden all of Carlota's favorite flowers, so that he becomes a symbolic naturalist by creating his own botanical garden. Avellaneda's allusion to European horticulture in Sab's creation of the garden also suggests a kind of transculturation, or a reappropriation of colonial models, to create a unique Cuban form.[4] By not following specific civiliźing guidelines, Sab is able to express his own sense of freedom through the creation of this new space and symbolically rewrites a Cuban text. In so doing, he challenges the definition of nature, Cuba as Eden, imposed on this colony. In this way, Sab continues to blur the division between civilization and barbarism and, at the same time, he expresses through nature his love for Carlota.

Enrique's return to Puerto Príncipe to visit his father, on the other hand, gives the reader a clearer sense of the mercantilist drive that the Otways represent in the novel. The discussion between Enrique and his father, Jorge Otway, reveals the latter's perception of marriage as a business transaction, a way of guaranteeing his and his son's future investments: "Un comerciante . . . se casa con una mujer lo mismo que se asocia con un compañero, por especulación, por conveniencia" (152). Jorge emphasizes the exchange value of capital in marriage, but for him a woman's body will not suffice, because it must also include additional commodities. Both Enrique's residence in a provincial city and his son's travels there prompt the reader to associate commercialism with this urban space. The author implicitly conflates the urban space with a new culture of commercialism and with Enrique's "first-rate" education, which he received abroad in Europe, as a way of suggesting a generic model of civilization. Influenced in part by Rousseau's perception of civilization as a corruptive force on man, Avellaneda does not depict commercialism in a positive light, and through the portrayal of Jorge's story of economic progress, she points to the rise of an opportunistic and materialistic social group in Cuba. Jorge

represents an influx of foreign immigrants in Cuba who had taken advantage of its resources so that they may "enriquecerse de una manera asombrosa para los indolentes isleños" (119). The narrator perceives these foreign opportunists as avaricious and implies that their spirit of consumption makes them cold usurpers of the natives' long-established businesses. By being critical of foreign economic investment and the new immigration, Avellaneda sets herself apart from her *criollo* compatriots in Cuba, whose reformist solution for the growth of the black population was that Cuba be "whitened" through a sustained immigration of cheap labor of European origin (Benítez-Rojo 440). This divergence also recalls Sarmiento's modernizing project for Argentina as he condemns the dictator Rosas's insulting rebuke against European immigration. Sarmiento, on the contrary, finds the answer here:

> Porque *él* ha perseguido el nombre europeo, y hostilizado la inmigración de extranjeros, el NUEVO GOBIERNO establecerá grandes asociaciones para introducir población y distribuirla territorios feraces a orillas de los inmensos ríos, y en veinte años sucederá lo que en Norte América ha sucedido en igual tiempo. . . . (364)

Returning to Don Carlos's family, Enrique, and Sab, who once again serves as a guide, the reader observes them making a third trip in the novel. Although recreational, it also allows for the reader to recognize Sab's knowledge and "control" of the Cuban topography. Before the family prepares for the trip, we learn that Sab has helped to care for Don Carlos's land in Cubitas and has allowed Sab a kind of liberty with the land that reminds readers of his creation of the aforementioned garden:

> Hace diez años que no he estado en Cubitas y aun antes de esta época visité muy pocas veces las estancias que tengo allí. Estaban casi abandonadas, pero desde que Sab vino a Bellavista sus frecuentes visitas a Cubitas les han sido de mucha utilidad y creo que las hallaré en mejor estado que cuando las vi la última vez. (162)

In his movement between Cubitas and Don Carlos's estate, Sab further creates a sense of ambiguity in his class status.[5] On the estate, Sab continues to be a slave, privileged nonetheless. Yet, in Cubitas, he plays the role of surrogate "landowner". His frequent visits to Cubitas provide him with the knowledge to become familiar with the route in such a way that Sab has the freedom of finding new paths there, as the narrator shows: "[L]es manifestó entonces su plan de marcha, iba a conducirlos a Cubitas no por el camino real sino por una senda poco conocida, que aunque algo más dilatada les ofrecería puntos de vistas más agradables" (165). Here, we see that Sab does not follow the predetermined path created by the colonial state (*el camino real*), but instead decides to take an alternative trail. Following Michel de Certeau's concepts of place and space, Sab's decision to take an alternative route can signify his destabilization of the "places" created to control the movement of Cuban subjects, rewrite a Cuban text, and create new spaces.[6] His travel in this context can also be compared to what Caren Kaplan calls "nomadism", which allows "an anarchic relationship to space and subjectivity, resistant to the nation-state apparatus" (87). In the same way that Sab reveals a liminal subjectivity by being both identified as civilized and barbaric, landowner and slave, he is able to destabilize the hegemonic divisions imposed on Cuban colonial space.

Sab's topographic knowledge can also be compared to Sarmiento's appraisal of the Argentine *gaucho*'s diverse skills. For example, in his discussion of the *baqueano*, we witness his admiration of this figure, "el topografo más completo," for his almost superhuman knowledge of the Pampa. Although the *gaucho* inhabits the barbaric mass of the Pampa, which is the great obstacle to Argentina's progress, at the same time, Sarmiento recognizes a hint of sophistication in the "ciencia del baqueano" (88). Critics of Sarmiento have underscored the ambiguity in his general condemnation of *gauchos* in his writing, by showing how the Romantic writer

also finds the *gaucho* attractive in his beautiful portrayal of the *gaucho* types and customs, as the example of the *baqueano* above shows (Shumway 585). Yet Avellaneda, unlike Sarmiento, does not exalt the figure of the mulatto Sab as a mere romantic gesture. Her intention leans more in the direction of legitimizing and establishing the rights of the disenfranchised in the land they work and inhabit.

As the caravan enters Cubitas, the reader is made aware that the town is different from Puerto Príncipe,[7] the urban space of commerce and civilization. The narrative indicates that the topography of Cubitas changes in form; the soil is red and the vegetation is sparse, but more exotic, and of ghastly shapes, which at night give the town a mysterious ambience. A twinkling light on the horizon incites an explanation from Sab that involves the legend of Camagüey. The tale tells of Camagüey's unfair murder and of the conflictive encounter between the indigenous population of Cuba and the European colonizers.[8] The *cubiteros* believe that the twinkling light is really the indigenous chief's soul that has returned as a warning to a new generation who must avenge his death. Sab's recounting of this legend also provokes mention of Martina, who keeps the memory of Camagüey alive through her storytelling and claims to be a descendant of the chief.

Just as Martina refuses to forget the "history" of Camagüey, Sab also continues the oral tradition and the story of Cuba's indigenous people. However, some of Sab's listeners do not receive the story with the same credence as the inhabitants of Cubitas. Don Carlos responds to the legend of the twinkling light with disbelief and sarcasm as he says: "[L]os naturalistas . . . darían una explicación menos divertida" (167). Through his comment, Don Carlos makes reference to the Eurocentric system of natural history influenced by Carl von Linné's *Systema Naturae*, published in the eighteenth century, and discredits Sab and Martina's story, giving it a supernatural slant. The systematizing of nature, which is implied by Don Carlos's reference to Linnaean thought, also highlights the distinction between the urban and rural worlds taking place here in the differentiation between Puerto Príncipe and Cubitas. As Mary Louise Pratt has argued, this new system of thought "represents not only a European discourse about non-European worlds . . . but an urban discourse about non-urban worlds, and a lettered, bourgeois discourse about non-lettered, peasant worlds" (34–35). From this point in the novel, Cubitas is implicitly defined as a place of Cuban lore and the supernatural, placed in contrast with Puerto Príncipe, which is a space associated with scientific or commercial development. Sab's frequent trips between Puerto Príncipe and Cubitas create an allegorical link between the scientific and the fantastic, civilization and barbarism, and again he is placed in an ambiguous position within these spaces. On Don Carlos's estate, Sab has been "educated" like a "civilized man", and is taught to read and write alongside Carlota. Furthermore, in Cubitas he plays a role in conserving the memory of Cuba's oral history, by circulating the legend of Camagüey.

Avellaneda depicts civilization and barbarism as connecting and often conflicting spaces on the plot level in her novel, but also creates a similar intermingling of this dichotomy in the extratextual realm. The author incorporates Cuban folkloric discourse as she includes the legend of Camagüey and makes reference to the oral traditions practiced by Martina and Sab. The narrative counters this discourse with the skepticism of Don Carlos, who represents a more scientific, naturalist discourse. Avellaneda reinforces these contradictory arguments in her footnotes, as the reader receives an explanation of the legend of Camagüey. In the footnote, she features part of a journal article that refutes the local account of the twinkling light, provided by the *cubiteros*, in favor of a scientific justification. She does not explicitly favor one explanation over the other, but instead says:

> Sin pararnos a examinar si es o no fundada esta conjetura, y dejando a nuestros lectores la libertad de formar juicios más exactos, adoptamos por ahora la opinión de los cubiteros y explicaremos el fenómeno, en la continuación de la historia tal cual nos ha sido referido y explicado más de una vez. (167)

The author leaves the validity of these two suppositions to be measured by the reader's judgment, but nevertheless mentions that the *cubiteros'* version would be the one most valued in the context at hand, that is, in the space of Cubitas. Here, Avellaneda brings together the folkloric with a more scientific form in the use of footnotes. It appears that Avellaneda is juxtaposing two dichotomous discourses and legitimizing a form that is otherwise expressed through oral tradition and devalued next to its scientific counterpart.

The narrative voice functions as yet another addition to the division between folklore and science in the novel. On the one hand, the reader learns of Martina's social value in Cubitas and among the community of *cubiteros* (slaves and farmers) through Sab's narration. According to Sab, Martina claims to be a descendent of Camagüey and authenticates her relation to him through her knowledge of indigenous medicine and her role as storyteller in the community. Similar to Don Carlos's mockery of Martina when he says that "ella si mal no me acuerdo tiene sus puntos de loca: ¿no pretende ser descendiente de la raza india y aparenta un aire ridiculosamente majestuoso?" (167), the narrator adds interpolated statements that appear to undermine the seriousness of this character. For example, the narrator describes Martina as "ridiculosamente majestuosa" or "una parodia de hospitalidad" and with a "ridícula gravedad" (176–79). The ridicule is not only limited to Martina but also extended to the representation of the *cubiteros*. The narrative describes their oral tradition as comprised of "cuentos maravillosos" that manifest their "imaginación ardiente" and "opiniones extravagantes", especially with regard to the lore surrounding the caves of Cubitas (174). The narrative voice, as a result, reveals a level of skepticism that helps to define the space of Cubitas as a place of folklore and superstition.

Avellaneda's inclusion and validation of folkloric forms, and of more scientific accreditation, point to a struggle between two discourses in the novel: a European rational discourse, represented through writing and scientific language, and the folkloric/oral tradition of the native indigenous groups. How do we justify the juxtaposition of these otherwise opposite discourses? The attention given to oral traditions in Latin America is evidence of an important strategy for modernizing projects in the nineteenth century. In his chapter, "Saber del otro: escritura y oralidad en el *Facundo* de D. F. Sarmiento," Julio Ramos discusses the role of oral tradition in the modernizing projects:

> Para Sarmiento había que conocer toda esa zona de la vida americana—la barbarie—que resultaba *irrepresentable* para la "ciencia" y los "documentos oficiales". Había que oír al *otro*; oír su voz, ya que el otro carecía de escritura. Eso es lo que el saber disciplinado, y sus importadores, no habían logrado hacer; el otro saber—saber del otro—resultaría así decisivo en la restauración del orden y del proyecto modernizador. (41)

Ramos explains that the purpose of oral traditions in literature was to represent the presence of the Other. Writing for Sarmiento was parallel to order and modernization, and it represented the knowledge which the Other, or marginal peoples of society, lacked in order to be inscribed into a national "text" (43). According to Ramos, Sarmiento believed that national literature was the appropriate place for "la mediación necesaria entre la civilización y la barbarie, la modernidad y la tradición, la escritura y la oralidad" (45). Could Avellaneda's juxtapositions of civilization and barbarism, science and folklore, oral traditions and writing in the novel reflect her own "modernizing project"? At the very least, these give us an insight into a developing Americanist consciousness signaled by critics in her poetry.

Avellaneda gives voice to the Other by including the oral traditions of the *cubiteros* and depicting Martina and Sab as protectors and disseminators of that tradition. Ramos suggests that representing the savage or Other in Sarmiento's ideology "presupone el deseo de incluirlo para subordinarlo a la generalidad de la ley de la civilización" (51). Avellaneda's purpose in giving a voice to the Other is less aggressive than Sarmiento's. She would stand against Sarmiento's opinion of race in the Americas, which he viewed as resulting in "un todo homogéneo, que

se distingue por su amor a la ociosidad e incapacidad industrial cuando la educación y las exigencias de una posición social no vienen a ponerle espuela y sacarla de su paso habitual" (64). Her "project" is more open to difference and gives agency and legitimization to those voices—such as those of black and mulatto slaves, European women, or indigenous women—that were excluded from a hegemonic Cuban history. Similar to the Cuban *criollo* intellectuals of her time, Avellaneda struggled to find a space in national literature for marginal peoples and traditions of Cuba, such as the black slave and the *guajiro* (or the indigenous peasant of Cuba). But again, she also extends her project to various Others to include, for example, the oppression of women. If Avellaneda's novel reveals a kind of modernizing project that places her on par with patriot intellectuals of her time, what then does this mean for a woman writer?

In her research on the predominant influence of European expansionist discourses on the writings of the independence period of Latin America, Pratt underscores a divergence in the writings of Creole women that "drew quite different maps of meaning" than their male contemporaries (190). Catherine Davis and Adriana Méndez Rodenas both agree that Avellaneda contributed to national discourses, but from a more marginal position, by underlining the problematic relationship between woman and nation. Davis's research demonstrates the "uneven gendering of the national citizen" (443), which partly explains why Avellaneda was kept out of the Cuban national canon for some time. In a comparative study of Avellaneda and one of her contemporaries, María de las Mercedes Santa Cruz y Montalvo,[9] Méndez Rodenas interprets *Sab* as an example of Cuban "proto-feminism", but also as a hybrid discourse that parallels the representation of woman with other national types and therefore contributes to the emergent national discourses (13). All of these critics point to the double marginalization of Creole women writers, not only as experienced through their gender, but also in their position as colonial Others. Through the character of Martina, Avellaneda gives voice to the Other in multiple forms; she represents a double oppression as a descendent of a nearly vanished, indigenous lineage and as a woman. Martina's status in the narrative is inferior to that of the more "privileged" character, Sab, who is somewhat educated and has the ability to write, as exemplified in a letter to Carlota that closes the novel.

Returning to Avellaneda's footnotes, the reader can also find references to Cuba's physical space and other traditions. With these footnotes, Avellaneda demonstrates her own knowledge of the Cuban landscape by including descriptions and definitions of the flora, fauna, and species native to her country. She also includes details of the machinery used to produce sugar and in the slave system. Stacy Schlau has interpreted Avellaneda's use of footnotes as a pedagogic mechanism, which places her in the role of "an interpreter of American reality for her readers" (501). If we consider the history of the novel's publication, which shows that it was first published in Madrid in 1841, we can estimate that her primary audience was European.[10] Along with Schlau's reading, we can concur that Avellaneda's modernizing project not only included giving voice to the Other, but also incorporated the figurative translation of a Cuban "text" for a foreign audience.[11] We cannot help but compare Avellaneda's footnotes, especially her cataloguing of Cuba's plants and animals, to the Linnaean systematizing of nature discussed earlier. This association would put the author in the place of the naturalist or botanist (like with Sab and his garden) that produced "new knowledge" for a European audience. However, Avellaneda figuratively inverts this Eurocentric gaze and instead places herself in the space of the Other, as a native inhabitant of a colonized geographic space. If Avellaneda puts herself in the place of the Other, writes from the metropolis, uses scholarly forms, such as footnotes, and at times emulates travel writing, could we not interpret the novel as an example of transculturation? As with Martina, Avellaneda also becomes the promulgator of an alternative Cuban history and, therefore, opens a space of authority for women and other marginal subjects.

In the novel, Martina comes to symbolize an alternative form of Cuban history, an example of what Michel Foucault has termed "subjugated knowledges". Foucault defines these as "a whole set of knowledges that have been disqualified as inadequate to their task or insufficiently

elaborated: naïve knowledges, located low down on the hierarchy, beneath the required level of cognition or scientificity" (82). Martina's historical version of Cuba's past, disseminated in a distinct style and through a nonwritten medium, is not perceived as legitimate in the novel. Yet, at the same time, in representing Martina as guardian and promulgator of this "history", Avellaneda modifies the traditional role of historian, reserved for European men who write, and allows a space for this indigenous woman to tell her story. This feminization of history continues throughout the novel with the representation of Martina as a surrogate mother, taking the place of the absent biological mothers.

The absence of biological mothers is made evident through the four main characters, Carlota, Sab, Teresa, and Enrique, who are either orphans or whose mothers have died. Turning our attention again to Sab, in his very first encounter with Enrique we get a glimpse of his origin. When Enrique asks for his name he responds: "Mi nombre de bautismo es Bernabé, mi madre me llamó Sab, y así me han llamado luego mis amos" (108). Sab identifies his origin with a maternal figure; that is, his mother has marked his identity. His actions contradict the patriarchal tradition referenced in the epigraph opening the first chapter, which reads: "¿Quién eres? ¿Cuál es tu patria?" (101). Instead of signaling his origin in the figure of the father, Sab gives precedence to the maternal. In her well-known work, *Foundational Fictions: The National Romances of Latin America*, Sommer discusses the need for Avellaneda to transgress the order of the father, in Lacanian terms, to construct her protagonist's identity. She posits that the patriarchal lines depicted in the novel suffer a crisis and concludes that Sab does not desire to fill the place of the father. There is then a vacant space left in the place of the symbolic patriarchal order, where the father represents authority and the law. In this open space, "'author-ity' can pass on to new hands, feminine and/or mulatto hands" (Sommer 119). As a result, Sab transfers this authority to the maternal by tracing his origin to his mother and also by embracing Martina as his adoptive mother. Martina then becomes the symbol of a new order, and, as Sommer suggests, a new authority. Following Sommer's line of thought, I propose that the new matriarchal order inscribed at the center of the novel through Martina can also be interpreted as a symbolic feminization of history. She is not only a new figure of authority, but as Sommer playfully puts forward: "author-ity." Thus, Martina is given authorial legitimacy, and, as I argue, in telling the story of Camagüey and the indigenous past, she also "rewrites" Cuban colonial history.

The centralization of a matriarchal order in the novel can be understood as an attempt to highlight the existence of female precursors. In their classic article, "Infection in the Sentence: The Woman Writer and the Anxiety of Authorship," Sandra Gilbert and Susan Gubar discuss the strategies that women writers implement to legitimize their positions as writers within a patriarchal literary tradition:

> In order to define herself as an author she must redefine the terms of her socialization. Her revisionary struggle, therefore, often becomes a struggle for what Adrienne Rich has called "Revision—the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction . . . an act of survival." Frequently, moreover, she can begin such a struggle only by actively seeking a *female* precursor who, far from representing a threatening force to be denied or killed, proves by example that a revolt against patriarchal literary authority is possible. (292)

Avellaneda also searches for a way to legitimize her authorship by "looking back" to older and alternative forms, such as the oral tradition, with which to recreate history and establish an alternative female tradition. By including "subjugated knowledges" on par with a hegemonic Cuban history and patriarchal literary tradition, Avellaneda also blurs the divisions between the written/oral, scientific/supernatural, civilization/barbarism, and masculine/feminine.

Studying Avellaneda's influence on the wider Latin American discourses, such as that of civilization versus barbarism, reveals the androcentric limitations of the *criollo* intellectual circles and their definitions of nation and citizenship. Some critics have argued that what has kept Avellaneda out of a Latin American context was her separation from Cuba at an early age,

but we should also recall that several American intellectuals wrote their foundational texts in exile.[12] Avellaneda's transatlanticism gives her a more complex positionality that is both central and peripheral. In this way, she is able to imagine a modernizing project that presents a rich and diverse image of Cuba worthy of legitimization, liberty, and equality in the face of imperialism.

NOTES

[1] Considering the dates of the publication of *Sab* (1841) and Sarmiento's monumental work *Civilización y barbarie: Vida de Juan Facundo Quiroga* (1845), Avellaneda's representation of this binary anticipates Sarmiento's text. For Sarmiento, the dynamics of history were seen as a conflict between native (American) barbarism and cosmopolitan (European) civilization. Sarmiento's discourse was not a new one, but one that he highlighted and adapted from a trope which had prevailed in connection with America from the time of the conquests, and even before, when the constricted imagination of medieval Europe had felt the need for an idealized Other against which to measure itself (Fishburn 204). Avellaneda is also informed by discourses of civilization and barbarism in the historical texts she uses as direct references for her third novel, *Guatimozín* (1846), the colonial historians of the Conquest of Mexico, such as *Cartas de relación de la conquista de Méjico* by Hernán Cortés, *Historia verdadera de la conquista de la Nueva España* by Bernal Díaz del Castillo, and *Historia Antigua de Méjico* by Francisco Javier Clavijero.

[2] Marie Louise Pratt studies the influence of Alexander Von Humboldt's travelogues and discourse in the Latin American intellectual writings and modernizing projects, hence Avellaneda's appropriation here of the traveler paradigm. Pratt warns critics to avoid misinterpreting this appropriation as imitating or reproducing European discourses, and urges criticism to instead interpret it as a point of departure for other, *criollismo* imaginative and ideological projects (184).

[3] Race relations in Cuba cannot be summed up simply according to the divisions of "white" and "non-white". The diverse encounters of various racial groups in Cuba, as well as the violent outcome of its slave system, produced a much more complex reality that I will not develop here, but is nevertheless implied by the class and racial liminality of Avellaneda's protagonist. These diverse racial encounters have given fruit to the discourse of *mestizaje,* or racial amalgamation, that has imbued the cultural reality of the Caribbean (Kutzinski 5).

[4] My use of "transculturation" follows Pratt's use of the same ethnographic term describing "how subordinated or marginal groups select and invent from materials transmitted to them by a dominant or metropolitan culture" (6).

[5] Cubitas translates into "Cuba pequeña", and it is significant that Sab gains more liberty here. It is also the place most associated with folklore and tradition in the novel. The agricultural divisions in nineteenth-century Cuba caused a schism there geographically, ethnologically, and socially that resulted in the development of a "Cuba grande", an authoritarian Cuba with its sugar mills and whose culture was oriented towards the foreign sugar markets. "Cuba pequeña", which looked inward toward the land and its cultural poles, was formed by the diverse elements of folklore and tradition. The latter was perceived as the repository of indigenous cultural values and of the heterogeneity that was characteristic of the society that preceded the development of sugar production (Benítez Rojo 15).

[6] Michel de Certeau defines "place" as an instantaneous configuration of positions, meaning it implies an indication of stability, such as a map. "Space" is then an intersection of mobile elements, such as pedestrians. Thus, De Certeau envisions space as a "practiced place" (117).

[7] Santa María de Puerto Príncipe is Avellaneda's birthplace in Cuba and where her family lived before transitioning to Spain. Puerto Príncipe is current-day Camagüey, the nation's third largest city, located in central Cuba. Sierra de "Cubitas" is a small-mountain town located on the north periphery of the province of Camagüey; it is a tourist attraction for its caves, some of which contain Amerindian drawings. In chapter ten, Sab again serves as guide for Enrique and Carlota's family, but this time through the ominous caves.

[8] The preconquest population of Taíno and Ciboney indigenous groups was located mainly on the north and central western part of the island. After the onset of the Spanish colonization of Cuba, a population of one hundred thousand was reduced to less than five thousand in the space of forty years, due primarily to epidemics, suicide, massacres, and homicide (Pérez de la Riva 24). The story of Camagüey in the novel can be a reference to the myths of Huatey and Guamá, two Taíno caciques who led resistances against early Spanish conquest. The figure of Huatey is mentioned in the writings of Bartolomé de las Casas and still remains today in the oral stories of indigenous communities in Cuba (Barreiro 35).

[9] Like Avellaneda, María de las Mercedes de Santa-Cruz y Montalvo left Cuba for France at a young age, but returned to Cuba between 1840 and 1844, which she documents in her travel narrative, *Viaje a la*

Habana. This work was published in Madrid in 1844 with a prologue written by Avellaneda, introducing the Countess to Spain and expressing her shared empathy on the question of geographic displacement and exile. For more on Santa-Cruz y Montalvo, see Adriana Méndez Rodenas's *Gender and Nationalism in Colonial Cuba: The Travels of Santa-Cruz y Montalvo, Condesa of Merlin*.

[10] The first edition of *Sab* was printed in Madrid, *Imprenta calle del Barco* in two volumes. The second edition was printed in the periodical, *La América*, by Juan Ignacio de Armas in New York in nine installments, from May 15 to September 15 of 1871. The first publication of *Sab* in Cuba was printed in the magazine *El Museo*, of Havana, in serial form in 1883 (Servera 88).

[11] The image of Avellaneda as translator of a Cuban text, meaning her need to interpret the exotic landscape and traditions of her native country, recalls Sarmiento's discourse of the Latin American intellectual as translator and importer of paradigms for modern progress. However, Avellaneda inverts Sarmiento's model of the intellectual traveler; she does not attempt to import foreign models to Cuba, but instead imports and translates "unknown knowledge" for a foreign European audience.

[12] Sarmiento wrote and published *Civilización y barbarie* in the periodical *El Progreso* during his second exile in Chile (1845). Andres Bello published his *Silva a la agricultura de la zona tórrida* (1826) while exiled in London. José María Heredía wrote from exile in Mexico, Cirilo Villaverde published *Cecilia Valdés* (1882) in New York during his political exile, and the great José Martí wrote much of his work outside of Cuba in Spain, Mexico, and the United States.

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The Great War and Remembrance in José Leon Machado's *Memória das Estrelas sem Brilho*

Milton M. Azevedo
University of California at Berkeley, USA

Abstract: This article analyzes José Leon Machado's novel, *Memória das Estrelas sem Brilho*, as a multilayered historical novel in which a war story provides a background for comments on aspects of early twentieth-century Portuguese society, such as male bonding, religion, sexual mores, and social stratification.

Keywords: Great War, historical novel, José Leon Machado, memoir, Portugal, World War I

In Flanders fields, the poppies blow
Between the crosses, row on row
—John A. McCrae, "In Flanders Fields"

In less than three years, we will reach the centennial of the outbreak of the first World War, a catastrophic event which drastically toppled monarchies, changed regimes, redrew boundaries in Europe, Africa, and Asia, and, according to Susan Everett, "caused directly or indirectly the deaths of at least 20,000,000 people" (244).[1] It was also responsible, as John Keegan explains, for a "legacy of political rancour and racial hatred" that triggered the far more destructive conflagration that tore the world apart two decades later (3). The Great War, as it used to be called, has also inspired a stream of antibellicist literature, a recent example of which is the novel *Memória das Estrelas sem Brilho,* by Portuguese author José Leon Machado,[2] which centers on Portugal's little known, ill-starred participation in the conflict.

Memória das Estrelas sem Brilho is as a multilayered narrative which, in the process of telling a war story, comments on aspects of Portuguese society in the early twentieth century, such as male bonding, religion, sexual mores, and social stratification. The novel is cast as a memoir written in 1938 by Luís Vasques, a lawyer in his mid-forties who served as a junior officer in the Portuguese Expeditionary Corps (*Corpo Expedicionário Português*, CEP) that fought in France from 1917 to 1918. Now living in his inherited estate near Braga, in the Minho region of Northern Portugal, Vasques suffers from deep anxiety resulting from his war experience. He states:

> Faz hoje vinte anos que terminou a guerra. Para mim não terminou. De facto, há vinte anos que continuo, na minha cabeça, a arrastar-me pela lama das trincheiras, a abrigar-me das balas e dos estilhaços, a ouvir o ribombar dos canhões e o matraquear das metralhadoras. Acordo por vezes a transpirar agarrado à Aninhas. (23)

At home while his wife, Aninhas, is visiting a sick aunt in another town, he decides to purge his war memories by writing about them, filling out "umas quantas folhas de papel almaço que provavelmente queimarei quando o exorcismo estiver completo" (28).

Though neutral at the outbreak of the war, Portugal was led by the British Government in February 1916 to impound about seventy-six German ships interned in the Lisbon harbor, an

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action that led to a declaration of war by Germany (Wheeler 128).[3] The largely improvised, poorly trained, and ill-equipped CEP, sent to France in early 1917 and inserted into the 11th British Corps, amounted to an Army Corps totalling about 69,000 troops (Monteiro 44), mostly draftees who included quickly trained junior officers like Vasques. The Portuguese front, which varied in width over time between eleven and eighteen kilometers (51), was located in the flood-prone prairie of the Lys River in northwest France, near the Belgian border. On April 9, 1918, the German Army launched its spring offensive, breaking into the Allied trench lines in a sector which, according to A. J. P. Taylor, was "held only by one Portuguese division, tired, depressed, and due for withdrawal" (223). In the ensuing battle of La Lys,[4] the Portuguese troops were routed and suffered a casualty toll of some 7,500 dead, wounded, missing in action, and prisoners; that is, about half of the troops deployed. After that dramatic event, the reorganized Portuguese battalions were employed primarily in unglamorous tasks such as digging and fixing trenches and repairing railways (431). Upon returning home, rather than being welcomed as heroes, the survivors experienced, if not hostility, at least indifference. Historians such as Wheeler (150) support Vasques's view that most people, including those whose relatives had gone to war, simply did not understand what life in the trenches had been like:

> Alguns fazem até um ar de incredulidade, como se não fossem possíveis tais atrocidades. Que exageramos para nos mostrarmos valentes. Que aquilo foi uma peluda, um passeio à França pago pelo governo. Só podemos partilhar o horror com alguém que também lá esteve e viu o sangue das feridas, e ouviu os gritos dos moribundos, e enterrou a cabeça na lama para escapar aos estilhaços dos obuses e dos morteiros, que sentiu o cheiro a gás, que viu pedaços de seres humanos espalhados pelo chão e ratos a passear por cima. (25)

Vasques works on his memoir for five months, from November 11, 1938, the twentieth anniversary of the Armistice, to Easter Sunday, April 9, 1939, the twentieth anniversary of the battle of La Lys. He claims to write for himself, with no intention to write a novel: "Mas eu não estou a escrever um romance. Não sou escritor nem tenho pretensões a sê-lo" (336). Nevertheless, he deftly creates a homodiegetic voice that unravels a variegated historical past in a page-turning personal narrative endowed with a great deal of suspense. Vasques's memoir encompasses an historical diegetic space where four strands interweave a network of relationships among the characters, gradually revealing a social tableau that complements the historical account.

The first strand, Vasques's account of his military experience, extends from spring 1916, when he was drafted while studying Law at the University of Coimbra, to his return home from the war in spring 1919. This was a politically troubled period, as Portugal's republican regime, established in 1910, was far from consolidated. Following a coup d'etat in December 1917, Sidónio Pais, an Army Colonel who had been ambassador to Germany and was believed to have germanophile leanings, became President of Portugal with virtually dictatorial powers. Pais's short-lived administration—he was assassinated in December 1918—weakened the war effort by failing to provide the CEP with badly needed equipment and replacements. The soldiers' morale was further undermined by a policy of allowing officers with political connections to go home on furlough on a permanent basis. Frustration with the ills derived from government officials' incompetence or outright malfeasance underscores the account of what turned out to be a disastrous experience for the Portuguese troops.

The second strand, covering the period from 1916 to 1920, presents a panorama of Vasques's civilian life before and after the war. After returning to his family's country estate in 1919, he resumes his law studies, and a year later he graduates and marries Ana Maria, alias Aninhas, a young woman from Braga (417). These two strands form a *Bildungsroman* whose primary topic is Vasques's coming of age through the ordeal of warfare, which includes being bayonetted in the right arm, briefly captured, and escaping to rejoin what was left of his battalion, nearly wiped out by the German offensive of April 1918. Framing this narrative is a third strand, which recounts the events of the five months in which Vasques wrote his memoir.

This short but crucial narrative includes the return of a peasant named Joaquim Domingues, alias Rato, his former orderly and, as a coprotagonist, as important a character as the narrator. A series of vignettes interspersed throughout the narrative make up the fourth strand, outlining a miniature *Zeitroman* commenting on Portuguese social life and mores, in which even António Oliveira Salazar, Portugal's dictator between 1932 and 1968, makes a cameo appearance as one of Vasques's professors at Coimbra. The narrator's astute view is tempered by a discreet sense of humor reminiscent of Eça de Queiroz, who winks at the informed reader through the choice of names, such the case of Vasques's prewar fiancée, Libaninha (a possible allusion to the character Libaninho in *O Crime do Padre Amaro*), or in his father's account of youthful revelries in Lisbon in the company of Carlos da Maia and João da Ega, two characters in *Os Maias*. Queiroz's presence is particularly felt in the use of a story-within-the-story device—as in *A Ilustre Casa de Ramires,* mentioned in passing (369)—relating Vasques's military experience as part of the broader narrative of his life before and after the war.

Retrospectively, Vasques presents himself as an upper-middle class young man from a provincial monarchist family, though without strong political convictions: "Embora eu não simpatizasse com os republicanos . . . não tinha grandes simpatias pelos monárquicos. . . . As nossas reuniões em Coimbra eram mais de partilha de gargalos de garrafas de aguardente e de confissões de vantagens amorosas do que de conspirações políticas" (33). Under the still unstable republican regime,[5] such suspected monarchist sympathies are grounds to have a police file and to end up on the list of those to be drafted. After three months' training, Vasques is commissioned an *alferes miliciano* that is a reserve second lieutenant. In the barracks he finds himself in an all-male situation characterized by a clearly defined hierarchy in which he, as the educated scion of a landed gentry family, quite naturally commands men from the social group—the peasantry—that in peacetime would constitute the mass of his social subordinates. The thirty uprooted peasants who make up his platoon exemplify educational conditions among the common people: "apenas três . . . sabiam ler e desses apenas um sabia escrever" (37). Blaming politicians' greed for involving the country in a war for which it was utterly unprepared, Vasques exposes the wretched conditions of trench life and the plight of troops treated as cannon fodder by the uncaring top brass and civilian officials. Unlike later wars, in which generals commanding brigades, divisions, and army corps have systematically been on the front lines, in World War I they tended to remain in the rear, while company-grade officers stayed in the front trenches (Mattoso 517–18). A painfully contemporaneous note is struck by the passage in which Vasques, already demobilized, finds a former private from his platoon in a hovel, dying from tuberculosis: "A um canto estava uma enxerga onde o Apúlia se encontrava deitado, embrulhado numa manta encardida, como se estivesse a morrer de frio. Cheirava a peixe podre, a urina e a febre" (158).

Vasques chooses an older man nicknamed Rato to be his orderly: "um dos melhores soldados do meu pelotão . . . pena que fosse analfabeto" (43). Despite regulation-dictated hierarchical formality, their officer–orderly relationship gradually develops into a friendship tempered by mutual respect and an awareness of social distance. After the war, Vasquez suffers—like so many former servicemen—from deep melancholy and anxiety, and thus struggles to readjust to his former world (36). Having received a car as a gift from his father, he invites Rato to be his travel companion. Although they are no longer in uniform, Rato continues to call him *meu alferes,* a form of address which, though at odds with their civilian status, functions as a respectful nickname, connoting the unique bond between them: the incomprehension from those who did not go to war. As exemplified by Rato's complaint about his wife's resentment, even one's intimates can be callous:

> A minha Vicência nunca percebeu lá muito bem o que andámos nós a fazer na Flandres. . . . Disse-me que eu passei quase dois anos na guerra a guardar sabe-se lá o quê e ela aqui a precisar de mim para o governo da casa. "Grande tratante me saíste, tu e todos os que começaram essa

> guerra que só trouxe para aí desgraça", ajuntou. E fez-me um aviso: se eu quisesse paz em casa, que não lhe voltasse a falar mais das trincheiras. Que viesse falar com o meu alferes. E cá estamos nós. (450–51)

Illiterate but clever, Rato serves as a down-to-earth counterpoint to Vasques, even while showing deference to his superior officer. As Rato is older than the average recruit, the other soldiers look up to him as a mentor, and he soon becomes their link with their platoon commander. The soldiers' respect, however, does not prevent him from cleaning them out at cards (241), nor is he above manipulating situations to his advantage, as when, after the war, having been offered a demijohn of white wine by Vasques, he manages to elicit a second offer of red wine as well:

> —Anda daí —convidei eu.— Vamos abrir uma pipa de vinho branco para ver como está. . . . Se estiver bom, levas um garrafão dele.
> —A Vicência há-de gostar de molhar as beiças.
> —E tu não?
> —Eu prefiro do tinto, que é mais de homem.
> —Então levas dois garrafões. Um de branco e um de tinto.
> —O meu alferes manda. (444)

It soon becomes clear that Vasques, for all his education and refinement, is lacking in worldly savvy, while Rato possesses a natural survivor's smarts. Like a dyad in the manner of Don Quixote and Sancho Panza, they can be seen as metaphorically standing for two faces of Portuguese society: a cultivated upperclass man clinging to his social status while timidly questioning the political regime, and an uneducated peasant struggling to get ahead by its wits in an environment he cannot afford to challenge directly. The bond between the two men grows after Rato saves Vasques's life in combat (303), and eventually it extends into unexpected aspects of their civilian life: once when Vasques is despondent because he thinks—mistakenly, as it turns out—the woman he loves has lost interest in him, Rato provides a modicum of mundane solace by introducing him to an exclusive brothel in Braga:

> —É aqui que vêm servir-se os senhores cónegos da Sé —explicou-me o Rato a meia voz.
> —É clientela muito exigente. Quanto a doenças, a casa é digna de confiança.
> —E como sabes tu isso?
> —Soube pelo capelão do regimento, o padre Cruz. (189)

Rato ultimately has a decisive, if unforeseen, impact on Vasques's life. While they are vacationing in the coastal town of Póvoa de Varzim, Rato rescues a boy from drowning. Vasques and the boy's sister fall in love with each other and get married in about a year (417). Meanwhile, Rato, like so many of his impoverished compatriots, emigrates to France,[6] only to return penniless two decades later, having been swindled out of his savings and suffering from bronchitis (30). Vasques, who has inherited the estate upon his father's death, becomes Rato's protector, taking him to a doctor and providing him with regular work. In return, Rato offers Vasques the camaraderie forged in the trenches, the understanding made possible by having shared hardships and dangers: "Peguei no Rato e levei-o para a adega. . . . Ali ficámos o resto da tarde a recordar risos e horrores, bebendo o vinho e comendo as pataniscas da Guiomar. Com o Rato poderia falar da guerra" (31). Differences between the two men regarding religion illustrate attitudes found at the time in Portuguese society, which did not differ much from those portrayed decades earlier by Eça de Queiroz in novels such as *O crime do Padre Amaro* and *A Relíquia,* as analyzed by Beatriz Berrini (201–55). The ubiquitous representatives of the Roman Catholic Church are shown comfortably perched at the top of the social scale, keeping a strong grip on the minds of the people and reaching into every aspect of public and private life to mold a God-fearing, submissive society. Their influence is particularly strong on the largely illiterate masses, taught

to view education with suspicion. Rato sums up this attitude: "As letras e os livros não enchem a barriga a ninguém. E como diz o sr. padre Ruas, podem ser a perdição de um bom cristão" (200).

Religious exploitation of the masses is illustrasted by the elaborate devotional and commercial practices set up around the alleged apparition of the Virgin to three shepherd children near the village of Fátima in 1917. Rato reveals to Vasques a promise he has made: in exchange for returning from the war alive (102), he would honor the Virgin by carrying a candle of his own size and weight to Fátima. They drive to Leiria, where Rato buys an enormous candle, and then on to Fátima, where he struggles to lug it to the appropriate altar. Though a nonbeliever, Vasques does not mind Rato's simple religiosity, or even his own wife's. His skepticism coexists with respect for others' beliefs: on one occasion he even kneels down beside Aninhas in Fátima. In fact, Christian faith coexists with ancestral practices, such as dowsing,[7] which Rato practices expertly (79–80), as well as with pagan beliefs, as when he allows his wife to take him to a *bruxo*, or healer, who diagnoses his deep depression as resulting from an evil spell cast by someone in France (440–41). Like many educated people, however, Vasques is critical of the political manipulation of religion and popular faith by the Salazar regime, under which "não pode haver duas opiniões . . . todos cantam no mesmo tom . . . do vira e do malhão, do fado malandro e do *A Treze de Maio na Cova da Iria*" (29).[8] Given such strictures, it is hardly surprising that educated nonbelievers would keep a facade of religiosity for the sake of social relations, as in Vasques's ironic description of his father obliging their caretaker's request of a prayer prior to tapping the new wine:

> Depois, voltando-se para o meu pai, [ti Felício, the estate caretaker] acrescentou:
> —Ó sr. doutor, é preciso botar as orações.
> —Botemos lá as orações.
> Descobrimos todos a cabeça e o meu pai recitou umas quantas jaculatórias acompanhadas de avé-marias e padre-nossos ditos em coro pelos presentes. Era uma superstição que o meu pai respeitava e que não fazia mal nenhum manter. Seria aliás um erro grave, com o ti Felício ali presente, não cumprir os ritos. O vinho poderia azedar. (293–94)

As one might suspect, such smooth *entente cordiale* between organized religion and lay society, including its nonbelieving members, is part of an elaborate system that maintains the appearance of virtuousness while leaving room for private dissipation, illustrated by a few premarital and extramarital torrid love-making scenes and by the acknowledgment that some priests not only patronize brothels (189), but also have mistresses and children (20). Though Vasques is a nonbeliever, one of his sons studies for the priesthood in a seminary (11) and, eventually, in the 1960's, marries a nun he had met in a congress in Fátima (460). While Vasques suspects that the parish priest, Father Ruas, considers him "gentio, apóstata, herege, relapso e outros nomes feios que me levariam à fogueira no tempo em que era senhora a Santa Inquisição" (228), he is on good terms with the priest, of whom he says (perhaps tongue-in-cheek): "não é mau tipo e na Páscoa costumo convidá-lo para um lanche" (229).

Nor is it surprising that puritanism and religion should combine to control sexual mores and make sure that women, particularly unmarried ones, toe the line. When Vasques and his prewar fiancée, Libaninha, exchange kisses on the eve of his departure for France, her mother throws him out (52), and the next day her father formally complains to Vasques's father. Libaninha's parents subsequently force her to break the engagement, and, on returning from France, Vasques learns she has married someone else. The prevailing double standard becomes explicit when we learn that, a couple of years earlier, when Vasques was twenty and Libaninha nineteen, she had initiated sex with him (336–37). After his return, even though she is married, she insists on a secret meeting, and in his car, parked in a lovers' lane, she forces herself upon him. In contrast with Libaninha, who is sexually forward but eventually gives in to her family's mores, Aninhas ostensibly exercises selfcontrol and resists Vasques's advances until it is clear they are in love

and will get married. Nevertheless, she is far more liberated intellectually than most women of her generation, a situation that prompts her father to tell Vasques she is

> demasiado moderna e tem a mania da independência, da liberdade e da igualdade das mulheres e outros disparates do género. . . . Ela acha que o lugar das mulheres não é só na cozinha ou na sala-de-estar a fazer bordado. Não sei quem lhe meteu estas ideias na cabeça. Juro-lhe que não fui eu. Nem a mãe, aliás. Há-de ser das amizades e das leituras. Lê essas revistas que agora andam por aí sem censura e esses livros estrangeiros que só dizem baboseiras. É por isso que eu lhe peço para pensar bem no que me vai dizer. Com a Ana Maria, não terá uma mulher como as outras. Mas se não se importar com isso, tanto melhor para ambos. (319)

The double standard pervading Portuguese society is underscored when Vasques's father, reminiscing about his youthful days in Lisbon, muses that men in their social position did not need to resort to prostitutes, as they had access to "casadas, com os maridos fora, senhoras novas, frescas" (34). Likewise, during his last year at Coimbra, Vasques has an affair with his widowed landlady, thus replicating the affair he had in France with a widow in whose home he was billeted. Since Aninhas will not yet yield to him, he ends up "ao domingo . . . a namorar com a Aninhas e durante a semana a ir para cama com a Dona Maria das Dores, minha senhoria" (323). Such flexible sexual mores set the tone at the outset of the narrative, when Vasques mentions that, while his wife was away, he asked the maid Guiomar to let him spend the night in her bed, because he had war-related nightmares if he slept alone. She refused at first, but as he promised not to touch her, she relented and they ended up sharing her bed chastely for several nights. On the eve of his wife's return, however, Guiomar made advances on Vasques, and after some hesitation he had sex with her, resorting to *coitus interruptus* to prevent her from getting pregnant, as he felt "receio de a engravidar e de complicar-lhe a vida. E a minha, já agora" (20).

Even taking this statement at face value, mention of such an unreliable birth control method[9] suggests that Vasques had reason to fear having impregnated Guiomar. That would explain a seemingly casual conversation in which he encourages a young journeyman named Delmiro to woo Guiomar, misleadingly hinting at her supposed interest in the young man. As an incentive, Vasques promises that, once married, Delmiro will be entrusted with the financially attractive responsibility of overseeing one of Vasques's estates (16). This promise is fulfilled after the wedding takes place a couple of months later, in early 1939 (411).

The finely stratified society that forms the background of the action is reflected on an elaborate system of forms of address, some of which are difficult to gloss in contemporary English. Nonreciprocal informal *tu* is an accepted way of addressing subordinates. Thus, Vasques calls Rato *tu,* while Rato addresses Vasques indirectly in the third person as *(o) meu alferes,* literally "my [second] lieutenant", and functionally equivalent to *lieutenant, sir,* as in *O meu alferes dá licença?,* roughly translatable, in traditional military parlance, as "Does the lieutenant give [me his] permission?"[10] In turn, reciprocal *tu* is reserved for intimates, close friends, siblings, and same-generation relatives, while third-person verb forms, either alone or with one or more titles, signal varying degrees of deference in addressing someone. Thus, when Vasques and Aninhas first meet they call each other respectively *o senhor / o sr. Luís (Vasques)* and *a senhora,* and later they switch to less formal but still nonintimate *você / a menina.*[11] Alternatively, the two characters simply use a third-person verb form without a pronoun. Only later in their still nonsexual courtship do they switch to reciprocal *tu,* at her insistence, when she decides "que o tratamento por você, menina e senhor eram demasiado convencionais para nível de relação íntima que entretanto já tínhamos atingido" (286).

Being young, Vasques is deferentially called *(o) menino Luís* ("Master Luís") by adult family friends and workers at his father's estate, and more formally by other adults as *(o) senhor/sr. (Luís) Vasques.* On one occasion, in interaction with a jeweller, *o senhor* alternates with *vossa excelência*: "[Jeweller] Vejamos se entendi: Quer o *sr. Vasques* oferecer a uma jovem

donzela uma jóia que não a leve a pensar que *vossa excelência* lhe está a pedir namoro, mas que a ponha a pensar que o poderia fazer um dia" (140; emphasis mine). Social stratification is so pervasive that deferential forms of treatment are extended to references to absent persons. In the same interaction, when the jeweller refers to Vasques's prewar fiancée by the respectful but less formal *menina* ("miss"), he apologizes and rephrases his question using the formal *senhora Dona*: "Mas então, se não é para *a menina* Libânia, desculpe, para a *sr.ª Dona* Libânia . . ." (139; emphasis mine). *Excelência* and cognate forms signal not only extreme deference but also formal distance. In a letter in which Libaninha breaks off their engagement with Vasques at her mother's behest, the treatment *Excelentíssimo senhor alferes Luís Vasques* (something like "The Honorable Mr. Second Lieutenant Luís Vasques") is unsurpassable in formality, as is the closing greeting in the third person singular: "*Excelentíssimo senhor alferes Luís Vasques*, venho por este meio solicitar que deixe de me escrever, pois não é do agrado e nem do consentimento dos meus pais a continuação do nosso noivado. *Subscreve-se* com os melhores cumprimentos, Libânia Maria Perrini Fontoura e Azevedo" (52; emphasis mine). Later, as a university graduate, Vasques receives the treatment that will be his for life, namely *(o) senhor/sr. doutor*, as in the first example below, from an exchange with the maid Guiomar, or in the second, from a conversation with Delmiro, a young journeyman whom Vasques naturally addresses by nonreciprocal *tu*:

> —[Guiomar] Cruzes, *sr. doutor*! —exclamou ela. (11)

> —[Vasques] Quando *te* casas *tu*, rapaz? Já vai sendo mais que tempo.
> —[Delmiro] Pra casar, *sr. doutor*, é preciso ter com quem. (15; emphasis mine)

An integral part of *Memória das Estrelas sem Brilho*'s literary interest is a vivid portrayal of Portuguese society from the viewpoint of a narrator sufficiently astute to analyze his own social milieu. Vasques wraps up his memoir at a suspenseful point, with Portugal firmly in the grip of a dictatorship that would last another thirty-five years, and with his retrospective personal account of the Great War tinted by our ironic awareness that, just a few months later, Germany's invasion of Poland would precipitate a new, far more devastating world war. We are thus left with a very articulate, often witty narrative that offers an insightful perspective on social and historical aspects of Portuguese life. Further reading between the lines reveals in some depth the workings of the mind of a man who, despite the limitations of his social perspective, strives to live up to an ideal view of self to which he alludes at the beginning: "Considero-me um homem esclarecido, com suficiente sentido de responsabilidade" (23). As readers, we are left with a sense of verisimilitude, partly derived from the circumstance that a memoir, as a genre, draws us in by establishing a commitment to what Paul Fussell called "continuous implicit attestations of veracity or appeals to documented historical fact" (310). Such a commitment to veracity is reinforced in historical fiction, pervaded as it is by a sense of dramatic irony, as facts impose limitations on authorial flights of fancy. Since information on Portuguese society at the time is available and the facts related to Portugal's participation in the war are verifiable, the fictional characters and their actions are projected seamlessly onto a carefully reconstructed and credible sociohistorical framework. Painstaking research is evident throughout, down to the details of uniforms, equipment, and significant episodes overflowing with human interest, such as the departure of the first expeditionary contingent from Braga or the voyage from Lisbon to Brest, including episodes of seasickness of the troops, most of them landlubbers who panicked during a seastorm. Spread out throughout the volume, and combining fact and fiction, the war episodes constitute a powerful, action-packed narrative, told by a lucid participant-observer only too aware that there is nothing glamorous in the predicament of soldiers huddled in muddy trenches, waiting to be blown to bits by an unseen enemy.

On the other hand, narrators of autobiographic accounts are often unreliable, partly due to the fragile nature of transient memory, as discussed by Daniel L. Schacter (see *Seven Sins*;

ch. 1). Also, one wonders whether Vasques's privileged standing would not lead him to cast himself in a more favorable light than a third party might. True enough, in describing his military performance as no more than moderately competent, he comes across as a somewhat self-conscious civilian-turned-officer trying to do his job, who only manages to evade capture in combat thanks to the intervention of an English sergeant (408–10). About other facets of his behavior, however, he seems less forthcoming. Though contrary to the republican regime (1910–26) and to Salazar's New State (1926–74), he is well adjusted to his societal milieu, and his place in social hierarchy is clearly established and secure. He does not see anything amiss in eventually consumating his affair with Guiomar, and he is not troubled by his infidelity, even though he muses he would not like to find out his wife had a relationship with another man (21). Nor is it clear whether his decision to convince his journeyman Delmiro to woo Guiomar and eventually marry her is meant to ensure her happiness and security or to protect himself in case of an unwanted pregnancy. Although the narrative shows him talking to Delmiro before the affair has been consummated, this chronology might be due to faulty memory or from a clever decision to depict himself positively—or both.

If the novel ended at this point, we would be left with an exciting narrative that could be appreciated at face value as a fictional account inserted into a true episode in Portugal's history. Alternatively, a reading between the lines would add to that account an interesting psychological study of a fictional character representative of many perceptive upper-middle class men who, while personally loathing dictatorial regimes, realized there was no room for meaningful political discussions (343–44) and managed to survive by accommodating themselves to a situation they could not change. The point, however, is that the novel does not end here. Instead, a surprise awaits us, in the form of an epilogue, dated from 1988, when Vasques, age 93, dashes off a few pages (453–58) about having been called on by an unnamed university student seeking information for a paper about Portuguese participation in the Great War (455). Aware that his end is near, Vasques decides to give the manuscript to his young visitor, musing that "talvez ele encontre nestas páginas o que procura, ou talvez encontre o que não procura, e que é aquilo que a vida, o pó e a cinza a que todas as coisas se reduzem lhe reservaram" (458). Further complication comes in the closure provided by a first-person editor's note (459–60) written two decades later by that same visitor—now a grown man living with his family on the estate he bought from Vasques's heirs—who explains his decision to publish the manuscript. The crucial detail is that this man is a great-grandson of the late Rato, and, consequently, Delmiro and Guiomar's grandson. Alternatively, if we consider that Vasques may have impregnated Guiomar, the unnamed visitor could well be Vasques's own grandson. Significantly ending a cycle, the editor's note, dated from April 9, 2008, the 90th anniversary of the battle of La Lys, casts a dash of doubt on Vasques's narrative by mentioning that the ink was faded in some passages and his handwriting was difficult to interpret. Also, commenting on Vasques's affair with Guiomar, this new narrator hints at substantial changes in the country's mores: "No fundo, não me desagradou saber que o maroto do dr. Luís partilhou a cama da minha avó. As duas familias estavam carnalmente unidas" (460). Thus, despite the apparent simplicity of the narrative, we belatedly find out that, unbeknownst to us, Vasques's story has been mediated all along by a hidden editor, whose motivation for placing his note (and perhaps Vasques's own epilogue) at the end, rather than at the beginning, as might be more transparent, is far from clear. Pushing our skepticism a bit further, we might wonder whether the epilogue was really written by Vasques, or whether it might be another editorial device. We might even wonder whether Vasques and his narrative were invented out of whole cloth by a supposed editor whose identity remains hidden to us. At this point, Vasques, Rato, Aninhas, and all the other characters become shadows against the background of the only unquestionable element in the narrative, which is war, with all the dreadfulness of its irrefutable reality.

It is remarkable that a century-old event that motivated great novels—such as Erich Maria Remarque's *Im Westen nichts Neues,* Ernest Hemingway's *A Farewell to Arms,* John dos

Passos's *Three Soldiers,* Robert Graves's *Good-Bye to All That,* or Emilio Lussu's *Un anno sull' altipiano*—is still able to inspire a powerful narrative like *Memória das Estrelas sem Brilho,* which wholly captures the nightmarish quality of combat, the horror of its effect on combatants' minds, its impact on civilians, and its effects on society. At a time when human and material resources continue to be squandered in seemingly endless wars, it is reassuring that such stories continue to stimulate the imagination and haunt our collective memory—lest we forget.

NOTES

[1] This article is an expanded version of the paper "Narrative and Historical Memory in José Leon Machado's *Memória das Estrelas sem Brilho*" (2009 MLA Convention, Philadelphia).

[2] For information on Machado and his bibliography, see his website at <http://alfarrabio.di.uminho.pt/vercial/leon.htm>.

[3] The controversial question of Portugal's reasons for participating in the war is too complex to be discussed here. See Cortesão, Ferreira Martins, Mattoso, Monteiro, Rodrigues, Severiano Teixeira, and Wheeler.

[4] The battle of La Lys is variously referred to as "Lys Offensive", the "Fourth Battle of Ypres", or the "Third Battle of Flanders". Portuguese casualties in World War I amounted to 2,160 dead, 5,224 wounded, and 6,678 prisoners (Sintra).

[5] The Republic was proclaimed in 1910, following King Manuel II's deposition, two years after the assassination of King Carlos I and the heir-apparent, Prince Royal Luís Filipe. About a short-lived attempt to reestablish the monarchy that took place in Oporto in January 1919, see Wheeler (194–200).

[6] "Em 1919, quase quarenta mil portugueses abandonaram o país em busca de melhores condições de vida. Cerca de um terço eram antigos expedicionários que regressavam à Flandres a substituir a força de trabalho masculina que a guerra aniquilara" (Machado, *Memória* 318).

[7] For more information on dowsing, see "Finding Water with a Forked Stick May Not Be a Hoax: Dowsing Data Defy the Skeptics." *Popular Mechanics*. 7 Dec. 2004. Web. Oct. 2010.

[8] *Vira* and *malhão* are traditional folk dances; *fado malandro* ("scoundrel fado") alludes to the lower-class origin of *fado,* today considered Portugal's emblematic song; *A Treze de Maio da Cova da Iria* ("On May 13th at Iria's Cove") is a poem celebrating the Virgin's alleged apparition in Fátima. See <http://leioomundoassim.blogspot.com/2008/05/13-de-maio-na-cova-da-iria.html> and <http://letras.terra.com.br/joana/1166474/>.

[9] For a definition, see "Coitus interruptus." *Economicexpert.com*. Web. 20 Aug. 2010.

[10] Compare the parallel forms of military address in Spanish, *mi alférez,* and in French, *mon lieutenant.*

[11] In contrast to its informal value in Brazilian Portuguese, in some regions of Portugal, the pronoun *você* connotes a degree of deference.

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A McOndo Writer's Take on Literature in the Era of Audiovisual and Digital Communication: The Case of Alberto Fuguet's *Las películas de mi vida*

Linda S. Maier
University of Alabama in Huntsville, USA

Abstract: Alberto Fuguet, one of the leaders of the McOndo writers who seek cultural direction from the United States and exploit mass-media formulas, is a polarizing figure in contemporary Latin American culture. His most recent full-length novel, the semi-autobiographical *Las películas de mi vida* (2003), has led many to conclude that Fuguet is simply a pawn of North American cultural hegemony rather than a true literary groundbreaker. This study, however, argues that *Las películas de mi vida* epitomizes Fuguet's pivotal position at the confluence of a global shift from a logo-centric to an audiovisual- and digital-centered culture, and reveals his use of pop culture as a strategy to make a place for his writing within the literary canon. Highlighting *Las películas de mi vida* within the context of his aesthetics, this article will explore Fuguet's seemingly contradictory status as both cultural agent provocateur and heir to Latin American literary tradition. Furthermore, it will refute the notion that Fuguet is a lackey of US cultural imperialism and show that he seeks to craft his own identity.

Keywords: Alberto Fuguet, Chilean literature, literary canon, mass media, McOndo, movies, pop culture, Spanish American Boom, Spanish American post-Boom

Alberto Fuguet is considered a polarizing figure in contemporary Latin American culture; for some he is a Chilean clone of North American literary Brat Pack authors who parrots US pop culture, while for others he represents the fresh voice of a literary groundbreaker.[1] He has been dubbed "the bad-boy of South American literature" and "el Eminem de la literatura latinoamericana, por sus creencias independientes" (Metherd, qtd. in Guerrero). Fuguet has published and edited several collections of short stories, many journalistic articles, and four novels while collaborating on several films and spearheading the McOndo group of writers. His most recent full-length novel is the semi-autobiographical *Las películas de mi vida* (2003), simultaneously published in Spanish and English and released in Spain, Latin America, and the United States. Like Fuguet, the novel's first-person narrator Beltrán Soler Niemeyer was born in Santiago, Chile in 1964, spent his childhood in the suburbs (Inglewood, Encino) of Los Angeles—home to the US movie industry—and returned to Chile. Unlike Fuguet, Beltrán is a man of science who has followed in the footsteps of his distinguished maternal grandfather by specializing in seismology, the study of earthquakes, which occur frequently in both California and Chile. During a business trip from Santiago to Tokyo, Beltrán strikes up a conversation with fellow airplane passenger Lindsay Hamilton and randomly extends his layover in Los Angeles. This encounter incites him to list the fifty most important movies that define his life, which he feels compelled to send to her in two electronic messages with attachments, each containing twenty-five entries.

The fact that most of the novel is set in nonplaces (such as airports and hotels), ostensibly focuses on visual imagery (movies), and like his earlier novel *Mala onda* (1991), is written in "the hip, young language of Chile's alienated youth" in the form of a computer transmission, leads his detractors to label him a "sellout to American culture, a spoiled product of globaliza-

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tion, an irresponsible countryman" (LaForte) and many to conclude that Fuguet is simply a pawn of US cultural hegemony (Williams 77). Furthermore, Fuguet has been accused of "traición a la tradición" and being "the ringleader of this literary patricide" against the Boom generation (Castillo Sandoval, qtd. in Cortínez, "Macondo Versus McOndo" 281; Rioseco 18). On closer examination, however, *Las películas de mi vida* epitomizes Fuguet's pivotal position at the confluence of a global shift from a logo-centric to an audiovisual- and digital-centered culture, and reveals his use of pop culture as a strategy to make a place for his writing within the literary canon. Notwithstanding his pseudoiconoclastic aesthetic pronouncements, Fuguet's writing conveys a cryptic homage to literature, which he is striving to refashion and perpetuate for a new millennium. Highlighting *Las películas de mi vida* within the context of his aesthetics, this article will explore Fuguet's seemingly contradictory status as both cultural agent provocateur and heir to Latin American literary tradition. Furthermore, it will refute the notion that Fuguet is a lackey of US cultural imperialism and show that he seeks to craft his own identity.

In their prologue-*cum*-literary manifesto to the *McOndo* anthology (1996), Fuguet and fellow Chilean writer Sergio Gómez reject past literary tradition, but this very act subsumes their collusion with it. In other words, Fuguet both distances himself from and allies himself with preceding literary movements. He endeavors to carry on the novel form, but acknowledges the need to adapt to changing times: "Lo que pasó fue simple y, a la vez cósmico. Se llamó cambio de siglo. Si la novela fue el género artístico del siglo 19, es bastante lógico que al llegar el ansiado y ansioso siglo 21, el tema novela, primero, y el tema literario, en segundo término, sufrieran al menos algún golpe. Varios golpes. Combos, incluso" ("Bienvenidos"). In fact, Ivonne Cuadra states that Fuguet "se sitúa, paradójicamente, como continuador de una tradición histórica y literaria, típica de la región, a la vez que transgresor de ella" (57). Fuguet and his fellow McOndo writers strike a balance between past and present, learned and pop cultural discourses, integration, and difference. As Ana María Amar Sánchez explains, "These young writers can be read as followers of the tradition that seeks out new forms in mass culture; indeed, their wager on mediation serves as a strategy of attack in order to gain ground and position themselves as canonical" (209).

Fuguet and the McOndo writers claim to break from the Latin American Boom and post-Boom generations, and do diverge from them in numerous ways. While most Boom writers were born in the 1920–40s and began publishing in the 1960–70s, McOndo authors were born in the 1960s and began publishing in the 1990s. For the most part, Boom writers seek cultural direction from Europe, while McOndo looks first and foremost to the United States.[2] Many Boom narratives have rural settings in contrast to the urban zones of McOndo. Unlike the Boom, whose writers aim to represent a collective Latin American identity, McOndo focuses on the question of personal identity. According to Fuguet and Gómez: "El gran tema de la identidad latinoamericana (¿quiénes somos?) pareció dejar paso al tema de la identidad personal (¿quién soy?). Los cuentos de *McOndo* se centran en realidades individuales y privadas" (13). Likewise, Fuguet's novel *Las películas de mi vida* centers on one man's existential quest and opens with a sense of bewilderment about his unexpected frenzy of self-examination:

> ¿Cómo llegué a confeccionar un listado con las películas de mi vida? ¿Cómo se me ocurrió? ¿Por qué no he hecho otra cosa que tabular mentalmente lista tras lista una vez que aterricé en el aeropuerto de Los Ángeles y me sucedió lo que nunca esperé que me sucediera? ¿Cómo llegué a recorrer esta interminable ciudad, en el asiento de atrás de un viejo Malibu verde, con un salvadoreño canoso como mi chofer? ¿Qué me hizo marearme en los iluminados pasillos de una tienda llena de seres solitarios y obsesivos llamada DVD Planet? ¿Por qué he vuelto a pensar, a vivir, a sentir, a gozar, a sufrir—con hechos y personas y películas que daba por borrados (superados, eliminados) de mi inconsciente? ¿Por qué volví a recordar después de tanto tiempo? ¿Por qué, luego de años de no ir al cine, de no ver absolutamente nada, he regresado a mi período de devorador de películas? En otras palabras: *What the fuck is going on?* (3)

As fellow McOndo writer and literary critic Edmundo Paz-Soldán has noted: "En Fuguet, la escritura suele hallarse asociada positivamente con el regreso a las raíces de uno mismo, con la exploración de los traumas personales" ("Escritura y cultura" 47).

On the other hand, the very term *McOndo* derives from and links it to the Boom. Clearly, McOndo alludes to Gabriel García Márquez's imaginary town of Macondo (cf. Rulfo's Comala, Onetti's Santa María). However, in contrast to these geographically indeterminate cities, McOndo writers depict, often in graphic and degraded detail, turn-of-the-century life (Llano 104–05). Fuguet and Gómez explain:

> El nombre (¿marca-registrada?) McOndo es, claro, un chiste, una sátira, una talla. Nuestro McOndo es tan latinoamericano y mágico (exótico) como el Macondo real (que, a todo esto, no es real sino virtual). Nuestro país McOndo es más grande, sobrepoblado y lleno de contaminación, con autopistas, metro, TV-cable y barriadas. En McOndo hay McDonald's, computadores Mac y condominios, amén de hoteles cinco estrellas construídos con dinero lavado y *malls* gigantescos. (15)

Their disavowal of this regionalist mythology likewise creates a different cultural vision of Latin America: "They delineate new, disenchanted, and anti-utopic spaces" (Amar Sánchez 217). Curiously, García Márquez may have named his imaginary town after a Colombian banana plantation abandoned by the multinational corporation United Fruit Company as well as the nomadic Makonde people of Tanganyika, thus highlighting "matters of movement, migration, and relocation" (Milián Arias 140), hallmarks of postmodernist fiction, in general, and a major challenge for Fuguet's culturally hybrid character Beltrán Soler, in particular. A nomad himself, Beltrán has traveled and lived all over the planet (specifically, California, Chile, France, and Japan) and possesses a "global yet rooted" sensibility (Fuguet, "Magical Neoliberalism" 73). Born in one country and raised in another, he does not feel at home in either world, and his earliest movie memory, tellingly rendered in Spanish as *La leona de dos mundos* and in English as *Born Free* (1966), registers his identification as a misfit: "His peripheral status in both societies (not quite a gringo, not quite Latino) makes him feel like the perpetual foreigner" (Apte).

McOndo exemplifies a nonplace, as characterized by French anthropologist Marc Augé: "a space which cannot be defined as relational, or historical" (77–78). Against the homogeneous, neutral screens of such nonplaces as transportation points (airports, onboard flights, shuttles, and taxis), temporary abodes (the Van Nuys Holiday Inn), and commercial retail stores (airport Duty Free shop, DVD Planet, cinemas, drive-in movies) in solitude and primarily through wireless communication as opposed to spoken language, Fuguet's semiautobiographical narrator Beltrán Soler, a passenger in transit and former moviegoer, projects his personal memories and experiences. Like Beltrán, Fuguet does not perceive movies as escapist, but rather as a means of self-enlightenment: "[V]oy al cine para que me muestren cosas de mí, voy más para meterme que para salirme" (qtd. in "Detrás del mito literario"). Consequently, Beltrán feels impelled to prolong his stopover in Los Angeles to record his new level of self-awareness, employing a double-entendre (*destino* as *destination* and/or *destiny*): "Los Ángeles no era más que una escala y, sin embargo, la sentía como mi destino" (*Las películas* 53). According to Augé, the user of a nonplace experiences "a turning back on the self, a simultaneous distancing from the spectator and the spectacle" (92), and this is exactly what happens to Beltrán; rather than identifying with the characters of the movies that haunt him, the movie-viewing experience sparks a flashback to a critical episode in his life. Beyond the big screen images, Beltrán is confronted with "an image of himself" (Augé 103). For instance, after watching the mediocre American movie *Players* (1979), Beltrán comes to this realization: "[M]e di cuenta de que las películas que de verdad te llegan siempre son acerca de uno" (*Las películas* 252).

As one of the leaders of the McOndo movement, Fuguet putatively rejects magical realism in favor of virtual realism. However, movies represent "the visual embodiment of magical realism," and Beltrán's affinity with North American culture enhances his understanding of his own

fractured family and of Chile (Schwarzbaum). On the one hand, Hollywood cinema represents reality's surface while, in his professional practice of seismology, Beltrán examines the earth's depths (Sims 125). The novel's dual structure—split into two settings—and title juxtapose the superficial screen illusions of the California dream industry (*las películas*) with the hard reality of Pinochet-era Chile (*mi vida*), and Fuguet views both film and literature as a means of telling a story ("Detrás del mito literario"). When Beltrán describes his premonition of the 1971 Sylmar earthquake, he makes an inside literary reference, calling it "un acto digno de una mala novela de realismo mágico" (*Las películas* 101). Furthermore, the first movie poster he sees upon returning to Chile in 1974 advertises the sci-fi classic *Soylent Green* (1973), whose title refers to the nutritional energy bars made of disappeared persons in a futuristic New York City. Beltrán's initial impression of his birthplace contrasts its drabness—"todo aquí era en blanco y negro" (173)—with the colorful vibrancy of California and Venezuela. This leads the perceptive ten-year-old Beltrán to ask his grandfather about disappeared people in Chile: "'Tata, aquí no se llevan a la gente, ¿no? Uno puede caminar sin tener miedo a desaparecer,' le pregunté a mi abuelo pensando en la película." His grandfather reassures him: "'No,' me dijo. 'Aquí por suerte no pasa nada. Las cosas están muy tranquilas'" (176). While Hollywood movies may be considered a symbol of globalization, the same movie seen in a different culture acquires new perceptions, reinforcing the concept of national and local identity; in other words, the global superimposed on the local becomes "glocal" (Caro Martín). During the dictatorship in Chile, the movie version of the Broadway musical *Oliver!* (1968) takes on political connotations, and its theme song ("Consider Yourself") is used to introduce a rightwing radio news program (*Las películas* 77).

Undeniably, McOndo writers take after the Boom. Despite labeling the Boom "un invento español" for its reliance on Spanish editorial houses, Fuguet and Gómez's *McOndo* anthology was likewise published in Barcelona and includes mostly male authors (Fuguet, qtd. in Prado Alvarado and Velázquez Castro 56). Owing to reorganization and shifts in the international publishing industry in recent decades, Fuguet managed to negotiate the publication of *Las películas de mi vida* simultaneously in English and Spanish, taking advantage of "new modes of literary distribution and consumption" to "acquire and maintain agency within the transnational publishing institution" and "convey this heretical discourse to broader audiences" (Metherd 6, 8). In the mold of earlier family sagas, such as García Márquez's *Cien años de soledad* (1967) and Isabel Allende's *La casa de los espíritus* (1982), a frequent theme of McOndo novels is the dysfunctional and/or broken family unit and the individual's isolation from the family or social group. According to Patrick L. O'Connell, "family dysfunction, broken homes, and strained relationships with parents (all suggesting Chile's weakening ties to family and community) are an integral part of most of the remembrances of Fuguet's characters" (35). In fact, Fuguet himself skips over the Hollywood connection to emphasize this: "[*Las películas de mi vida*] es un libro sobre la familia, sobre Chile, la memoria y la historia" (qtd. in Alonso 10). The novel contrasts two families: the fractured Soler clan and the flawed but united Echaurren Stevens family, who become national celebrities in Chile as winners of an *American Idol*-like TV music competition. After watching the finals, Beltrán and his family recognize that they are destined to break apart:

> La tesis del programa sin duda era fascista, pero lo más probable es que también fuese cierta: "La familia que canta unida se mantiene unida". Nosotros éramos sanos y no estábamos tan mal económicamente, pero quizás el hecho de que tuviéramos mala voz, de que nunca fuimos capaces de entrar en armonía, nos condenó. Vimos el programa en silencio y, una vez que los Echaurren ganaron, mi padre se subió al BMW y salió a dar un paseo. (213–14)

Like previous protagonists—for example, Matías Vicuña in *Mala onda* (1991), Alfonso Fernández in *Tinta roja* (1996), and Lucas García in *Por favor rebobinar* (1998)—Fuguet's Beltrán Soler is a young male struggling to define himself, especially in relation to his male forebears: Teodoro Niemeyer (Tata), Juan Soler (Abuelo), and his father Juan Soler García.

The narrative is framed by transcriptions of telephone conversations between Beltrán and his younger sister Manuela about his estranged Tata's death from a heart attack suffered during an earthquake in El Salvador and Beltrán's imaginary reunion with his father. The void left by the spiritual separation and frequent physical absence between Beltrán and his father, grandfathers, and uncles generates feelings of being abandoned and orphaned. As a matter of fact, when as a teenager he sees the movie *Close Encounters of the Third Kind*, he implicitly compares the movie protagonist (played by Richard Dreyfuss), who deserts his wife and family for outer space, to his own father: "Durante *Encuentros cercanos* empecé a creer en los ovnis y dejé de creer en la familia. Mi padre nos abandonó—se fue—el 5 de agosto de 1978, la misma noche en que se estrenó *Fiebre de sábado por la noche*" (243). In this way, Beltrán experiences the personal disappearance of his father following the political disappearance of his adopted cousin Tyrone Acosta, an employee in the Chilean diplomatic service under Allende and former student of leftist intellectual Ariel Dorfman.

On a metafictional level, the novel also alludes to a generational conflict between the author and his literary predecessors. In spite of the title's reference to the visual media of motion pictures, literature is the inspiration for Fuguet's writing. Fuguet himself traces his literary origins back to the Boom and post-Boom: "Los padres biológicos, se sabe, no se eligen. Al revés, muchas veces se padecen. Con los padres literarios, sin embargo, sucede algo parecido. Uno cree que los elige, pero no es así. Se heredan, te son impuestos, uno tropieza con ellos sin estar del todo preparado. Los padres que valen son los que te forman antes de que tú mismo desees formarte" ("Mario Vargas Llosa"). Specifically, he identifies with Boom author Mario Vargas Llosa, whom he has indirectly recognized as a mentor for his singleness of purpose and commitment to the writer's vocation, as opposed to the natural talent of García Márquez (Fuguet, "Mario Vargas Llosa"; Prado Alvarado and Velázquez Castro 50). Vargas Llosa's endorsement just so happens to appear on the back cover of *Las películas*, and he previously penned his compliments on the publication of Fuguet's second novel *Tinta roja* (1996), a courtesy Fuguet repaid by presenting *La fiesta del Chivo* (2000) in Santiago (Cortínez, "Macondo Versus McOndo" 281–82). Fuguet slips in a sly allusion to the Peruvian writer whose books are devoured by Beltrán's rightwing grandmother, despite the fact that she considers him too liberal: "este Vargas Llosa es pro Fidel, se nota" (118). Actually, *Las películas de mi vida* may be considered a response to another literary father figure of the Boom, Fuguet's compatriot José Donoso (Cortínez, "UCLA"), who mentored him and preceded him by several decades in the International Writers Program at the University of Iowa (Fuguet, "I am not a magic realist!").[3] In any event, Fuguet has unequivocally recognized his debt to the post-Boom: "Creo que Manuel Puig es el padre de McOndo" (qtd. in Hargrave and Seminet 19). Like Puig, Fuguet incorporates pop culture elements into his writing and explains his admiration for his literary forebears:

> Los pocos latinoamericanos que me han gustado son Manuel Puig y Mario Vargas Llosa. Puig más que nada por la idea de hacer literatura "barata," tipo *pop fiction* antes de que se pusiera de moda el término. . . . Me gustó Puig porque quería ser latino y escribir cómo es el mundo ahora. Me encantó esto de usar citas de películas y por cosas por el estilo le debo harto a él. (qtd. in García-Corales, "Entrevista" 290–91)

Blending literature and mass media—radio and movies, respectively—Vargas Llosa's *La tía Julia y el escribidor* (1977) and Puig's *El beso de la mujer araña* (1976) laid the foundation for Fuguet's *Las películas de mi vida* (Poblete 299). Fuguet has even expressed the hope that his own novel about movies "le hubiera gustado a Puig" (qtd. in Kairuz).

Fuguet's literary lineage is not limited to the Latin American Boom and post-Boom. Oblique literary allusions pervade his writing. Like the narrator of Proust's *Remembrance of Things Past*, Beltrán's recollections are precipitated by happenstance; a chance meeting on an airplane stirs up old memories and makes him feel like a two-liter bottle of Coca-Cola that has been shaken

and is about to explode: "Digamos que yo soy la botella de Coca-Cola y quien me agitó fue una mujer a la que (quizás) nunca volveré a ver. Fue ella la que me miró directo a los ojos, la que me hizo reír, hablar, dudar, conectar. Fue ella la que abrió mi memoria y dejó escapar la viscosa sustancia de la que están hechos los recuerdos" (4). His emotional response to experiences derived from the images of motion pictures touches off a burst of writing, interspersed with subtle references to canonical authors of both English and Spanish such as Hemingway (19), Tirso de Molina (62), Rudyard Kipling (68), Charles Dickens (78), William Faulkner (80), Pablo Neruda (118, 152), and Mark Twain (166). For instance, as Beltrán begins to reminisce, he wonders, paraphrasing fifteenth-century Spanish poet Jorge Manrique, "¿Todo tiempo pasado fue mejor?" (48). Edmundo Paz-Soldán has acknowledged the importance of reading the classics for the McOndo generation and draws a conclusion from *Por favor, rebobinar* that also applies to *Las películas de mi vida*: "Así, esta novela se permite crear un espacio para la escritura entre el caos de ruidos massmediáticos de nuestro alterado momento histórico" (qtd. in Milián Arias 146; Paz-Soldán,"Escritura y cultura" 51).

Fuguet's writing has also been linked to other North and South American literary trends of the 1940s, 50s, and 60s. The influence of J. D. Salinger's *The Catcher in the Rye* (1951) is indisputable in *Mala onda*, while Fuguet's minimalist style has been compared to that of Raymond Carver (Hargrave and Seminet 17). His characters' rejection of middle and upper–middle class values and the novel's premise of a real or imagined (road) trip—or in this case, air travel—links him to the US beat movement.[4] Fuguet maintains that the determining factors in his ambition to become a writer were as a teenager having to switch from English to Spanish to express himself in a second language and discovering the Chilean children's series *Papelucho,* begun in 1947 by Marcela Paz (García-Corales, "El efecto Fuguet" 150, "Entrevista" 288). He builds on many of the same elements that first attracted his attention in the *Papelucho* series, namely featuring: a privileged child in an unstable family that obliquely represents Chile, reproduction of spoken language, and references to brand names and pop culture (Fuguet, "Rebelde con causa").[5] Taking after such Southern Cone writers as Mario Benedetti and Juan Carlos Onetti, Fuguet focuses on the existential anguish of alienated individuals like Beltrán Soler (Palaversich 62–63). To wit, Onetti's *La vida breve* (1950) portrays the imaginary alter-identities of a movie scriptwriter while Benedetti's *La tregua* (1960) takes the form of a diary, a format that Fuguet borrows in *Las películas de mi vida*. Fuguet has even been compared to Jorge Luis Borges for their mutual partiality to Anglo-Saxon language and culture and their relative "foreignness" (Cortínez, "Macondo Versus McOndo" 282–83).

The novel's narrative structure, with its outward emphasis on fragmentation and artificial realities—movies, video, music, computers—belies its intrinsic literary character. On the one hand, *Las películas de mi vida* has been called a "hodgepodge of thoughts, images and memories" in which the savvy Fuguet "samples" or "pirates" various discourses (Shipley; Gutiérrez Mouat 20). Epigraphs, alternately relating to earthquakes and/or films, separate the narrative components, which include a travel diary, transcriptions of telephone conversations and a radio broadcast, curriculum vitae, and e-mail correspondence—a twenty-first-century epistolary format. Furthermore, the electronic messages are subdivided into two sets of twenty-five entries each, literally tearing the traditional narrative form to pieces.[6] On the other hand, these seemingly disparate elements together form a mosaic that is best viewed in its entirety. Through his appropriation of North American culture in the form of movies and books, which serve as the basis of his writing, Beltrán pieces together the fragments of his complex, bicultural identity. Below its surface, Fuguet's novel privileges the anachronistic technology of writing over the audiovisual medium of modern film.

For that matter, Fuguet both emulates and subverts various literary conventions as a means of inserting himself into the canon. In other words, multiple generic discourses are fused and co-exist in Fuguet's writing (Amar Sánchez 209). In her article "Alberto Fuguet, un (in)digno descendiente de una buena tradición," María Nieves Alonso situates *Mala onda* within the

Chilean corpus of novels of apprenticeship (*bildungsroman*), taking after Alberto Blest Gana's *Martín Rivas* (1861) and Manuel Rojas's *Hijo de ladrón* (1951). Similarly, *Las películas de mi vida* follows the young hero Beltrán Soler from his earliest memories (2 years) as he matures into adulthood (37 years), creating "a modern bildungsroman in which American culture enhances, rather than suffocates, the protagonist's understanding of his native country" (*The Movies of My Life*). With its first-person narrator and episodic structure, Fuguet's novel assimilates certain picaresque elements, and just as the picaresque emerged as a reaction to the escapism of novels of chivalry, Beltrán's memories are a response to film fantasies: "The movies he sees from the US speak not to his nostalgia for his former US self, but, rather, to the daily realities of his Chilean adolescence" (Metherd 7). Ana María Amar Sánchez considers the McOndo movement as "the apex of a long tradition of contact with mass culture, as a moment of intersections and inversions of many currents—at times contradictory—which developed throughout the twentieth century" (211). According to Amar Sánchez, McOndo is an extension of the writings of Roberto Arlt and Manuel Puig, as well as La Onda, a 1960s Mexican movement likewise criticized for being antiliterary and for erasing the distinction between serious and popular culture (209). Then again, Beltrán's journals bear witness to the aftereffects of both Salvador Allende's socialism and Pinochet's military dictatorship on him and his family; to paraphrase Raymond Leslie Williams's view of *Mala onda*, *Las películas de mi vida* may be read as "a testimonial of [a] postmodern Chilea[n]" (77).

In conclusion, twenty-first century literature faces numerous challenges: its high price—beyond the means of many, especially in Latin America, its questionable longevity, and its place in the age of the hegemony of the image (Pastén 7). Fuguet and other McOndo authors grapple with these challenges in books that may be interpreted as moral fables concerning "el peligro que amenaza al libro en nuestros tiempos posmodernos" (Gutiérrez Mouat 18). Fuguet's mass-media inflected fiction exemplifies the predicament of writing in the era of audiovisual and digital communication (Paz-Soldán and Castillo 13). Notwithstanding its silver screen inspiration, Fuguet's *Las películas de mi vida* functions not as film or video, but as a novel, in black and white: "McOndo es MTV Latina, pero en papel y letras de molde" (Fuguet and Gómez 16). In short, despite his ostensible antagonism to past literary tradition and exploitation of mass-media formulas, Fuguet has executed the master stroke of insinuating himself into that very tradition.[7] He has professed as much in a 1998 interview:

> La literatura es literatura, libros son libros. Lo que yo he tratado de hacer es no poner a la literatura en una biblioteca inaccesible. Por lo tanto yo puedo usar elementos del cine, pero a la larga estoy haciendo un libro, estoy usando un lenguaje. . . . A mí me encanta el cine, . . . pero cuando uno hace un libro, aunque sea un libro con toques cinematográficos, es un libro, es literatura. (qtd. in Prado Alvarado and Velázquez Castro 49)

Fuguet grasps and aims to avail himself of the power and reach of language in an interconnected world: "[T]ransmitted words are turning into the most valuable resource we have. . . . [T]his digital flow is making our [Latin American] countries move from an oral society to one where the word on a screen means money, yes, but a lot, lot more" ("The Internet Ladder"). Fuguet expects that in the future there may not be such a clear-cut distinction between digital/visual and written texts, but through his manipulation of multimedia platforms and interfaces, he means to shape his own course (García). Throughout his career, Fuguet may have vacillated between film and literature, but he has ultimately come to terms with his situation: "[M]e doy cuenta que los libros fueron el camino a donde yo quería llegar" (qtd. in "Alberto Fuguet"). After all, *Las películas de mi vida,* as indicated on its cover, is "una novela".

NOTES

[1] The literary Brat Pack refers to a group of young US authors in the 1980s, and includes the following: Bret Easton Ellis, Jay McInerney, Tama Janowitz, and Mark Lindquist. Others associated with this group include Peter Farrelly, David Leavitt, Susan Minot, and Donna Tartt. The parallels between Bret Easton Ellis and Fuguet are unmistakable: both were born in 1964 and raised in the Los Angeles suburbs and both produced first novels about affluent adolescent ennui that created a sensation in their respective countries—*Less Than Zero* (1985) and *Mala onda* (1991).

[2] Clearly, Boom writers were also influenced by US literature, perhaps none more so than Gabriel García Márquez, who famously endured a Greyhound bus trip to visit the Oxford, Mississippi home of his literary mentor William Faulkner. According to Carlos Fuentes, "No one received more influence from the United States than we did. . . . We're the ones who were reading Faulkner and Hemingway" (qtd. in LaForte). McOndo writers have only intensified this tendency. It is interesting to note that the *McOndo* anthology roughly coincided with the Mexican Generación del Crack, whose manifesto—also a reaction to the Boom—was published in the same year (1996) and signed by Ricardo Chávez Castañeda, Vicente Herrasti, Ignacio Padilla, Eloy Urroz, and Jorge Volpi.

[3] Fuguet's esteem for Boom authors Mario Vargas Llosa and José Donoso is even more prominent in his first novel *Mala onda*, in which teenage protagonist Matías Vicuña reflects on some of the readings, including *Los jefes/Los cachorros* and *Casa de campo*, required by his unconventional high school Spanish teacher Flora Montenegro. Also, he makes much of the fact that his friend Nacho Detmers's favorite book is Vargas Llosa's *La ciudad y los perros*.

[4] Coincidentally, Fuguet's graphic novel, with illustrations by Gonzalo Martínez, is titled *Road Story* (2007), and is based on his short story in *Cortos* (2005).

[5] In a collection of journalistic pieces titled *Apuntes autistas* (2007), Fuguet describes Matías Vicuña, the protagonist of *Mala onda*, "como una suerte de Papelucho. Pero un Papelucho que crece, se masturba y jala coca. Un antihéroe" (qtd. in García).

[6] Fuguet's *Por favor, rebobinar* displays a similarly splintered, nonlinear narrative structure, producing not only "a sensation of disorder and fragmentation," but also "a feeling of generational chaos" (Lorenzi 225). See also Paz-Soldán, "Escritura y cultura" (44–45).

[7] *Mala onda* is now on the required reading list in some Chilean high schools. In his preface to the tenth-anniversary edition of the novel, Fuguet has expressed his gratification on this accomplishment: "*Mala onda* partió como el libro que quise leer en el colegio y nunca me dejaron. Que ahora, en rigor, se lea en algunos colegios es una de las satisfacciones más grandes que me ha dado este libro que, sin duda, me cambió la vida para mejor. Me hizo escritor y, como si eso no fuera poco, me regaló lectores" ("Papelucho jalado" 11).

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Vinicius de Moraes and "Pátria minha": The Politics of Writing in Post-war Brazil

Joshua Enslen
United States Military Academy at West Point, USA

Abstract: This article analyzes Vinicius de Moraes's "Pátria minha" (1948) within the historical context of his first diplomatic post abroad. "Pátria minha" was written while Moraes was stationed in Los Angeles as a Cônsul de Segunda Classe (Ministério, "Moraes" 385). Moraes's poetic interpretations of Brazil often originated from the standpoint of the relationship between the sexes. "Pátria minha" is no exception to this rule, since symbolically gendered relationships play an important role in the poem. Written as an open letter to Brazil of the late 1940s and conceived within the specific politico-cultural context of post-war Latin America, "Pátria minha" traces through intimate imagery the contours of Brazilian identity as it conjures a complex and vulnerable nation. In the poem, the nation is articulated as being in transition and threatening dissolution because of its precarious position between local and global hegemonic discourses, namely the Vargas legacy and US expansionism. This article analyzes some of the analogies between Moraes's diplomatic work and his poetic conception of Brazilian identity during this tense period in national history by utilizing original archival materials, such as personal correspondence and diplomatic documents located in the Fundação Casa de Rui Barbosa and in the Arquivo Histórico do Itamaraty in Rio de Janeiro.

Keywords: Brazilian poetry, national identity, politics and literature, Post-war Latin America, Vinicius de Moraes

The poet, playwright, and lyricist Vinicius de Moraes (1913–80) is well known at home and abroad for his artistic work. His cultural production encompasses a complete range of forms. He collaborated with Antonio Carlos Jobim, Toquinho, and others on songs, such as "Garota de Ipanema" (1962) and "A felicidade" (1959). He was also recognized internationally for the filmic adaptation of his play *Orfeu da conceição* (1955), entitled *Orfeu negro* (1959) and directed by Marcel Camus. Yet, despite his varied production, Moraes was first and foremost a poet. In 1966, while nearing the end of his diplomatic career, he confessed the following during an interview with a French reporter at the Cannes Film Festival: "Em primeiro lugar sou poeta. Todas as minhas outras atividades artísticas decorrem do fato de que sou poeta antes de tudo" (Calil 9). Beginning in 1933 with *O caminho para distância*, Moraes published a number of books of poetry. The period between 1933 and 1938 was Moraes's most productive (Neto 402). During this period, he also published *Forma e exegese* in 1935, *Ariana, a mulher* in 1936, and *Novos poemas* in 1938. In 1943 came *Cinco elegias*, and *Poemas, sonetos e baladas* was published in 1946. With many more works to follow, the first edition of Moraes's complete prose and poetry was published in 1968.

In 1938, Moraes moved to England to study for two years. The British Council had awarded Moraes a two-year scholarship to Oxford for his books of poetry *O caminho para distância* and *Forma e exegese* (Cruz de Moraes 38). Unfortunately, however, Moraes was unable to complete his course of study there. His stay in England was cut short because of World War II. In October of 1939, as the war began, Moraes prepared for his return to Brazil. In a letter to his friend and fellow poet, Manuel Bandeira, written that same month, Moraes explains his feelings about returning. The poet describes a frightening episode in which he awaited the bombing of London: "Tenho uma máscara contra gases pra mostrar a vocês na volta e a satisfação de tudo ter saído

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bem, quentinha, dentro de mim" ("Letter to Bandeira 1939"). Fearing for his safety and for that of his pregnant wife, Beatriz, the two returned to Rio (Cruz de Moraes 38). Although he was disappointed to leave Europe, he was relieved to have escaped without serious injury or incident.

Before and after his experience in London, Moraes worked with various newspapers and magazines as a film and literary critic, but the poet's meager salary was not enough to support his family. Most notably, in 1936, Moraes began a government job as a film censor for the Vargas regime after his friend and fellow writer Prudente de Morais Neto recommended him for the position (Neto 402). According to his sister, Laetitia Cruz de Moraes, Moraes, before becoming a diplomat, tried with no avail to find a career that would match both his artistic temperament and also provide for his family's financial security:

> Urgia, portanto, encontrar um emprego que, libertando-o da pressão econômica, lhe permitisse entregar-se com mais sossego à atividade literária. A diplomacia, onde se encontram tantas grandes figures da literatura brasileira, pareceu-lhe a melhor carreira. (Cruz de Moraes 39)

For Moraes, working for the Ministério das Relações Exteriores seemed a reasonable solution to his dilemma. As a diplomat, he could combine his passion for travel and writing with a prestigious and secure profession. But, without a doubt, one of Moraes's principal aims for a career in diplomacy was simply to earn a steady income. In a letter written from Los Angeles in 1949 during his first post abroad, Moraes confessed to Manuel Bandeira his utilitarian view of diplomacy: "[A] carreira continua não me interessando senão como pão-nosso" ("Letter to Bandeira 1949"). Moraes's diplomatic career would span more than twenty-five years (1943–69) and take him to posts such as Los Angeles, Paris, and Montevideo, where he would not only fulfill the regular duties of a consul, but also represent his country at academic conferences, film festivals, and other cultural events. Throughout his career, Moraes would struggle to balance his official duties as a diplomat, his familial obligations, and his artistic pursuits. Propelled to international fame in the 1960s, Moraes's diplomatic career came to an abrupt end in 1969, when, during the height of the military dictatorship, he was forced into retirement by Artur da Costa e Silva, who purportedly requested Moraes's dismissal with the following telegram: "Demita-se esse vagabundo!" (Castello 285).

By Moraes's time, the employment of writers in government and public service positions was hardly a new occurrence in Brazil. Throughout Brazil's history, many writers often found stable careers not only in diplomacy, but also in other government positions. The regularity with which writers have been employed in official positions points to an enduring connection between politics and literature in Latin America. This connection results in part from the fact that the economy of writing was since colonial times highly regulated by the political apparatus. The strong connection which developed between writing and politics made it commonplace in Latin America for writers to be employed in public careers and involved in public life. In the words of Angel Rama, "The letrados" took from their associations with the institutions of power "the principles of concentration, elitism, hierarchy, and, above all, the distance that set them apart from the rest of society" (29). Especially in Brazil, official appointments as diplomats provided writers the opportunity to earn a decent living while remaining connected to important circles of influence and prestige. While stationed in Rio, writer-diplomats also gained access to Brazil's principal publishing venues and to the nation's most vibrant cultural life.

In the 30s and 40s, while Moraes's literary career began to flourish, Rio was also the locus of intense political transformation. In 1930, Getúlio Vargas took control of the government through a military coup. The coup was instigated on the grounds of an illegal election to prevent president-elect Júlio Prestes (1882–1946) from taking office (Skidmore 3). The coup of 1930 brought to a halt the democratic process that had painstakingly struggled to maintain a foothold in Brazilian politics since 1889. What ensued were fifteen years of authoritarian rule in which Vargas attempted to "replace this [Brazil's] quasi-confederation with a strong federal executive" (36). Although the

Vargas regime stymied the development of democracy, it was able to make headway in other important areas. For example, Vargas's economic policies were crucial in advancing the nation's industrial expansion. Vargas also established the first minimum wages, created unions and pensions, and set up the Bank of Brazil (44). But, in order to maintain control over public opinion and wield sufficient power to direct the nation, the authoritarian leader had often exercised inordinate pressure on the media, censuring opposition (48). As a result of Vargas's tight grip on politics and the press, diplomacy was an attractive option for many writers such as Moraes. A career in diplomacy allowed writers the chance to escape the immediate political pressures of Rio through posts abroad while still maintaining an official connection with national life. Thus, being a diplomat was viewed by the most radical as a type of self-imposed exile and by the most orthodox as a means to serve the regime in power while offering to both an enviable space from which to pursue a literary career. Moraes and others, such as João Cabral de Melo Neto and João Guimarães Rosa, all began their diplomatic and literary careers during the Vargas era. Moraes began his career in 1943, a decade after publishing his first book of poetry (Ministério, "Moraes" 385). Guimarães Rosa entered the service in 1934 around the same time he completed the first draft of what eventually became *Sagarana* (Ministério, "Rosa" 483). And, when Cabral became a diplomat in December of 1945, at the end of the Estado Novo, he had already established himself as an important poet (Ministério, "Mello Neto" 369).

In 1941, after months of study, Moraes made his first attempt at the exam required of all persons desiring a career in diplomacy, but he failed to classify because of a technicality. The poet had accidentally signed his name to all the exam papers out of habit. This error resulted from years of "assina[ndo] toda a papelada dos filmes" while working as a government censor (Cruz de Moraes 39). He was automatically disqualified from the competition for this reason. In 1942, after an extended trip to Northeastern Brazil, where he met João Cabral de Melo Neto ("Cronologia" 45), he returned to Rio and took the exam again. This time, Moraes passed and officially entered diplomatic service on December 10, 1943 (Ministério, "Moraes" 385). He was thirty years old when he became a diplomat. For the first few years of diplomatic service, from 1943 to 1946, he remained in Rio at the Secretaria do Ministério das Relações Exteriores (Ministério, "Moraes" 385). During this period, the poet used his newly gained status as a diplomat to voice his opinion on matters of domestic policy such as the presidential election of 1945.

Near the end of the Estado Novo, opposing opinions to Vargas had become more and more prevalent in the media. On February 22, 1945, the *Correio da Manhã*, one of the most important newspapers in Rio at the time, published an interview with the novelist and presidential hopeful José Américo de Almeida (1887–1980), "in which he explained why presidential elections must be held" (Skidmore 49). According to Skidmore, this interview was concrete evidence that Vargas's constraints on the media were relaxing (49). In 1945, not long after this interview, Moraes along with two other diplomats severely criticized Vargas. In a proclamation entitled "Manifesto em favor da democracia," Vinicius de Moraes, Jayme Azevedo Rodrigues, and Lauro Escorel de Moraes "desancavam o próprio governo a que serviam" (Albin 429). The three declared their opposition to Vargas's potential candidacy in the upcoming free elections of December 1945. As a result, they were almost fired from their diplomatic posts, but in the end were not "porque isso poderia enfraquecer mais o governo," further damaging Vargas's already wavering public image (Albin 429). The three diplomats used the "Manifesto" to summarize the dilemma *en utero* that Brazil and much of Latin America would face in the emerging international order of a post-war world:

> O Brasil se encontra hoje diante de dois caminhos nitidamente demarcados: ou a implantação de um regime verdadeiramente democrático, que garanta ao povo brasileiro o exercício de suas liberdades essenciais e lhe assegure um governo idôneo na ordem internacional; ou a sobrevivência da ditadura em que temos vivido, desde o golpe de novembro de 1937. . . . Em conseqüência, ao expressar nas presentes circunstâncias, preservando a nossa independência

> diante das correntes partidárias . . . nos declaramos contra toda e qualquer candidatura oficial, particularmente a do sr. Getúlio Vargas, que encarna o regime da irresponsabilidade, a prepotência e o arbítrio, a extinção das liberdades públicas e o favoritismo político. ("Manifesto")

Pronouncing their "independência diante das correntes partidárias," Moraes, Rodrigues, and Escorel de Moraes evoked in the "Manifesto" their status as diplomats in order to create an official, yet critical space between themselves and the Vargas regime. The three diplomats begin the document stating their credentials: "Nós, Segundo Secretário Jayme Azevedo Rodrigues, diplomata classe K, Cônsul Vinícius de Moraes, diplomata classe J e Lauro Escorel de Moraes, diplomata classe J, servindo na Secretaria de Estado do Ministério das Relações Exteriores" ("Manifesto"). From this official position, the three hoped their "Manifesto" would persuade others against voting for Vargas. Instead of siding with Vargas, the diplomats professed "solidariedade com a candidatura do Major Brigadeiro Eduardo Gomes" ("Manifesto"). But, in the end, Vargas never was a candidate in the election. Gomes gained thirty-five percent of the final vote, but lost to Brazil's ex-War Minister, Eurico Gaspar Dutra (1883–1974) (Skidmore 64).

During the Estado Novo (1937–45), Brazil's image in the international sphere was riddled with inconsistencies, mirroring the nation's deep divisions at home. When World War II began, the nation maintained an official stance of neutrality, while still considering an alliance with Germany. By the end of the war, however, the allure of economic aid and hemispheric solidarity led Vargas to align the nation with the Allies: "The regime that had flirted with fascism and been courted by Nazi Germany . . . found a more solicitous suitor in the United States, which offered considerable economic aid in exchange for military and political cooperation" (Dávila 271). Accordingly, Jerry Dávila proposes that, "whether Brazil was a nation that respected the gains of fascist powers, or turned against fascism and embraced the American system, Vargas stood at its center" (271). In the end, Vargas was trying to place Brazil in step with other democracies despite maintaining an undemocratic state at home. Most notably, Vargas supplied troops to fight in Italy near the end of the war. He also allowed the United States to use Fernando de Noronha, an archipelago in the Atlantic, as an airbase for missions to northern Africa. But, Brazil's international policy against the authoritarian Nazi regime was an incongruous stance, contradicting the nation's domestic reality. The irony of "fighting for democracy abroad while representing the dictatorship at home" (Skidmore 48) is an example of the complex forces shaping not only Brazil, but all of Latin America during the period. The incompatibility of international policy and domestic reality became ever more apparent when Vargas sent soldiers to fight in Italy. Or, in the words of Moraes's "Manifesto": "Não podemos esquecer, tampouco, a flagrante contradição existente entre a orientação da nossa política exterior, ratificada na Itália pelo sangue de nossos irmãos, e as tendências dos atuais dirigentes do país" ("Manifesto").

Brazil would struggle throughout the twentieth century to find stable footing. Similar to other Latin American nations, Brazil belonged to what became known as the third world. According to Christopher M. White, the term "third world" has three distinct connotations: first, it is a geopolitical and economic term, referring to what we now call "developing nations"; second, it refers to a "*third* zone of influence outside the control of either of the superpowers" during the Cold War; and, lastly, the term refers to an "alternative or *third* ideological path from the two set out by the superpowers" (20). The new emerging post-war international system playing out on the ideological battlefield of the third world presented serious challenges to the politico-cultural identity and economic development of nations in Latin America. The challenges confronted by Brazil, as a third-world nation, would be engaged by Moraes not only in the "Manifesto," but also in his poetry.

In 1945, when Moraes's "Manifesto" was written, the ideologies of communism and twentieth-century democratic capitalism were shaping Latin American discourse. These opposing ideologies both envisioned the third world as a dangerous territory in need of at least political direction, if not domination. In Jean Franco's "The Nation as Imagined Community,"

written in response to Fredric Jameson's controversial article "Third World Literature in the Era of Multinational Capitalism," she explains the difficulties encountered by third-world writers in Latin America during the 40s and 50s. Specifically, the literary discourses of twentieth-century Latin America differed greatly from the earlier homogenizing nationalist discourses of the nineteenth century. In the nineteenth century, the elite often employed literature as an arm of the political apparatus to be used in the consolidation of national identity (Franco, "The Nation" 205). In the twentieth century, literature began to serve a less subservient role to politics, but it still functioned, as in the previous century, as an important index of identity. In the 40s and 50s, Latin American literature had become, according to Franco, "a skeptical reconstruction of past errors" that "made visible the absence of any signified that could correspond to the nation" (205). While admitting that there are recurring themes of struggle and domination depictive of the realities of a number of third-world countries, Franco refutes Jameson's proposition of the existence of a single homogenous category of third-world writing defined by the unfailing use of national allegory (205). For Franco, the use of national allegory, if at all apropos of the literatures of third-world countries, was still far from representing a pervasive and categorically definitive literary discourse that connected all third-world nations through a common struggle for sovereignty. In post-war Brazil, no longer did literature attempt to unfailingly imagine a nation on the path towards a glorious destiny, represented by the protagonist-heroes of Romanticism. Instead, previous suppositions about the realization of any national ideal were brought into serious question.

In the two years prior to composing "Pátria minha," written while stationed in Los Angeles from July 1946 to September 1950, Moraes was having difficulty finding the time and inspiration to write. But, in 1948, he finally overcame his writer's block. The poet describes in a letter to Manuel Bandeira in February of that year his newfound inspiration: "Disparei de repente a escrever. Há três dias que escrevo como um desalmado. . . . Fiz três poemas que vou logo mandar, e de que, apesar dos pesares, gosto" ("Letter to Bandeira 1948"). The letter goes on to explain that "Pátria minha" was one of the three poems written during this epiphanic flash: "Um chama 'Pátria minha.'" It was written along with "Epitalamio," described by Moraes as "uma cadência em decassílabos historiando tôdas as minhas mulheres," and "Ode à Legítima Espôsa" ("Letter to Bandeira 1948"). In the same letter, Moraes asks Bandeira to examine two lines of verse which are not included in the published version of "Pátria minha." Although it would be difficult to ascertain the exact stanza in which these apocryphal lines were originally situated, beginning my analysis of the poem with them allows us to triangulate the poem within its specific historico-cultural context. In an act of self-censorship, fearing retaliation by the Dutra administration (1945–50), the following lines were omitted by Moraes in the final version of "Pátria minha":

> O poema "Pátria Minha" de que te falei tem um verso assim: A minha pátria não é filha de negociante nem / mulher de miltar [sic] Diga se v. acha se vão me despedir ou prender por causa. Porque estou para mandar o poema para o *Diário Carioca*. Não quero trapalhadas *agora*. Estou pagando lentamente minhas dívidas. Quero positivamente viver sem dívidas. Depois podem me prender, se quiserem. ("Letter to Bandeira 1948")

If in 1945, at the end of the Vargas era, Moraes and others felt emboldened enough to oppose the regime when criticizing the Estado Novo in "Manifesto," during the Dutra presidency of the late 1940s, Moraes no longer felt he had the same luxury. He knew that leaving the two overtly political lines in the poem would expose him to potential disciplinary measures from President Dutra. Since he was more concerned at the time with his professional survival than with unrestrained artistic liberty, the poet wished first and foremost to avoid the possibility of imprisonment or dismissal.

Bandeira responded to Moraes's letter a few weeks later advising the poet and diplomat that he should in fact remove the lines from the poem: "Ontem fui ver o Rodrigo no Ministério e consultei-o sobre o verso da 'Pátria minha.' Ele acha perigoso para você deixá-lo no poema. O momento aqui é de reação e não faltará um f. da p. que o remeta diretamente ao Dutra" ("Letter to Moraes 1948"). Moraes's fear that his comments could be construed as an affront to Dutra-style democracy or, worse, as a confession of a misconstrued communist affiliation was not unfounded. According to Skidmore, in May 1946, during a period when communism was on the rise in Brazil, "the Dutra government purged all government employees known to be members of the Communist party" (66). Although these two apocryphal lines are far from being overtly communist, the exigencies of the period demanded that Moraes be judicious in his political commentary. Nevertheless, as evidenced by the emphasis given to the line, "Não quero trapalhadas *agora*" ("Letter to Bandeira 1948"), Moraes was not overly concerned with opposing Dutra; he was more concerned with keeping his job.

"Pátria minha" was composed not long after the end of both World War II (1939–45) and the Estado Novo (1937–45) and first published in 1949 by João Cabral de Melo Neto on his boutique home press in Barcelona ("Cronologia" 46). In 1948, when Moraes wrote "Pátria minha," he captured through familial and intimate imagery Brazil's struggle for a post-war identity. Brazil, simultaneously oppressed and empowered by the outcomes of the region's colonial history, was trapped by conflicting local and global forces, transforming the nation into a battlefield of neocolonialism. Faced with the politico-cultural realities of the developing Cold War and US economic expansion, "Pátria minha" configures Brazilian identity in very similar terms to those described by Franco. In the very first line of the poem, Moraes conveys the difficulties of defining his nation: "A minha pátria é como se não fosse" ("Pátria minha" 383). By inventing an unrealized space existing between the definitive form of the verb *ser*, "minha pátria é," and the past subjunctive form, "como se não fosse," Moraes simultaneously affirms and negates Brazil's existence ("Pátria minha" 383). Thus, in a phrase reminiscent of Franco's hypothesis, the poem "made visible the absence of any signified that could correspond to the nation" (Franco 205). As Moraes proposed that Brazil was, at the time, "como se não fosse," so are the two apocryphal lines above in relation to the poem. They belong while also remain foreign to the poem. In those lines, Moraes feels compelled to emphasize that Brazil is neither "filha de negociante" nor the equally feminized "mulher de militar." The disputation of these two positions reveals both the national and international prisms through which Brazilian identity was being cast in the late 1940s.

The "militar" is obviously a direct reference to Dutra, who was ex-War Minister for Vargas. But, it is also possibly a disapproval of the role that the military has played in Brazilian politics since the late nineteenth century. As was the case with the declaration of the Republic in November of 1889, "in 1930 and November 1937, it was the military, not the politicians, who were the immediate custodians of power" (Skidmore 53), ushering in new regimes. In 1964, fifteen years after Moraes wrote "Pátria minha," the military would again take control of the government. On December 13, 1968, as the regime entered its most oppressive period, the Ato Institucional 5 was decreed, which gave unbridled power to the government to punish those who spoke out in opposition. Moraes was in Portugal the day AI-5 was published and scheduled to perform a musical show along with Baden Powell and others. Instead of closing the performance in traditional fashion with a rendition of "Canto de Ossanha," Moraes decided to finish with a symbolic reading of "Pátria minha." Demonstrating the poem's continued relevance within the imaginary of mid–twentieth century Brazil, Moraes introduced the poem with the following words: "No meu país foi instaurado, hoje, o ato institucional n° 5. Pessoas estão sendo perseguidas, assassinadas, torturadas. Por isso, quero ler um poema" (qtd. in Castello 282). In the words of Moraes's previously discussed "Manifesto," the role of the military in domestic politics subverted the democratic process, often leading to an "evidente ameaça à realização

de eleições livres" ("Manifesto"). More to the point, the inherent collective disillusionment associated with the history of military intervention in Brazilian politics is at the core of Moraes's "Pátria minha." For this reason, he was opposed to his country being a "mulher de militar."

On the other hand, the "negociante" mentioned in Moraes's apocryphal verse is a definite reference to the United States and its exploitative economic policies in post-war Latin America. The commercial might of the United States was potentially no more evident to anyone other than Moraes, who was living in the United States at the time he wrote "Pátria minha." From his unique perspective as a consul, Moraes experienced the bustling post-war economy of Los Angeles and witnessed the concretization of US economic domination not only in the region, but also on the world stage. In a letter to Bandeira from 1948, Moraes confesses his opinion about the United States. He was not fond of the United States's obsession with economic growth, which destroyed, in his opinion, any real cultural vitality: "os EEUU. . . . Merda de terra, merda de gente" ("Letter to Bandeira 1948"). The economic development of the United States was at the time being closely analyzed by Moraes's consulate through in-depth monthly reports which ranged in topics from the changes in the price of crude oil to the bustling film industry of Hollywood. In one of these reports, from the month of August 1948, entitled "Notas econômicas," the consulate describes Los Angeles's record-breaking use of water and energy. The exorbitant use was due to the exponential growth of the region:

> O consumo de àgua em Los Angeles (117 milhões de galões) e de eletricidade (3.435.000.000 kilowatts-hora), bateu, este ano, todos os records. . . . [O] crescente aumento de população e a extraordinária expansão comercial e industrial contaram como fatores decisivos para a obtenção de um tal máximo. (Ministério, "Informação econômica")

As exemplified by its ever-increasing consumption of water and energy, the United States's economy was expanding and globalizing at a rapid pace. This global expansion had real consequences in Latin America. One of the most well-known examples of United States's politico-economic intervention in Latin America is that of the Central Intelligence Agency in Guatemala. In 1954, the CIA overthrew President Jacob Arbenz, because he was considering the nationalization of the American-owned United Fruit Company in hopes of "breaking its economic hold over the country" (Franco, *The Decline* 23). There was much resentment in Latin America against the United States, because of companies like the UFC (22). An earlier Brazilian example of the United States's attempts at extracting huge profits from the region is, of course, Henry Ford's failed rubber-manufacturing Amazonian utopia, Fordlândia (Fausto 177). A letter written by the local Los Angeles Chamber of Commerce at the time and addressed to all "Consular Officials in the City of Los Angeles" provides another example of the exponential growth of the region and a budding culture of consumption:

> It is a pleasure to present your office with a copy of our *Directory of Importers of Los Angeles County*. . . . The Directory contains the names of nearly 400 importing firms in the County of Los Angeles, and lists the raw materials and essential goods each imports from all over the world. They are interested in buying more. (Ministério, "Letter from Los Angeles")

As the politico-economic battles of the Cold War were beginning to play out on the local stage of Brazil, the globalizing forces against which and also within which national identity was attempting to emerge were forcefully bearing down on the nation. The two simple apocryphal lines of "Pátria minha" make clear Brazil's position within this neocolonial prison. Brazil, as a "mulher", was held captive by the local domination of the "militar". As a "filha", the nation was also under the thumb of the paternalistic hegemony of the definitive "negociante", the United States. The explicit subjugation of Brazil within the contexts of local military intervention and US expansionism corroborates Moraes's proposition that Brazil was "como se não fosse" (383). Defining the nation as dominated by these two forces was a necessary task of the writer at the

time, but it was also an ironic one since these two lines never actually appeared in Moraes's poem. For this reason, the nation is as if it was not.

In the same letter to Bandeira, Moraes characterizes "Pátria minha" as a poem "de mui lírica dor-de-côrno" ("Letter to Bandeira 1948"). This classification of the poem as being written by a man betrayed by an unfaithful woman points us to another important gendered relationship within the poem. In "Pátria minha," Brazil is not only explicitly cast as a "filha de negociante" and a "mulher de militar," but it is also cast as the feminine object of the poet-narrator's desire. After opening the poem with, "A minha pátria é como se não fosse," Moraes continues with the gendered description, "é íntima / Doçura e vontade de chorar" (383). In the third and eleventh stanzas, Moraes concretizes this intimate paternalistic dynamic between writer and nation:

> Vontade de beijar os olhos de minha pátria
> De niná-la, de passar-lhe a mão pelos cabelos
> Vontade de mudar as cores do vestido (auriverde!) tão feias
> De minha pátria, de minha pátria sem sapatos
> E sem meias pátria minha
> Tão pobrinha!
> . . . . . .
> Ponho no vento o ouvido e escuto a brisa
> Que brinca em teus cabelos e te alisa
> Pátria minha, e perfuma o teu chão...
> Que vontade me vem de adormecer-me
> Entre teus doces montes, pátria minha
> Atento à fome em tuas entranhas
> E ao batuque em teu coração. (383–84)

Through this imagery, Brazil is not only the feminized object of the local military and the United States. As the narrator desires to caress and kiss the nation, nursing it back to health from destitution, the objectification of the nation is magnified. Thus, the nation is thrice denied the power to emerge from domination: once by its relationship with the military, once by its relationship with the United States and, lastly, by its relationship to the frustrated writer. Within this continuum of multiple dominations, Brazil has no choice but to surrender.

The time of day in which the narration takes place is another important element of "Pátria minha." The poem emanates from the dark of night, concretizing the unsettled angst felt by the poet-narrator as he attempts to nurse his nation back to health. The first stanza indicates the hour. Here, Moraes creates another paternal metaphor for the nation, referring to a moment in which he watched his young son Pedro sleeping:

> A minha pátria é como se não fosse, é íntima
> Doçura e vontade de chorar; uma criança dormindo
> É minha pátria. Por isso, no exílio
> Assistindo dormir meu filho
> Choro de saudades de minha pátria. (383)

As "uma criança dormindo," Moraes's son becomes the metaphor of a nation under the watchful eye of the writer (383). While Moraes watches his young son sleep, depicting a nation on the verge of awakening, the process of articulating Brazilian identity is an operation that must take place in the dark space of the night. This verse also corroborates the frustration of writing in mid-twentieth-century Brazil, alluding to the night as a place where dreams as well as nightmares may be realized. The relevance of the dark is reiterated within an international dialectic when the poet-narrator recalls an episode when he gazed into the night sky in Maine. In the sixth stanza, Moraes describes spending the evening trying to locate the definitive constellation of the Southern Hemisphere, the Southern Cross:

Ah, pátria minha, lembra-me uma noite no Maine, Nova Inglaterra
Quando tudo passou a ser infinito e nada terra
E eu vi alfa e beta de Centauro escalarem o monte até o céu
Muitos me surpreenderam parado no campo sem luz
À espera de ver surgir a Cruz do Sul
Que eu sabia, mas amanheceu... (384)

Here the poet-narrator watches until daybreak in hopes of envisioning an allegorical manifestation of a true national self, the Southern Cross. He spends the entire night searching in vain for the Cruz do Sul. In this way, the episode allows for a reflection of a North–South dynamic in which the visible constellations of the Northern Hemisphere preempt the possibility of the poet locating the constellations of the South. As the stars represent a mythicized nation, much like Macunaíma's transformation into a constellation, the domination of the northern stars points to an imbalanced dialogic of identity formation. A northern sky makes moot the relevance of a South American perspective. The obscuring and deafening domination of the United States is further emphasized when Moraes expresses his longing to return to Brazil: "Quero rever-te, pátria minha, e para / Rever-te me esqueci de tudo / Fui cego, estropiado, surdo, mudo" (384).

In another passage of the poem, the North–South dynamic is paralleled by the concept of Brazil simultaneously representing a utopia and a dystopia. Of course, the origins of all utopias carry within them this Eurocentric contradiction of (in)existence. The term itself, invented by Sir Thomas More (1478–1535), and used as the title of his book *Utopia* (1516), bears a double entendre. The term is of Greek origin, but it is not clear whether it comes from *outopos* meaning "no place" or *eutopia* meaning "place where everything is well" (Cuddon and Preston 957). As Brazil is depicted "como se não fosse," the poem simultaneously inhabits both a utopic and dystopic space, founded in the possibility of what could have been, but apparently is not. Moraes exemplifies this paradox in the fourth stanza when he writes: "Porque te amo tanto, pátria minha, eu que não tenho Pátria" (383). These ambiguous underpinnings of Moraes's poem become more pronounced when in the penultimate stanza the poet refers to Brazil's own prediscovery utopia, the "Ilha Brasil":

Não te direi o nome, pátria minha
Teu nome é pátria amada, é patriazinha
Não rima com mãe gentil
Vives em mim como uma filha, que és
Uma ilha de ternura: a Ilha
Brasil, talvez. (385)

Here, while refusing to name the nation, Moraes sarcastically proposes that the nation's name does not rhyme with "mãe gentil", a direct reference to Brazil's national anthem (385). If Brazil's name no longer rhymes with "mãe gentil", then, for Moraes, the only way to locate the nation is to point to a prediscovery utopian legend, the "Ilha Brasil" (385). Similar to many other mythical worlds of the medieval imaginary supposedly existing beyond Europe's shores, the "Ilha Brasil" was an "ilha afortunada" that often appeared on the maps of European cartographers in the centuries leading up to America's "discovery" (Kantor 74). As the poet refuses to name the nation that he describes, Moraes embodies both possible meanings of the ambiguous term. Brazil is both a place where everything is well, the imaginary "Ilha Brasil", and it is no place at all, since it does not rhyme with "mãe gentil" (385). With the writer's traditional role of articulating national identity here unrealized, the poet-narrator must be satisfied with a utopian ideal that only exists in his imagination: "Vives em mim como uma filha, que és / Uma ilha de ternura" (385). In the poem, the act of naming symbolically represents the power to control destiny and identity. As long as Moraes cannot name his nation, Brazil eludes an identity. The expression of identity, traditionally controlled by the pen of the writer and seemingly assured to the nation by the literary discourses of the nineteenth century, was frustrated in the 40s and

50s. Writing seemed to no longer hold the same power as before. Yet, the poet continued to write, unwilling to abandon hope in the "Ilha Brasil."

The subordination of Brazil as an object of desire further constructs an intimate relationship between writer and nation. The final lines of the poem confirm the intimacy of the relationship:

> Agora chamarei a amiga cotovia
> E pedirei que peça ao rouxinol do dia
> Que peça ao sabiá
> Para levar-te presto este avigrama: "Pátria minha, saudades de quem te ama...
> Vinicius de Moraes" (385)

With these closing lines, the poet includes his own name in the text, as it takes the form of a letter—personal and intimate. At this moment, the poet, the poem, and the nation converge. The nation is the recipient of Moraes's letter. Therefore, Brazil embodies an implied correspondent—one who would respond to Moraes's "avigrama" if the nation were not, like the poet himself, rendered "cego, estropiado, surdo, mudo" (384). Becoming a personified converser with the writer through the open-ended dialogue of the letter, Brazil now inhabits the same ontological plane as Moraes, and this autobiographical facet to the poem articulates the poet and his nation as sender and receiver, respectively. But, if the letter is an "avigrama", or a message to be carried by birds to the nation, the proposed Romantic complexities of the mode of delivery suggest the enormous difficulties experienced by the writer to communicate with his nation during this period in national history. Moraes suggests that the message be transmitted from sender to receiver by three different species of birds: the "cotovia" (lark), the "rouxinol" (nightingale), and the "sabiá" (thrush) (385). Not only must these birds speak to one another, relaying their message orally, but the last bird must also somehow (supposedly through song) communicate its message to the metaphorical recipient, Brazil. For this reason, the delivery method is an eccentric and fantastical impossibility, depicting the multifarious impasse felt by Moraes at the time.

As Moraes evokes the *sabiá* as the last bird in the chain of this fantastically complex transmission, he also inserts his poem squarely within the Brazilian literary tradition. Moraes parodies the *sabiá* of Gonçalves Dias's "Canção do exílio." As Gonçalves Dias portrays the artist in exile, and therefore unable to enjoy the benefits of full citizenship, Moraes in "Pátria minha" likewise depicts his consular post in Los Angeles as one of exile: "Por isso, no exílio" (383). But, Moraes's *sabiá* differs from that of Gonçalves Dias. For Gonçalves Dias, the song of the *sabiá* symbolized the idealized nation. Yet, Moraes's *sabiá* does not descant the wonders of a primordial Brazilian paradise. The bird instead explicitly carries the poet's sad news of exile. By inventing a fantastic mode of transmitting his letter which ends with the song of the *sabiá*, Moraes points to a communication breakdown between writer and nation that has taken place over the decades since Gonçalves Dias's "Canção do exílio."

In 1950, Moraes composed an essay entitled "Em defesa da literatura brasileira: considerações à margem da conferência de Stanford sobre o Brasil." This address was written as a rebuttal to a talk given by the American professor Ronald Hilton (1911–2007). According to Moraes, Hilton had stated during the conference at Stanford that "os maiores escritores brasileiros, como Euclides da Cunha, lhe pareciam conter mais fulgor que consistência; que a grande força artística do Brasil lhe parecia residir na obra de um Oscar Niemeyer ou de um Portinari" (Moraes, "Em defesa"). In response to this criticism of Brazilian literature, Moraes argues in favor of its great "organicidade". According to Moraes, "nenhuma arte é no Brasil mais básica para o entendimento do complexo brasileiro, seu povo, sua formação, suas políticas" ("Em defesa"). Moraes further suggests in the address that the most important element of Brazilian literature is its ability to perpetuate a dialogue. This literary dialogue forms a mosaic of Brazilian identity, connecting writers together throughout the centuries:

> Busque ainda agora, e verá o Professor Ronald Hilton os melhores mestres brasileiros do passado continuar florescendo nos melhores escritores do presente, como se seus despojos tivessem feito a terra ainda mais rica para essa correspondência genética. Verá êle Antonio Vieira, um cabeça-chata de Lisboa, dando fruto em Rubem Braga, um capichaba de beira-rio ancourado em Copacabana. Verá ele Castro Alves, um adolescente baiano lírico e rebelde que leu "Les Chatimes" de Victor Hugo, repontar num conterrâneo mais lírico e rebelde ainda: o romancista Jorge Amado. (Moraes, "Em defesa")

For Moraes, Brazilian identity not only originates in the colonial discourses of figures like Padre Antonio Vieira, but it also links Brazilian authors to a common Western literary tradition, which includes figures such as Victor Hugo. Brazilian literature cannot exist without dialoguing with the past and with other national literatures. As a requisite condition, his "generosa pátria de índios, negros, mulatos, cafusos e brancos de má-pinta" (Moraes, "Em defesa") should not only look inward, but should also gaze beyond the nations borders, engaging in a transnational dialogue of influences. For Moraes, the success of Brazilian literature depends on its ability to come to terms with a land and a people that were racially and geographically diverse, while still accounting for a history that was bound to its colonial ties to Europe.

Furthermore, these synthetic and dialogic qualities of Brazilian identity, defined by Moraes as "organicidade," are key to understanding the relationship between Moraes's poem and his diplomatic career. In the fourth stanza of "Pátria minha," Moraes expresses the need for literature to connect with the political atmosphere in which it is conceived in order to represent the nation: "Em contato com a dor do tempo, / eu elemento de ligação entre a ação e o pensamento" (383). The poem articulates writing as an act that brings together the worlds of politics and literature to the degree that the poet-narrator can stay in contact with "a dor do tempo" and serve as a bridge between political "ação" and cultural "pensamento" (383). Thus, Moraes embodies the intellectual as a bridge between politics and literature—a role exemplified by the writer-diplomat.

In an untitled document written some time after Moraes had returned to Brazil from the United States, the poet clearly expresses what he feels are his societal obligations as a writer and a diplomat. Bringing the two worlds together, Moraes describes both roles as being imbued with important civic duties:

> É sabido de todos que o Ministério das Relações Exteriores baixou em 1949 uma portaria segundo a qual fica vedado a seus funcionários o exercício direito à livre expressão do pensamento, sem o beneplácito daquele órgão da Administração. . . . Como homem, como escritor e como diplomata, cargo êsse obtido por concurso, pago pelo povo para representá-lo no estrangeiro, não posso tampouco submeter-me mordaça imposta pela portaria em questão, cujo fim principal é sonegar ao povo o conhecimento da verdade, tapar a boca dos mais esclarecidos, manter o *statu-quo* tanto quanto possível até que, por hábito ou desmoralização, o próprio povo seja incapaz de reconhecer a realidade. ("Política diplomática")

Official codes of conduct established by the Dutra administration in 1949 required that all diplomats' public expressions of opinion be first subject to the scrutiny of the Ministério das Relações Exteriores. Yet, Moraes felt a moral obligation as both a writer and a diplomat to speak out against Dutra's restriction in order to fully represent the Brazilian people. According to this document, silence and censorship destroy the relationship between a people and their nation; on the other hand, dialogue guarantees its continued renewal. Likewise, Moraes, reminding us of Rama's thesis, feels that his role as a writer-diplomat makes him part of a special class: "Como homem, como escritor e como diplomata," Moraes is one of the "mais esclarecidos" ("Política diplomática"). He is able to "reconhecer a realidade" and, for this reason, the poet is obligated to make known to the people "o conhecimento da verdade" ("Política diplomática"). This same sense of paternal obligation to the Brazilian people is expressed throughout "Pátria minha," creating a consistent theme connecting Moraes's literature to his diplomacy.

The long-standing relationship between writer and nation developed over the nineteenth century, and most typified by Gonçalves Dias's poem "Canção do exílio," had by Moraes's time become frustrated by local and global politics. On the local stage, the censorship of the Vargas and Dutra administration denied Brazilian writers their traditional role as champions of the nation while, at the same time, the emerging Cold War curtailed Brazil's attempts at political and economic success. These two antagonistic forces were both willing accomplices in the frustration of Brazil's "heróis-escritores" (Lima 206), leading to the crisis portrayed in "Pátria minha." Just as Moraes signed his name to the "Manifesto," the poem "Pátria minha" also bears his signature as an intrinsic part of the text. Thus, the poem is an open-ended letter to the nation which resembles in many ways other politically oriented documents signed by Moraes as a diplomat. Both the "Manifesto" and "Pátria minha," as well as other materials discussed in this article, denote the inescapable dialectic between the public and private worlds of literature and politics. These worlds converge throughout Brazil's history as they are embodied by the writer-diplomat and others who have bridged the gap. Although Moraes proposed to Bandeira that he viewed diplomacy as only a means to gain his "pão nosso" ("Letter to Bandeira 1949"), the evidence shown herein disputes this view. There are in fact many similarities between Moraes's poetry and his work as a diplomat. For Moraes, the work of the diplomat and the work of the poet are in many ways one in the same. Both are a means by which he might express his continued hope in his nation even when local and global forces attempt to all but extinguish its identity and power.

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The Conversational Historical Present in Oral Spanish Narratives

Carrie L. Bonilla
University of Pittsburgh, USA

Abstract: This article contributes to the literature on the use of the present tense to refer to past events in oral narratives, otherwise known as the Conversational Historical Present (CHP) (Wolfson 1978). Previous research has found that the CHP switches with the past (Wolfson 1979) frequently with verbs of saying and achievement verbs (Dunn 1998; Van Ess-Dykema 1984). The present study provides new insights on the CHP in Spanish in conversational narratives and story-retell narratives. Specifically, the CHP was found to occur mostly with *decir,* verbs of motion (e.g., *llegar*) or other verbs of saying (e.g., *preguntar*) in both narratives. In the conversational narratives, when a storyteller responded to an interruption by an interlocutor of the story, the storyteller subsequently resumed the narrative with the preterit. When a storyteller did not acknowledge an interlocutor's interruption, the narrative typically continued in the CHP. The story-retell narratives were told almost exclusively in the CHP. The interaction between the storyteller and interlocutor may explain why the CHP and the preterit always switch in conversational narratives, but the CHP exclusively occurs in story-retell tasks where the speaker has an uninterrupted turn.

Keywords: oral narratives, pragmatics, Spanish for native speakers, tense, verbal morphology

1. Introduction

In oral narratives in Spanish, as in many languages, speakers frequently use the present tense to refer to past events in conversation. This use of the present tense, known as the Conversational Historical Present (CHP) (Wolfson 1978), is typically assumed to make a narrative more "vivid" (Wolfson 1979); however, the conditions for its occurrence in oral narratives are still relatively unknown. Wolfson (1978) first noted that a narrative is not told entirely in the CHP: instead, it tends to switch between the past tense and the CHP. It also has been associated with the "complicating action" (Schiffrin 1981), or the foreground, both of which are the events that move the narrative forward. The CHP has also been noted to occur with achievement predicates, and the question has been raised as to whether it occurs more with first- or third-person subjects (Dunn 1998; Fleischman 1990; Iwasaki 1993).

In this study, the function of the CHP in oral Spanish narratives was investigated in terms of its linguistic distribution (e.g., patterning of CHP with certain grammatical or lexical aspect categories, or with verbs of saying). In addition, a new perspective was taken on tense shifting: that of the role of the interaction of the storyteller and the interlocutor(s) in relation to switching between the CHP and the past tense. In Study 1, a quantitative and qualitative analysis of conversational oral narratives from a database of native Spanish speakers (*Corpus oral de referencia de la lengua española contemporánea*) (Marcos Marín 1992) was conducted and the use of the CHP was analyzed in terms of its linguistic distribution. In addition, interruptions from the interlocutors during the telling of the narrative were analyzed regarding whether they had an effect on the switch between the CHP and the past tense. In Study 2, the use of the CHP was also analyzed in elicited story-retell narratives from a corpus of learner and native speaker data ("Spanish Learner Language Oral Corpora") in order to compare the use of the CHP in different kinds of discourse.

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2. Literature Review

Wolfson (1978) first rejected the general definition that the function of the CHP is to cause "the action being recounted to appear to the listener (or reader) as if it were happening at the moment of the telling" (Schiffrin 1981; Wolfson 1978: 219). As Wolfson (1978) pointed out, a story is not fully told in the CHP, but is characterized by a switch between the past tense and the CHP. The CHP is largely considered to be restricted to the complicating action of the narrative (Schiffrin 1981; Silva-Corvalán 1983; Wolfson 1979), as termed by Labov (1972) to refer to the part of the narrative that narrates the sequence of events. Schiffrin (1981) noted that events told entirely in the CHP were rare; she hypothesized that the switch back to the past reference is necessary in English because the threshold for sustaining the temporal reference in the present is limited. Other functions of tense shifting have been attributed to the separation of events in a narrative (Schiffrin 1981; Wolfson 1979) or as an internal evaluation device (Schiffrin 1981; Silva-Corvalán 1983; Van Ess-Dykema 1984) that allows the speaker to present events as if they were happening at the moment of speaking. Also relevant to the distribution and function of the CHP is the high occurrence with verbs of saying (e.g., *decir* or *contar*) and direct quotes. Wolfson (1979: 179) hypothesized that the distinction between *say* and *said* in English narratives may have been lost because of overuse. Johnstone (1987: 39) attributed the alternation to a sociolinguistic factor: of twenty interchanges with authority figures in her data, the non-authority figure was always introduced in the past (e.g., he/she/I said), while the authority figure was always introduced in the CHP or not at all (e.g., he/she/I say/s).

Another question that remains to be investigated is that of the lexical aspectual class of the verbs in the CHP. Lexical aspect refers to the intrinsic properties of the predicate, which may or may not include external arguments (Andersen 1991). Vendler (1967) delimited four kinds of lexical aspect, defined here by Bardovi-Harlig (2000: 215) and exemplified in Spanish:

> *States*: persist over time without change and no input of energy (*tener*)
> *Activities:* involve a span of time with no inherent endpoint (*dormir*)
> *Accomplishments:* have an end point and inherent duration (*pintar un cuadro*)
> *Achievements:* include the beginning and end point of an action (*empezar*)

Van Ess-Dykema (1984) found most of the CHP to occur with achievement verbs in an analysis of seven elicited narratives from speakers of Honduran Spanish and the Spanish version of fifteen narratives told in an ESL conversation course. Dunn (1998) addressed whether the CHP occurs more frequently according to aspectual class in oral French narratives. He found that the CHP occurred more frequently with the telic verbs, or verbs with an endpoint (i.e., accomplishments and achievements), than with atelic verbs, or verbs with no endpoint (i.e., states and activities). Telic verbs typically occur in the foreground (i.e., to move the action forward) and atelic with the background (i.e., to describe or comment on the situation) (cf. Hopper and Thompson 1980: 280). The distribution of CHP with telic verbs shows that the CHP occurs more with the foreground. Dunn (1998) suggested that this is because the past time reference is more readily recuperated in the foreground than in the background since the background may refer to a greater variety of time reference compared to the foreground. Therefore, the use of a present form (i.e., the CHP) to refer to past time is more readily interchangeable with a past form in the foreground than in the background, where time reference is more variable.

The switch between the CHP and the past tense has also been suggested to relate to first- or third-person reference. Dunn (1998) investigated whether the CHP occurs more frequently with first- or third-person subjects in a corpus of elicited French narratives. No bias was found in the distribution of first- vs. third-person subjects with the CHP or the *passé compose* when verbs of saying were excluded. However, 90% of the verbs (59/65 instances) of saying in the CHP did occur more with third-person subjects. This bias of the CHP verbs with third-person subjects is similar to results from Iwasaki who found that non past forms in Japanese tend to occur with

third-person singular subjects, while past forms pattern more strongly with first-person singular (Iwasaki 1993: 37).[1]

Given that the majority of studies have investigated tense shifting in English, little is known about tense shifting in Spanish conversation. Several studies have mentioned that the function of the historical present in performed or written works, such as epic poetry or theatrical works, is to dramatize or perform a situation (King 1992; Moreno de Alba 2000; Weinrich 1974). However, only Silva-Corvalán's (1983) study has looked at the genre of *conversational* oral narratives. Silva-Corvalán analyzed thirty oral Spanish narratives in order to analyze the relationship between form (present, preterit, and imperfect indicative) and context to further define each morphological form. Silva-Corvalán mainly addressed issues raised in concurrent research in English: namely, whether clauses indicating an event shift (e.g., *de repente* or *cuando*) corresponded with a shift between the CHP and other forms. Of all the verbal forms, she found that 32.7% of verbs in the narratives were in the CHP (156/476 narrative clauses) (1983: 767). Overall, Silva-Corvalán concluded that tense shifting in Spanish is used as an internal evaluation device to mark dramatic or important events in the narrative, as concluded by Schiffrin (1981) for tense shifting in English. Other studies on story-telling in Spanish have noted that speakers tend to perform a story-retell task—a kind of impersonal narrative—in the present tense exclusively instead of the past tense (Hasbún 2000; Salaberry 1999; Sebastián and Slobin 1994)[2] or instead of switching between the CHP and the past. Story-retell tasks share many characteristics with oral narratives; for example, an oral narrative is often retelling a story about a specific occurrence to a certain person which does not involve the speaker. The question of how the CHP functions in story retells as well as conversational narratives will be addressed in this article.

An additional factor that has not been discussed in the literature on tense shifting is the role of the other participants in naturalistic conversation. Indeed, previous research on tense shifting has relied on either elicited narratives in an interview situation (Dunn 1998; Silva-Corvalán 1983) or ethnographic methods, such as informal conversations involving the researcher (Wolfson 1978, 1979). In the course of a narrative telling, the interlocutor(s) can interrupt the storyteller, while in an elicited narrative with a researcher, the participant will likely have an uninterrupted turn to tell the story. In spontaneous narratives, the speaker must manage to introduce a story into the conversation, prove that it is "relevant" or "newsworthy" and then be able to sustain it across multiple-turn construction units (TCU) (Liddicoat 2007). In this article, a corpus of spontaneous as well as elicited narratives will be analyzed in order to investigate whether the dynamics of conversational turns between participants in the conversation influence when tense shifting occurs. Interruptions by the interlocutor(s) may influence how the storyteller employs the CHP or other verbal forms.

In sum, this study aims to address tense shifting in Spanish by analyzing the patterning of the CHP and other verbal forms with lexical aspect class, first- vs. third-person, and with *decir* in order to determine the linguistic distribution of the CHP. In addition, this study will address the switch between the CHP and other verbal forms by looking at a previously untouched aspect of tense shifting: that of the role of the other participants in the switch between the CHP and other verbal forms in conversational narratives. Two kinds of narratives will be analyzed—conversational oral narratives (Study 1) and elicited story-retell narratives (Study 2)—in order to compare the use of verbal forms in each narrative type. The following questions will be addressed in this article:

Study 1: Conversational oral narratives

1. How do the CHP and other verbal forms pattern with lexical aspectual class, first- vs. third-person, and with *decir* 'to say'?
2. Is the amount of tense shifting related to the amount or kind of interruptions by other participants in the conversation?

Study 2: Story-retell narratives

1. How do the CHP and other verbal forms pattern with aspectual class, first- vs. third-person, and with *decir*?

3. Study 1: CHP in Conversational Narratives

3.1 Data and Analysis

The data analyzed are from the *Corpus oral de referencia de la lengua española contemporánea* (Marcos Marín 1992). The corpus contains a total of 127 conversations recorded in central Spain in a variety of situations: on the telephone, in public areas (e.g., bars or on the street), in the car, in private homes, on the radio or on television. All participants are native speakers of Peninsular Spanish. All 127 conversations were searched for examples of narratives. A narrative was defined as per Labov (1972): "[O]ne method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which (it is inferred) actually occurred" (360). For Labov, a narrative must minimally consist of two temporally ordered clauses, but may consist of up to seven parts. Fleischman (1990: 135) summarized the definition of the seven parts of the narrative according to which question they answer:

Abstract: What was this about?
Orientation: Who, what, when, where?
Complicating Action: Then what happened?
Peak: What was the highpoint?
Evaluation: So what?
Result or resolution: What finally happened?
Coda: What is the relation to the present context?

Any portion of the conversation that consisted of temporally ordered clauses with at least one instance of the present tense to refer to the past (the CHP) was included in the present analysis.[3] A total of 27 conversations were found for analysis with these characteristics. In addition, several of the conversations have more than one narrative, either by the same speaker or different speakers; therefore the total number of narratives analyzed was 33 by a total of 29 speakers, 21 of which were female and 8 were male. The age of the speakers varied from 16 to 70. Professions of the speakers included students, college-educated individuals, teachers, a judge, and several housewives as well as a retired individual. The beginning and the end of the narratives were determined using Labov's aforementioned optional parts of a narrative. Some narratives included all seven parts, while some only had *orientation* and *complicating action.* Regardless, all narratives were included in order to analyze the distribution of aspectual class and verbal morphology during the course of an oral narrative. The length of the narratives varied from 5 to 71 predicates. A total of 911 predicates were counted in the 33 narratives. Out of those predicates, 462 were excluded for any of the following reasons:

1. Chunked or fixed expressions or discourse markers (e.g., *mira*, *sabes*, *lo que pasa es que*)
2. Quoted speech, either directly or through subordinate clauses
3. Extra-narrative comments such as asides, opinions, comments, or statements of general truth (Wolfson 1979)
4. Ambiguous or unfinished clauses

3.2 Classification of Verbal Marking and Lexical Aspect

The narratives were coded according to morphological marking: CHP, preterit, imperfect, or other. The "other" coding was used for verbal morphology not relevant to the study, such as progressive marking, the pluscuamperfect, etc.[4] For the lexical aspect coding, the study

categorized all verbs into one of the four categories by Vendler (1967) mentioned previously: states (e.g., *querer*), activities (e.g., *hablar*), accomplishments (e.g., *construir una casa*), and achievements (e.g., *reconocer*). In order to distinguish between the aspectual classes, the present study adopted the tests for Spanish used in Camps (2002) and in Salaberry (1999, 2003),[5] each of which appears in the Appendix. Excluded forms were four cases of the first-person plural, which is homophonous in the preterit and the present, e.g., *hablamos* 'we speak' and *hablamos* 'we spoke'. In the case of repetition (e.g., *digo, digo*), the repeated token was excluded from the analysis.

3.3 Results

To begin, it was observed that the CHP mainly occurs in the complicating action of the narratives, while the present tense also occurs in abstract clauses (12 cases), in the orientation (1 case), or in the coda (4 cases). This use of the present tense exclusively referred to prototypical uses of the present tense, such as statements of general truth or statements with relevance to the present (cf. Lubbers-Quesada 2004). Given that the aim of this article is not to examine tense shifting between the present to refer to the past and other tenses referring to the past, the typical use of the present is not included in the following tables. Table 1 shows the distribution of all predicates according to morphological marking and aspectual class.

Table 1. Distribution of All Verbs according to Morphological Marking and Aspectual Class in Conversational Oral Narratives

Morphology	States		Activities		Accomplishments		Achievements		Total	
	No.	%	No.	%	No.	%	No.	%	No.	%
CHP	16	7.8	10	4.9	5	2.5	173	84.8	**204**	**100.0**
Preterit	11	9.2	10	8.3	9	7.5	90	75.0	**120**	**100.0**
Imperfect	41	56.9	6	10.0	4	13.3	21	29.2	**72**	**100.0**
Other	10	18.9	12	22.6	5	9.4	26	49.1	**53**	**100.0**
Total	**78**	**17.4**	**38**	**8.5**	**23**	**5.1**	**310**	**69.0**	**449**	**100.0**

As shown in Table 1, the CHP is the most used overall (204/449 tokens or 45.4%), with the preterit the second most used tense (120/449 tokens or 26.7%). The CHP patterns most frequently with achievements (84.8%), which are mainly *decir*, then with states (7.8%) and with activities (4.9%). Next, the preterit patterns mostly with achievements (75.0%), just like the CHP, then with states (9.2%) and activities (8.3%). The imperfect occurs most often with states (56.9%) then with achievements (29.2%), accomplishments (13.3%), and activities (10.0%). In addition, while not visible in Table 1, the preterit and the CHP are the tenses that mainly switch; there are only isolated cases of the imperfect alternating with the CHP. This reflects the fact that the CHP and the preterit pattern mainly with the same kinds of verbs, namely achievements, while the imperfect patterns mainly with states. Given the high rate of occurrence of *decir*, it was first analyzed separately to see how it patterns with the morphology and with first- or third-person.

First, Table 2 shows that *decir* tends to be in the CHP, regardless of person distribution. As for person distribution, the overall number of tokens in the first- or third-person is fairly

Table 2. Person and Morphological Distribution for *Decir*

Morphology	1st		3rd		Total	
	No.	%	No.	%	No.	%
CHP	65	49.2	67	50.8	**132**	**100.0**
Preterit	8	29.6	19	70.4	**27**	**100.0**
Imperfect	4	66.7	2	33.3	**6**	**100.0**
Other	4	57.1	3	42.9	**7**	**100.0**
Total	**81**	**47.1**	**91**	**52.9**	**172**	**100.0**

evenly distributed (47.1% and 52.9%). Likewise, the use of the CHP for first- or third-person is similarly distributed, which suggests that person is not a factor as to when the CHP occurs. *Decir* was used infrequently with the imperfect and other tenses, but with the imperfect there is a skew towards greater use with first-person subjects. On the other hand, the preterit tense does show a clear tendency to be used more with *decir* in the third-person than the first-person (70.4% and 29.6% respectively). Overall, first-person tokens of *decir* are slightly more likely to be in the CHP than third-person tokens (65/81 tokens, or 80.2%, for first-person, and 67/91, or 73.6%, for third-person). Table 3 compares the person and morphological distribution for all other verbs not including *decir.*

Table 3. Person and Morphological Distribution for All Verbs but *Decir*

Morphology	1st		3rd		Total	
	No.	%	No.	%	No.	%
CHP	27	36.5	47	63.5	**74**	**100.0**
Preterit	41	44.1	52	55.9	**93**	**100.0**
Imperfect	19	29.7	45	70.3	**64**	**100.0**
Other	27	58.7	19	41.3	**46**	**100.0**
Total	**114**	**41.2**	**163**	**58.8**	**277**	**100.0**

When *decir* is excluded, the preterit is the most used form, (93/277 tokens or 33.6%) followed by the CHP (74/277 tokens or 26.7%). Across all verb forms, third-person forms outnumber first-person forms, and the preterit, the imperfect, and especially the CHP reflect this tendency to pattern with the third-person, while the "other" category reflects the opposite tendency: in this case, more verbs are found in the first-person than in the third-person.

Considering Tables 2 and 3 over the distribution of person and tense shifting, the following trends were noted. The CHP with *decir* 'to say' patterns evenly with first- or third-person subjects (Table 2), while the CHP with other verbs had a clear bias towards third-person subjects (Table 3). Regarding the distribution of the preterit, with *decir* it was found to occur more often with third-person subjects, which is consistent with Dunn's (1998) French data that showed that

decir strongly favored third-person subjects. However, in the present data, verbs in the preterit with *decir* excluded still showed a preference for third-person subjects.

Given that the CHP occurs mostly with achievement verbs (see Table 1), the distribution of kinds of achievement verbs with the CHP and the preterit was analyzed. Previous research noted that the CHP occurs frequently with verbs of motion plus verbs of saying (Silva-Corvalán 1983; Wolfson 1979), such as "he goes and says..." in English. This combination was noted here, but in addition a high number of motion verbs were found independently of verbs of saying. Also, it was noted that other verbs of saying were used to introduce speech besides *decir*, as seen in Table 4.

Table 4. Distribution of Achievement Verbs with the CHP and the Preterit

Morphology	Verbs of Motion		Verbs of Saying		Other Verbs		Total	
	No.	%	No.	%	No.	%	No.	%
CHP	18	43.9	9	21.95	14	34.15	**41**	**100.0**
Preterit	31	49.21	0	0.0	32	50.79	**63**	**100.0**
Total	**49**	**47.1**	**9**	**8.7**	**46**	**44.2**	**104**	**100.0**

The breakdown of achievement verbs besides *decir* shows that the majority of the achievement verbs in the CHP are verbs of motion (43.9%), such as *llegar*, as well as a high percentage of verbs of saying (21.95%), such as *ponerse*, *preguntar*, *responder*, *empezar*, and *llegar*, and other achievement verbs (34.15%). This shows that, while the CHP does pattern with verbs of motion and verbs of saying, it also occurred with other kinds of achievement verbs. The CHP likely occurs mostly with verbs of motion and verbs of saying because these kinds of verbs are highly common in personal narratives, thus they are more likely to be in the CHP. In comparison, the distribution for the preterit is evenly represented between motion verbs (49.21%), such as *pasar*, and other achievement verbs (50.79%), such as *cortar*. No other verbs of saying were found in the preterit. The fact that only the CHP was used to introduce speech with other verbs of saying shows a clear difference between the use of the CHP or the preterit.

3.4 The CHP and Conversational Dynamics

While the previous analyses shed light on the varying linguistic distribution of the CHP and the preterit in Spanish narratives, the issue of when the switch between the two occurs was left largely unaddressed. In this section, interruptions by the interlocutor(s) are analyzed in conjunction with switches between the CHP and the preterit in order to investigate whether interruptions influence when a speaker switches between the CHP and the preterit.

The narratives analyzed in the previous section were hand-searched for cases where the speaker is interrupted by an interlocutor while narrating the complicating action. Interruptions were defined as any time the interlocutor took the conversational turn to elaborate on, clarify, or comment on what the storyteller has just said. Interjections from the interlocutor(s) of the narrative such as laughter, affirmative expressions (e.g., *sí*, *claro*), or idiomatic expressions that convey reaction to the storyteller (e.g., ¡*anda*!, ¡*pero bueno*!) were not considered interruptions. Both a quantitative and qualitative analysis of the amount of interruptions and the amount of CHP were conducted.

Overall, 12 out of 33 narratives were found to have interruptions. In all twelve narratives, both the CHP and the preterit alternate. In narratives with one interruption, the amount of CHP ranges between 10% and 32%. For amount of interruptions over one, the amount of CHP ranges from around 15% to 40%. Overall, in this small data set, there is no relationship between CHP and number of interruptions.

As to whether there is a tendency to switch or retain tenses in narratives with interruptions, it was found that the tendency was to retain the tense. Of a total of 12 narratives with 25 interruptions total, 10 (40.0%) of the interruptions involved a switch either from the present to the past or vice versa, and in 15 (60.0%) of the interruptions, the speakers continued in the same tense, which could have been the CHP or the past. In addition, the switch was fairly evenly distributed between CHP to past (4 cases) and from past to CHP (6 cases). Overall, given the quantitative analysis, there is no relationship between amount of CHP and number of interruptions. However, in narratives with interruptions there appears to be a tendency to retain the tense instead of switching.

All twelve narratives with at least one interruption were further analyzed to find commonalities between the interruptions and tense shifting or tense retention. One notable trend is that when the storyteller is interrupted by the interlocutor and interrupts his/her narrative to respond to the interlocutor, the preterit tense was preferred upon resuming the narration. In the first example, <H1> (where H is *hablante*) narrates the story of the conversation between herself, her doctor, and a nurse entirely in the CHP to the interlocutor, <H2>. The only switch into the past occurs in excerpt (1): here, <H1> is telling <H2> about how the doctor recommended that she put cromer, a compound of mercury and alcohol used to alleviate skin problems, on a blemish on her face. In the examples, the verbs are marked as preterit [PRT], CHP [CHP], or imperfect [IMP]. The file number from the corpus is indicated in parentheses.

(1) (*ACON022C*)

<H1> ...Y me **dice [CHP]**: 'Échale crómer' <simultáneo> Y le digo yo...
<H2> ¿Crómer? </simultáneo>
<H1> '¡Pero usted está loco! ¿Cómo le voy a echar esa cosa roja ahí en mitad del grano, mitad de la cara?' Y me **dice [CHP]**: 'Hombre, no sé; eso te lo secaría'.
<H2> ¿Crómer es mercromina?
<H1> Claro.
<H2> ¡Ah!
<H1> Mercromina. **Él dijo [PRT] 'crómer'.**
<H2> Sí.
<H1> Y entonces le **digo [CHP]**: yo: '¿Pero cómo voy a echar eso?'...

Participant <H2> interrupts twice to clarify what 'crómer' is. The first time the listener interrupts, the storyteller does not stop the narrative, but continues narrating the events in the CHP. The listener has to interrupt a second time; this time, the storyteller responds and subsequently we see a switch from the CHP to the preterit as the narrator resumes narrating the events of the story. Of the thirteen narratives, five clearly have this kind of interruption between the storyteller and the interlocutor, and all five resume narration in the preterit tense instead of the CHP. In example (2), the narrator is telling how he did not pay to use the subway and had to disguise himself so that the guards would not recognize him:

(2) (*CCON037A*)

<H1> ...me **despeino [CHP]**, le... le... le **doy [CHP]** la chupa y **salgo echando leches [CHP]**, ¿no? Yo por los pasillos ahí...
<H2> ¿Y por qué te despeinas y te quitas la chupa?
<H1> Pa<(r)><(a)> que no me reconocieran.

<H2> Ah.
<H1> Dirían: 'Un tío repeina<(d)>o con una chupa de color verde que va... hacia la línea...' no sé qué. Pues **me despeino [CHP]**, y ahí tan chulo. Total que... que **bajé [PRT]**, bueno como **pude [PRT]**, las escaleras.

Participant <H2> interrupts to ask why the storyteller has messed up his hair, and the storyteller responds. He then resumes by repeating that he messed up his hair (in the present tense) in order to continue clarifying to the interlocutor. The explanation of the narrator as to why he took off his jacket and messed up his hair ends with *total que*, after which the resumption of the narrative is in the preterit with his recounting of going down the stairs.

In the remaining six narratives, the narrator does not respond to the interlocutor's interruption(s). In these cases, the narrator tended to continue narrating in the CHP, even if the preceding verb was in the past tense. Of nine total interruptions left unacknowledged by the narrator, seven continue in the CHP, while two resume in the preterit. Of the seven total interruptions that are followed by the CHP, three show a switch from the past to the CHP, and four show retention of the CHP. An example follows of an unacknowledged interruption followed by retention of the CHP. In this narrative, the storyteller is telling how she went to get her driver's license and the price was higher than what she knew her friend had paid.

(3) (*CCON001A*)

<H3> <risa> Y **dice [CHP]** ella: 'No'.
<H2> Habrá <simultáneo> subido este año.
<H3> **Digo [CHP]**, no, digo... </simultáneo> **Digo [CHP]** no porque como esta amiga mía, **dice [CHP]**: '¿Cuándo le hizo?'

Here, the interlocutor has interrupted the story to assert her opinion as to what must have happened, but the storyteller continues the narration without acknowledging the interruption. Of the two cases that are followed by a switch to the past tense, both are cases of *decir* from the same speaker.

In sum, the kind of interruption influences when the switch occurs under two conditions: if the interlocutor interrupts and the narrator responds, the narrative was then resumed in the preterit tense. If the listener interrupts and the narrator does not acknowledge his or her comment, then the CHP was found to be mostly maintained as the speaker continues narrating the story. This shows that the storyteller does use tense in these situations to mark reference time; in these cases, the speaker uses the preterit tense to reiterate that the past time is the reference point when he or she has strayed from the narration of the complicating action. The story can then resume switching between the CHP and the preterit.

4. Study 2: CHP in Story-retell Tasks

4.1 Data and Analysis

Next, an analysis of oral story-retell tasks from five native speakers was conducted in order to look at the use of the CHP in this type of discourse compared to the conversational narratives in Study 1. The data come from a database of learner and native speaker corpora (SPLLOC 2009) transcribed in the CHILDES database (MacWhinney 2000). The age of the native speakers ranged from 13 to 22 years, but no other information is provided as to their gender or native country. The task was to watch a segment from the silent Charlie Chaplin film *Modern Times*, then retell the story to the researcher. A total of 312 predicates were found in the five narratives, and 125 were excluded for any of the reasons cited previously. The remaining predicates were then coded for aspectual class in the same manner as in Study 1. Table 5 shows the distribution of verbs according to aspectual class and verbal morphology.

Table 5. Distribution of All Verbs according to Morphological Marking and Aspectual Class in Story-retell Tasks

Morphology	States		Activities		Accomplishments		Achievements		Total	
	No.	%	No.	%	No.	%	No.	%	No.	%
CHP	33	19.3	13	7.6	9	5.3	116	67.8	**171**	**100.0**
Preterit	1	11.1	0	0.0	1	11.1	7	77.8	**9**	**100.0**
Imperfect	0	0.0	0	0.0	0	0.0	1	100.0	**1**	**100.0**
Other	3	50.0	2	33.3	0	0.0	1	16.7	**6**	**100.0**
Total	**37**	**19.8**	**15**	**8.0**	**10**	**5.3**	**125**	**66.9**	**187**	**100.0**

The CHP is clearly the preferred tense for the story-retell task. As reflected in Table 5, all of the speakers except one told the story almost exclusively in the present tense. Also seen in Table 5, there were nine verbs in the preterit tense also, seven of which come from the same speaker. This speaker switched into the preterit from the present to narrate several actions in the past, then switched exclusively back to the present tense. In the other two cases, the speakers switched into the preterit tense for one verb each, then switched back to the present. This contrasts sharply with the results of Study 1; neither lexical aspect, person, nor verbs of saying influenced whether the CHP or other verbal forms were used. As there is virtually no switch between the CHP and any other verbal forms, no further analysis of the distribution of lexical aspect, person, or verbs of saying was performed. Overall, in this type of elicited task, it is clear that speakers prefer to narrate entirely in the present tense.

5. Discussion

This article aimed to address several questions about tense shifting in Spanish conversational narratives. In Study 1, several conclusions were drawn over the linguistic distribution of the CHP in conversational oral narratives. Overall, the CHP is the most used tense, followed by the preterit. Both tenses pattern predominantly with achievement verbs, which is a characteristic of the CHP that has been noted cross-linguistically (Dunn 1998; Fleischman 1990). The majority of *decir*, a highly occurring verb in the corpus, occurs in the CHP, a factor that contributed to the CHP being the dominant choice in these narratives. Many of the conversational narratives involved retelling a dialogue between the speaker and other participants, which led to such a high use of *decir*. As for other verbs excluding *decir*, the favored tense is the preterit, then the CHP.

Regarding first- or third-person subjects, a clear preference for the CHP and third-person subjects was found when excluding *decir*, while no preference was found for either subject with *decir*. When excluding *decir*, the preterit showed a similar but not as strong tendency towards third-person subjects. This result is similar to Iwasaki's (1993) finding in Japanese that non-past forms in Japanese occur more frequently with third-person subjects. However, in this article, including *decir*, the preterit was also found to include a strong tendency to the third-person, which is also what Dunn (1998) found in an analysis of French narratives. The tendency of use of the CHP with third-person subjects likely reflects the often-cited pragmatic function of the CHP to make events more vivid; if a person is relating what happened to another person vs. relating with first-hand knowledge what happened to them, then one utilizable resource is the CHP to make the events more immediate and dramatic.

The majority of the verbs in the CHP and the preterit were achievement verbs, a fact that concurs with Van Ess-Dykema's (1984) result for Spanish narratives, as well as Dunn (1998) for French narratives. An analysis of the types of achievement verbs without *decir* showed that the CHP occurs more with verbs of motion (e.g., *llegar*) and verbs of saying besides *decir* (e.g., *empieza*), while the preterit tends to occur primarily with other types of achievement verbs (e.g., *poner*). In addition, the fact that a variety of verbs of saying that were not *decir* (e.g., *empieza, se pone*) were found to occur in the CHP, while only *decir* was used to introduce speech in the preterit, shows that there is an important subcategory of verbs of saying that may only occur in the CHP. For example, one speaker says: *y se echó a reír, no sé qué y empieza: "No es... no es pinta uñas blanco..."* Here *empezar* 'begin' is being used non-prototypically to indicate that a person has started speaking. The use of the CHP here appears to be preferred in order to convey that this verb is being used non-prototypically. The fact that the CHP mainly occurs with achievement verbs shows a clear delimitation of where the CHP occurs in comparison to the preterit tense.

Next, in the second part of Study 1, both a quantitative and qualitative analysis of the relationship between the amount or kind of interruptions and the amount of tense shifting found that the kind of interruption does relate to the use of either the CHP or the preterit while no relationship was found between the amount of CHP and interruptions. When speakers responded to interruptions by the interlocutor(s), the speaker subsequently resumed the narration in the preterit. When a speaker did not respond to an interruption by an interlocutor, the tendency was for the speaker to continue the narration in the CHP. This shows that when a speaker has stopped the narration, he or she must feel a need to mark the preterit morphologically. On the other hand, the resumption of the narrative in the CHP when a speaker is interrupted shows a pragmatic function of the CHP: potentially for the speaker to keep the interlocutor's attention and his or her conversational turn by using the CHP as a resource to make the narrative more dramatic, which is a function of the CHP that has been much cited in early literature on the CHP (Wolfson 1979).

The argument that shifting tense back to the preterit occurs as a result of the dynamics between the storyteller and the interlocutor(s) is strengthened by the analysis of the story-retell narratives in Study 2. An analysis of elicited story-retell tasks found that native speakers used the CHP almost exclusively to narrate an oral retell of a silent film. Only one speaker out of five used the preterit for a sequence of events, but she switched back to the CHP entirely to complete the narrative. Unlike the conversational narratives, the story-retell tasks involve no interruptions from the interlocutor(s), and as such, no shifting between the CHP and the preterit. This result underscores the difference between conversational narratives and elicited story-retell narratives.

Overall, the reason why the switch occurs between the present and the past tense is because of the similar linguistic distribution of the present and the preterit tense. Given that both the present and the preterit are co-occurring with the same types of verbs (namely *decir* and achievement verbs), a speaker does not need to linguistically mark temporal reference. Wu (2002) noted a similar interaction between the lack of temporal marking in past tense contexts in Chinese oral narratives. Specifically, she noted that achievement verbs with no morphological marking, i.e., unmarked, can be understood to refer to past time reference, while state verbs without morphological marking are understood to indicate present-time reference. The participants in the conversation then are able to implicitly draw the temporal reference from the inherent semantics of the unmarked verb. While Spanish is typologically distinct from Chinese in that it often explicitly marks past tense morphologically, in the case of oral narratives, speakers appear to be able to infer temporal reference from the context and from the inherent semantics of the verb (Andersen and Shirai 1994). However, as in English, narratives are not exclusively told in the CHP. Speakers use the switch between the CHP and the preterit as a resource to control the interaction between him or herself and the interlocutor. This interaction between the storyteller and the interlocutor(s) may also explain why in the story-retell tasks, no tense shifting occurs.

Because the speaker has an uninterrupted turn to tell the story, the present tense reference can be maintained and the past reference is implicitly understood by the context. In addition, while the nature of a story retell is inherently referring to the past, the act of retelling a silent film that speakers have just watched may cause them to recall it as if it were happening now, instead of viewing it as a completed story with a clear past reference. In sum, just as the CHP has been widely viewed as having the effect of making a narrative more "real" or "dramatic", it has an additional pragmatic function in English and other languages to keep the conversational turn.

6. Conclusion

The results of this study have shown which linguistic factors govern tense shifting, as well as suggested that interruptions by the interlocutor(s) influence whether a native speaker uses the CHP or other past forms. Further analysis on the role of the interruptions—including whether certain kinds of interruptions, such as those asking for clarification or those merely commenting on the discourse—would shed more light on this aspect of tense shifting. Future studies on tense shifting may also investigate whether sociolinguistic factors that were beyond the scope of this study, such as age and gender of the interlocutors or context of the narrative (e.g., in a private home, in a bar, on the bus, etc.) influence the use of the CHP in oral narratives. Given that the majority of the speakers in the narratives in Study 1 were female, a future study with participants of varied gender may show whether gender of the speakers or the interlocutors is an important variable in tense shifting. In addition, given that this study only analyzed Peninsular Spanish, it remains to be seen what other factors may govern tense shifting in other dialects of Spanish.

Future research might also address how L2 learners of Spanish manage tense—namely, past or present forms—when relating stories. Typically, in the L2 Spanish classroom, learners are asked to relate stories using a combination of preterit and imperfect; however, as this article demonstrates, the CHP is the most used verbal form overall in oral story-telling, followed by the preterit and imperfect. This suggests that the teaching of just the preterit and imperfect for story telling is misleading. Indeed, teaching L2 learners to relate stories fluently in conversation requires not only knowledge of the various tenses involved, including the CHP, but also awareness of the pragmatic rules of conversation, such as using the CHP to keep the conversational turn or using the preterit accordingly to maintain the reference to the past. It remains a question of future research to address how instruction on this conversational mechanism might be effective and for which group of learners, whether beginning, intermediate, or advanced.

Overall, this article shows that tense shifting is a common phenomenon in Spanish conversational oral narratives rooted in the interaction between the inherent semantics of verbs, temporal marking, and the dynamics of the conversation. Namely, achievement verbs alternate with present and preterit marking in conversational oral narratives in Spanish. *Decir* was the most frequently used achievement verb, and it tended to occur in the CHP. In addition, speakers were shown to clearly manipulate verbal forms when interrupted by other participants in the conversation. The CHP was used as a way to maintain the conversational turn or to maintain the attention of the participants in the conversation, while the preterit functioned to maintain the reference to the past. Overall, this study provides important insight into the mechanism of tense switching, namely in the context of spontaneous oral narratives involving multiple participants.

ACKNOWLEDGMENTS

I would like to thank Yasuhiro Shirai, Barbara Johnstone, Erin O'Rourke, and many other readers for their helpful comments and suggestions. An earlier version of this paper was presented at The Ohio State University Congress on Hispanic and Lusophone Linguistics [OSUCHiLL] on April 24, 2010.

NOTES

[1] Iwasaki (1993) notes that non-past forms in past discourse in Japanese indicate a "perspective distinction" or a "degree of information accessibility" (45).

[2] In Salaberry (1999) and Hasbún (2000), the task was a retell of the silent film *Modern Times*. Sebastián and Slobin's (1994) task was to tell a story based on a picture book without text (Mayer 1967).

[3] Schiffrin (1981) and Silva-Corvalán (1983) also analyzed narratives with a minimum of one occurrence of CHP.

[4] Both Silva-Corvalán (1983) and Lubbers-Quesada (2004) noted the low use of these verbal forms.

[5] The tests used in Camps were adapted from Russinovich Solé (1990). Note that Salaberry (1999, 2003) did not distinguish between accomplishments and achievements.

[6] An anonymous reviewer suggested limiting the analysis to just the complicating action; however, the inclusion of all parts of the narrative highlights the finding that the CHP is the most used tense overall in oral narratives, as well as allows for a finer delimitation of where the CHP occurs and with what it occurs (i.e., the preterit), as well as where and with which tenses it does not occur (i.e., in the coda with the imperfect).

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APPENDIX

States

1. Ask if the verb has a habitual meaning in the simple present or if it accepts the progressive tense. If not, it is a state.

Activities

1. Use an entailment test: If you stop in the middle of *x*-ing, have you done the act of *x*? If yes, it is an activity. If not, it is an accomplishment or achievement.
2. Additional test: If you can say "Luis tardó dos años en *x*," it is an accomplishment or achievement. If not, it is a state or activity.

Accomplishments and Achievements

1. Ask if you can say: "Luis pasó la tarde *x-ing*." If not, it is an achievement.
2. Additional test: If you ask "at what time did you *x*?" and you can answer with a specific time, it is an achievement.

O grau de nasalização das vogais oronasais no português paulistano e no espanhol mexicano: Um estudo experimental comparativo

Willis Fails
Brigham Young University, USA

Abstract: Este estudo examina os comentários sobre a nasalização do português e do espanhol encontrados na literatura e os compara a dados experimentais originais obtidos usando o Nasometer da Kay Elemetrics. O experimento examina todos os contornos fonológicos propensos a produzir a nasalização vocálica. Os resultados comparam o grau de nasalização de dois informantes: um falante do português paulistano e outro do espanhol mexicano. O estudo também examina se no processo da nasalização perde-se ou não a consoante nasal que contribuiu para a nasalização.

Keywords: comparative phonetics, experimental phonetics, nasalization, Portuguese phonetics, Spanish phonetics, vowel quality

1. Introdução

A nasalização vocálica do português é uma das características fonológicas e fonéticas que o distingue tanto do espanhol, uma de suas irmãs lingüísticas, como de outros idiomas do mundo. Através dos anos, vários lingüistas já descreveram esse importante fenômeno da nasalização portuguesa de pontos de vista bem diferentes, criando assim certa polêmica. Quanto à fonologia, alguns lingüistas (e.g., Back 1973; Head 1964; Lopes 1976; Ludtke 1953; Pontes 1972) adotam uma base monofonemática, classificando as vogais nasalizadas como fonemas: /ĩ ẽ ɐ̃ õ ũ/; outros (e.g., Azevedo 1981, Mattoso Câmara 1953; Morais Barbosa 1965; Reed e Leite 1947) adotam uma base bifonemática, insistindo que os sons vocálicos sempre derivam-se de um fonema vocálico oral seguido de um fonema (ou arquifonema) nasal: /iN eN aN oN uN/. Quanto à fonética, alguns lingüistas (e.g., Cagliari 1981; Lacerda e Hammarstrom 1957) mantém que no contexto VN$C (como na palavra *canto*) há na pronúncia a produção de uma consoante nasal; outros (e.g., Azevedo 1981; Stavrou 1947) alegam que nesse contexto pode não haver consoante nasal. Na literatura, então, há comentários morfo-fonológicos e fonético-acústicos. Para um bom resumo tanto das posturas teóricas sobre a nasalização como também sobre as suas realizações fonéticas, recomenda-se a leitura de Cristófaro-Silva (1999). Outro resumo detalhado desses assuntos referentes à nasalização, com uma ampla bibliografia, encontra-se no excelente artigo de Kelm (1989), que termina a introdução a esse artigo lamentando a escassez de mais dados experimentais sobre o assunto.

O artigo de Kelm (1989) apresenta novos dados espectrográficos sobre o timbre e duração da nasalização da vogal /a/ no português do Brasil que complementam os estudos previamente realizados. Nesse interim, já houve mais alguns artigos com base experimental sobre o assunto de nasalização em português. Esses estudos incluem um estudo de imagens por ressonância magnética (Medeiros e Demolim 2006), um estudo de análise fibroscópica (Lovatto et al. 2007), um estudo de xerorradiografia (Master et al. 1991), um estudo realizado com o "nasógrafo" de John Ohala (Moraes 1997) e um estudo experimental de duração dos segmentos vocálicos nasais e nasalizados (Moraes e Wetzels 1992).

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Há também outro excelente estudo realizado por Moraes (2003) sobre a nasalização. Esse estudo emprega um protocolo experimental perceptivo para provar que a interpretação bifonemática é a mais certeira. No artigo, Moraes também comenta o caráter físico da nasalização, dizendo que é "bastante nítido do ponto de vista perceptivo", mas "parece resistir bravamente à descrição acústica". Ele resume bem os motivos dessa resistência. Primeiro, ele observa que a variedade individual na anatomia da cavidade nasal e do trato oral afetam muito o resultado acústico da vogal oronasal. Segundo, as diferenças no espectro entre as vogais orais e oronasais são sutis e não correspondem a uma única indicação no sonograma. E terceiro, as características acústicas de nasalização parecem variar de acordo com o timbre da vogal; isso quer dizer que a marca acústica da nasalização depende do ponto e modo de articulação.

Considerando-se a falta de dados experimentais lamentada por Kelm (1989) e a dificuldade de estudar a nasalização por estudos espectrográficos, ofereço o presente artigo que visa contribuir para o estudo da nasalização empregando outro método de investigação experimental—o Nasometer da Kay Elemetrics. Visa também comparar experimentalmente a nasalização do português com a do espanhol, já que é possível argumentar-se que dos idiomas românicos, esses são lingüisticamente os mais parecidos. Neste artigo, serão examinados o processo fisiológico da nasalização e como o grau de nasalização pode variar. Também serão examinados os comentários encontrados na literatura referentes às vogais nasalizadas do espanhol e do português. A parte experimental consiste em um estudo com base no uso do Nasometer da Kay Elemetrics que permite comparar o grau de nasalização na produção dos sons. As conclusões se formarão ao compararem-se os resultados experimentais com as descrições encontradas na literatura. Em alguns casos os resultados confirmam o que diz a literatura sobre a nasalização em português e espanhol, mas em outros casos contrariam alguns conceitos que já são aceitos há muito tempo.

2. A nasalização e os seus graus

Tradicionalmente classificam-se as vogais em orais e oronasais. Na pronúncia das vogais orais a boca fica aberta e o véu palatino levanta-se e adere à parede faríngea. Com essa conformação todo o ar que sobe pela laringe direciona-se para a cavidade bucal, onde ressoa, e todo o ar sai pela boca. Na pronúncia das vogais oronasais a boca fica aberta mas o véu palatino afasta-se da parede faríngea. Com essa conformação o ar que sobe pela laringe divide-se e assim uma parte dele passa pela cavidade oral, mas a outra parte passa pela cavidade nasal, onde ressoa antes de sair pelo nariz. O grau de nasalização depende da quantidade de ar que passa pela cavidade nasal: se for muito ar, a vogal fica mais nasalizada; se for pouco ar, a vogal fica menos nasalizada.

Quanto ao grau de nasalidade, Moraes (1997) propôs três tipos de nasalização que chamou de fonemática (como na palavra [kẽ^{n}tɐ]), alofônica (como na palavra [kẽ́mɐ]) e coarticulatória (como na palavra [kãmádɐ]). Em seu estudo, ele mediu o grau de abertura velofaríngea, constatando que nesse aspecto a nasalização fonemática e alofônica são semelhantes, com valores relativos de 72.9% e 69.9% de abertura velofaríngea respectivamente, enquanto esse valor fica em 49.6% para a nasalização coarticulatória e em 3.3% para vogais orais. Uma das características da nasalização, porém, é que o seu grau muda no decorrer da vogal, e não sabemos em que ponto da vogal foram tiradas essas medidas.

3. A nasalização vocálica em português e espanhol

Com respeito ao espanhol, Quilis e Fernández (1972) escreveram no seu livro *Curso de fonética y fonología españolas*: "[Las] vocales [son] nasales cuando el velo del paladar está situado en una posición media entre la lengua y la pared faríngea, no obstruyendo ninguno de los dos caminos. De esta manera la onda sonora sale al mismo tiempo por la cavidad bucal y

por las fosas nasales" (53–54). Depois eles se corrigem dizendo que é mais apropriado chamar essas vogais de oronasais em vez de nasais, pois a saída de ar não é só pelo nariz. Quilis e Fernández continuam: "El español posee una especie de vocal oronasal con menos resonancia que las correspondientes francesa o portuguesa, que es preferible denominar *oronasalizada*" (54). Assim, dão a entender um menor grau de nasalização em espanhol em comparação com o francês e o português. De acordo com Quilis e Fernández, há dois contornos em que se realiza um alofone vocálico oronasal em espanhol:

1. "Casi siempre que una vocal se encuentre entre dos consonantes nasales: [mą̊no] *mano*, [nę̊ne] *nene*, etc." (54)
2. "Algunas veces, también se nasaliza la vocal cuando se encuentra en posición inicial absoluta, esto es, precedida de pausa, y seguida de una consonante nasal: [õn̥θéno] *onceno*, [ĩnsaθjáβle] *insaciable*, etc." (54)

O eminente fonetista espanhol Navarro Tomás (1948) já fizera antes a mesma análise indicando que em posição entre consoantes nasais a vogal "resulta, en general, completamente nasalizada" e que em posição inicial absoluta "es frecuente la nasalización de la vocal". Navarro Tomás, porém, acrescenta outra posição em que pode haver nasalização da vogal: "A veces la consonante nasal final de sílaba influye sobre la vocal precedente, nasalizándola en más o menos parte; pero dicha consonante, aunque en muchos casos relajada, pocas veces llega a perder, como en francés, su propia articulación" (39).

Nesse caso, Navarro Tomás (1948) aceita a possibilidade da nasalização de uma vogal travada por consoante nasal, mesmo quando essa não for precedida por uma consoante nasal. Assim, a vogal tônica da palavra *tanto* poderia nasalizar-se: [tę̊n̪to]. Navarro Tomás enfatiza que essa nasalização, porém não resulta na perda da consoante nasal. Isso difere da descrição de Quilis e Fernández (1972) cujas descrições não admitem a nasalização numa palavra como *tanto*.

Com respeito ao português, Azevedo (1981) identificou três contornos para a nasalização, concordando com a afirmação de Mattoso Câmara (1970) de que os alofones vocálicos nasalizados são sempre alofones dos fonemas vocálicos orais. De acordo com Azevedo, os três contornos dos alofones vocálicos nasalizados são os seguintes:

1. Diante de uma consoante nasal na sílaba seguinte (V$N) como por exemplo nas palavras [dõ̊mɐ] *doma* e [fĩ̊nɐ] *fina*: Azevedo comenta que nesse caso o grau de nasalização varia de um indivíduo para outro, e alega também que a tendência de nasalizar a vogal é maior quando ela é tônica do que quando é átona. Ele conclui observando que a nasalização é optativa nessas sílabas abertas.
2. Diante de uma consoante nasal na mesma sílaba (VN$C) como por exemplo nas palavras [kẽ̊ᵐpu] *campo* e [kẽ̊ⁿtu] *canto*: Nesse caso a nasalização é obrigatória diz Azevedo. Ele explica que na fala pausada é possível perceber uma breve consoante nasal na mesma sílaba, homorgânica com a consoante seguinte, mas que na fala rápida essa consoante desaparece por completo.
3. Diante de um fonema nasal em posição final de palavra (VN#), como por exemplo nas palavras [sĩ̊] *sim* ou [kõ] *com*, Azevedo indica que a estrutura fonológica dessas palavras é /sin#/ e /con#/, e que nesses casos o fonema nasal tem o efeito de nasalizar a vogal precedente. Azevedo postula ainda que o fonema nasal final de palavra realiza-se como uma consoante nasal palatal [ɲ] depois de vogais anteriores e como uma consoante nasal velar [ŋ] depois de vogais não-anteriores. Ele indica ainda que essa consoante nasal se reduz a um "brief consonant stricture" que é opcional diante de uma vogal inicial na palavra seguinte ([fĩ̊ⁿoríveɬ] *fim horrível*) e que é obrigatoriamente elidida em posição final absoluta ([fĩ̊] *fim*).

4. O protocolo experimental

O presente estudo visa investigar o fundamento das asseverações de Quilis e Fernández (1972), Navarro Tomás (1948) e Azevedo (1981) quanto a dois assuntos relacionados à nasalização das vogais tanto em português como em espanhol: 1) o grau de nasalização das vogais e 2) a presença ou ausência de consoante nasal na coda de sílabas com vogais nasalizadas. Para isso, escolhi dois informantes: os dois eram estudantes universitários de classe média alta entre vinte e dois e vinte e cinco anos de idade—um de São Paulo e um da Cidade do México. Preparei uma lista de vocábulos em que as vogais aparecem em vários contextos para considerar os seguintes fatores fonológicos:

1. A estrutura silábica: isto é, para determinar se varia o grau de nasalização quando a vogal aparece numa sílaba aberta, terminada pela própria vogal, e quando a vogal aparece numa sílaba fechada, em que a vogal esteja travada por uma consoante.
2. A influência de uma consoante vizinha: isto é, avaliou-se a vogal sem contato de uma consoante nasal vizinha bem como precedida e/ou sucedida por consoantes nasais.
3. A tonicidade silábica: isto é, se a vogal aparece em sílaba tônica ou sílaba átona.

Combinando-se os três critérios, obtém-se oito contornos diferentes nos quais foi estudado o grau de nasalização. Primeiro, para analisar a vogal sem influência de uma consoante nasal, examinou-se a vogal em posição final de sílaba entre duas consoantes não-nasais: CV$C. Segundo, examinou-se a vogal depois de consoante não-nasal e seguida de consoante nasal: CV$N. Terceiro, examinou-se a vogal em posição inicial, quer dizer depois de pausa, seguida de uma consoante nasal: /VN. Quarto, examinou-se a vogal em posição final de sílaba entre consoante nasal e consoante não-nasal: NV$C. Quinto, examinou-se a vogal livre entre duas consoantes nasais: NV$N. Sexto, estudou-se a vogal travada por uma consoante nasal: CVN$C. Sétimo, estudou-se a vogal travada entre duas consoantes nasais: NVN$C. E por último, examinou-se a vogal seguida de consoante nasal em posição final de palavra: CVN#. Estudou-se a vogal em cada um desses oito contornos, tanto em posição tônica como em posição átona, usando os vocábulos do Quadro 1. Para a comparação entres os dois idiomas,

Quadro 1. As palavras da pesquisa que incorporam todos os critérios fonológicos a serem avaliados

Contexto Fonológico	Português		Espanhol	
	V tônica	V átona	V tônica	V átona
CV$C	caça	caçada	casa	casada
CV$N	cama, fina, tinha	final, fumar	cama, fina, piña	final, fumar
/VN	ama	amado, humano	ama	amado, humano
NV$C	amado, mito	mitologia	amado, mito	mitología
NV$N	mina, humano, minha	minar	mina, humano, niña	minar
CVN$C	cansa, canta	cansar, cantar	cansa, canta	cansar, cantar
NVN$C	manto, minto	montar	manto, menta	montar
CVN#	sim	ontem	sin	hablan

sempre que possível, escolheram-se palavras cognatas ou palavras homófonas para minimizar os efeitos colaterais dos sons adjacentes.

O estudo da nasalização das vogais nessas palavras foi realizado no laboratório de fonética da Brigham Young University usando-se o Nasometer fabricado pela Kay Elemetrics. Pediu-se aos informantes que lessem as palavras isoladas do Quadro 1. As palavras foram lidas uma por uma em ordem aleatória a uma velocidade conversacional. Depois da produção de cada palavra foi necessário processar o arquivo e gravá-lo, sendo assim houve uma demora de mais ou menos um minuto entre a articulação de cada palavra, eliminando assim qualquer possibilidade de geração de "efeito-lista". Todos os exemplos examinados foram de articulação normal.

O Nasometer em si, consiste em um capacete que fixa uma placa acima do lábio superior do informante para separar a onda sonora que provém do nariz da onda sonora que provém da boca. Há um microfone do lado superior e outro do lado inferior da placa para registrar a energia acústica tanto do componente nasal quanto do componente oral. Basicamente, o Nasometer calcula o índice de nasalidade baseado na proporção de energia acústica vinda da cavidade nasal e da cavidade oral. Um índice de 100% de nasalidade corresponderia teoricamente a um som totalmente nasal e um 0% corresponderia a um som totalmente oral.

Na realidade, porém, o caráter oral ou nasal dos sons naturais nunca é tão absoluto devido a vários fatores, o principal deles sendo que, o que se mede é a energia acústica e, como essa energia acústica consegue propagar-se pelos tecidos faciais, sempre há alguma energia que se registra em cada microfone. Na prática, então, uma vogal totalmente oral, como a vogal [a], pode ter um valor de 23% de nasalidade devido à reverberação do som, que faz com que vibrem os tecidos da cavidade nasal mesmo sem que saia ar pelo nariz. Por outro lado, um som totalmente nasal, como a consoante [m], pode ter um valor de 95% de nasalidade devido à reverberação do som que faz com que vibrem os tecidos da cavidade oral mesmo sem que saia ar pela boca.

Antes de passar aos resultados específicos, vale fazer três observações adicionais sobre a análise da nasalização através do Nasometer em geral.

1. Acusticamente o grau de nasalização pode variar de acordo com a vogal. O Gráfico 1 mostra a nasalidade de duas séries vocálicas: a primeira é das vogais orais [i e a o u], produzidas pelo informante mexicano, e a segunda é das vogais oronasais [ĩ ẽ ɐ̃ õ ũ], produzidas pelo informante brasileiro. Ainda que perceptivamente tratem-se de uma série oral e uma série oronasal, é óbvio que o grau de nasalidade, tanto na série oral quanto na série oronasal, não é uniforme para todas as vogais da mesma série. Porém, ao comparar cada vogal oral com a sua vogal oronasal correspondente, é fácil ver que há uma diferença perceptível quanto à nasalidade. No Gráfico 1, as vogais orais, como grupo, variam de um mínimo de 3% de nasalidade no início da vogal [o] até um máximo de 33% no final da vogal [a]. As vogais oronasais, como grupo, variam de um mínimo de 23% de nasalidade no começo da vogal [õ] até um máximo de 82% no final da vogal [ĩ].
2. O Gráfico 1 também demonstra que o grau de nasalidade não é uniforme durante a produção de cada vogal. Essa variabilidade durante a produção da vogal ocorre tanto em vogais orais quanto em vogais oronasais. Por exemplo a vogal oral [a] começa com 17% de nasalidade e acaba com 33% de nasalidade. A vogal oronasal [ɐ̃], porém, começa com 37% de nasalidade e termina com 74% de nasalidade.
3. Como se pode ver nas vogais orais [a] e [o], é comum que haja um aumento na nasalidade de uma vogal em posição final diante de uma pausa. Isso representa uma assimilação à posição de repouso em que o falante normalmente respira pelo nariz, baixando assim ao final do enunciado o véu palatino.

Considerando-se esses fatores, é útil ter valores que sirvam de referência na avaliação dos resultados. Baseado nas medidas de nasalidade do Gráfico 1, o Quadro 2 contrasta a gama dos valores de nasalidade obtidos do informante mexicano para as vogais orais [i e a o u] e a gama dos valores de nasalidade obtidos do informante brasileiro para as vogais oronasais [ĩ ẽ ɐ̃ õ ũ]. Os valores intermediários serão considerados como representativos de um termo médio entre os dois: vogais oronasalizadas.

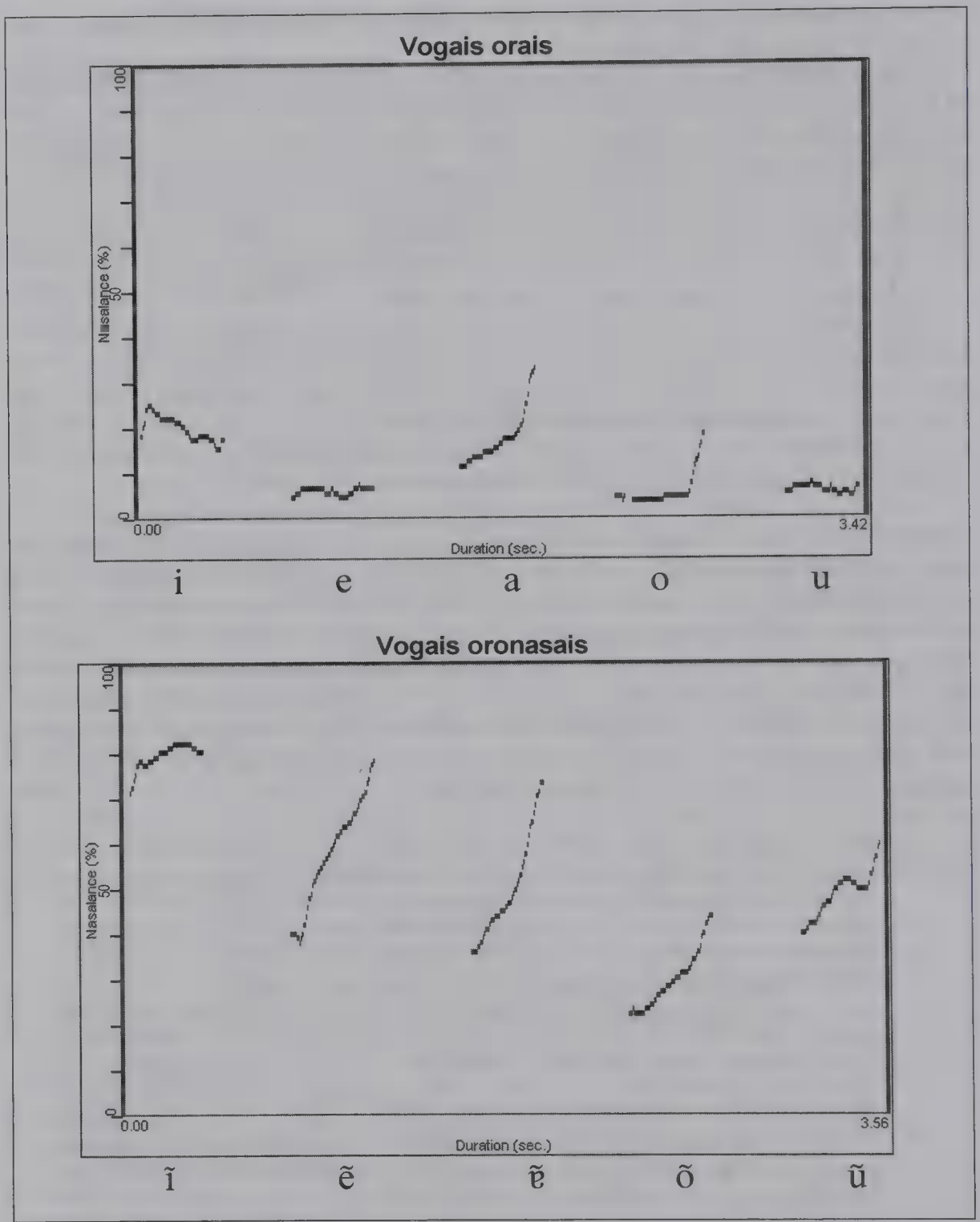


Gráfico 1. A nasalidade das vogais orais [i e ɐ o u] produzidas pelo informante mexicano e das vogais oronasais [ĩ ẽ ɐ̃ õ ũ] produzidas pelo informante brasileiro

5. Resultados

Os resultados serão apresentados de acordo com os oito contextos fonológicos previamente introduzidos para ver como as pesquisas físicas de nasalização se encaixam nas "regras" impressionistas de Quilis e Fernández (1972) e Navarro Tomás (1948) para o espanhol e de Azevedo (1981) para o português.

Quadro 2. A gama dos valores de nasalidade obtidos dos informantes para as vogais orais, oronasalizadas e oronasais

Vogais	/i/	/e/	/a/	/o/	/u/
Orais	15–25%	5–7%	11–33%	3–18%	3–8%
Oronasalizadas	25–70%	8–38%	33–35%	18–23%	8–40%
Oronasais	70–82%	38–78%	35–74%	23–44%	40–60%

5.1 Posição CV$C

No Gráfico 2, que apresenta a nasalidade comparativa de *caça* (português) e *casa* (espanhol), pode-se observar que nos dois idiomas a vogal tônica começa com um grau de nasalidade muito baixo, 5%, que desce um pouco antes de atingir um máximo de 22% e 20% respectivamente antes da consoante fricativa. Comparando esses valores com os valores de nasalidade do Quadro 2, pode-se ver que as vogais tônicas do Gráfico 2 são vogais orais. Pode-se observar muito bem, porém, o aumento da nasalidade no final da última vogal átona ao assimilar-se com o repouso articulatório, como mencionou-se anteriormente. Não houve diferenças notáveis entre a sílaba tônica e a sílaba átona nesse contorno fonológico.

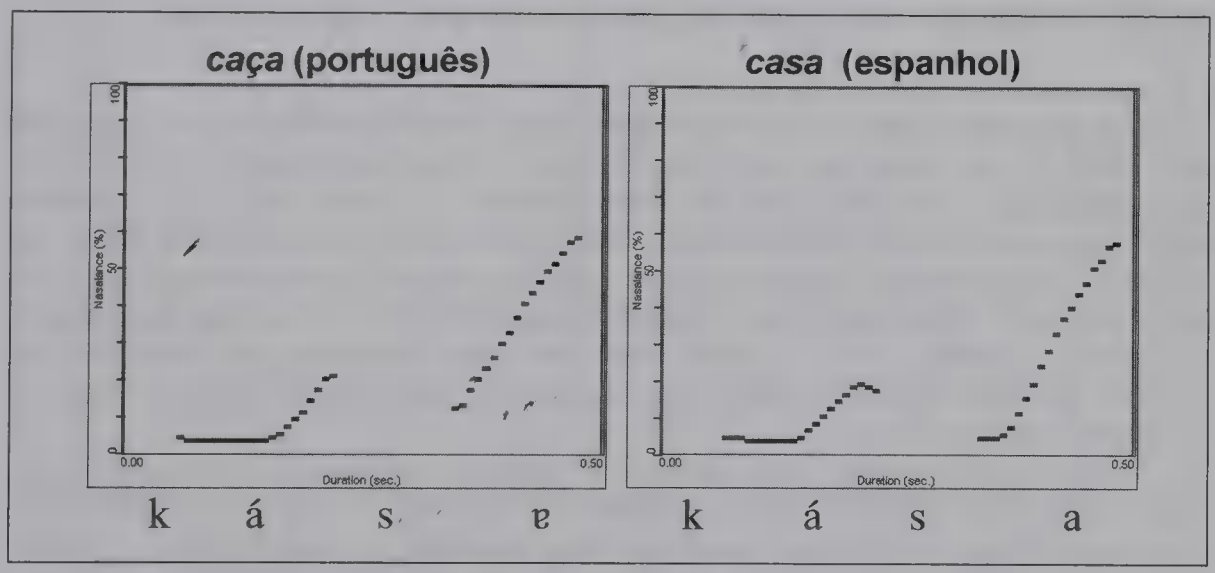


Gráfico 2. A nasalidade da palavra portuguesa *caça* e da palavra espanhola *casa*

5.2 Posição CV$N

No Gráfico 3, que apresenta a nasalidade comparativa de *cama* (português) e *cama* (espanhol), pode-se observar uma semelhança e duas diferenças significativas entre o português e o espanhol. A semelhança é que o nível estável da consoante nasal apresenta uma nasalidade de 94%. As diferenças são nas vogais que precedem e sucedem a consoante nasal. Como foi comentado na literatura, a vogal tônica em português é bem mais nasalizada que a mesma vogal em espanhol. Em português, essa vogal começa com 20% de nasalidade e sobe para um patamar de 64% antes da transição rápida até a consoante nasal, sendo portanto uma vogal oronasal de acordo com o Quadro 2. Em espanhol, a vogal tônica começa com 5% de nasalidade, subindo até 25% antes da transição radical até a consoante; a vogal então é oral. O aspecto

surpreendente, porém, é o que ocorre com a vogal átona final que aparece depois da consoante, que em português fica bastante nasalizada. Em português, na transição da consoante nasal para a vogal, a nasalidade somente cai de 94% para 66%, subindo um pouco até 69% na transição para a pausa. O espanhol, porém, apresenta uma nasalização bem mais leve nesse contexto: a nasalidade cai de 95% para 45%, subindo até 53% na transição para a pausa.

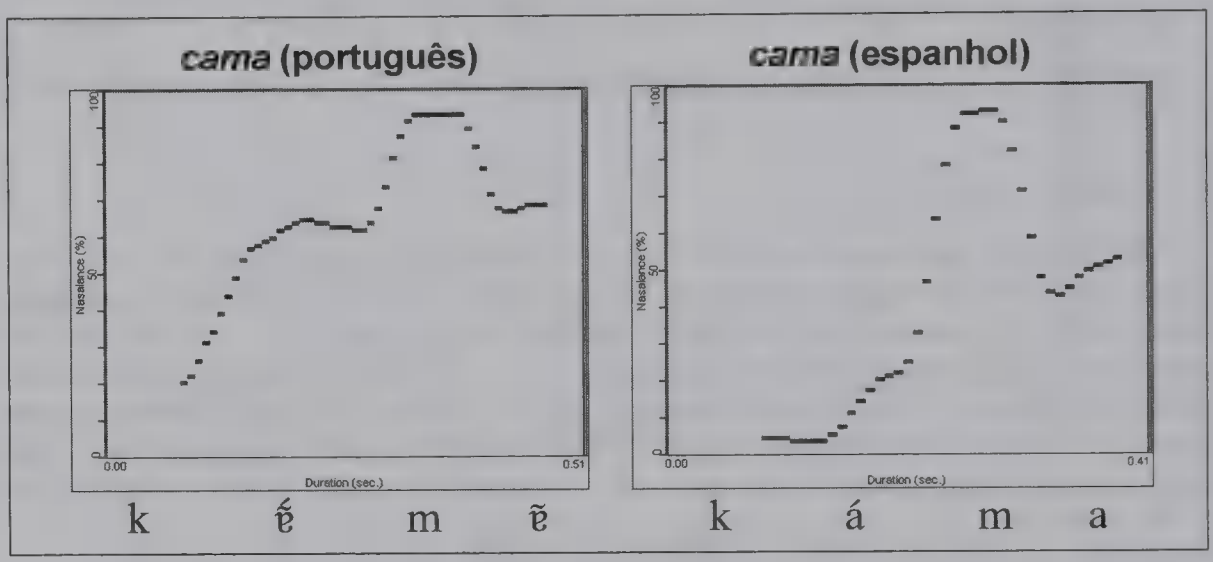


Gráfico 3. A nasalidade da palavra portuguesa *cama* e da palavra espanhola *cama*

Para exemplificar que o grau de nasalidade pode ser diferente de acordo com a vogal, vale ver o Gráfico 4, que apresenta a nasalidade comparativa de *fina* (português) e *fina* (espanhol). Na produção da palavra portuguesa *fina*, a nasalidade da vogal tônica sobe rapidamente até atingir um patamar de 80%, depois cai um pouco antes de subir para a consoante nasal. Em espanhol, a nasalidade da vogal tônica sobe um pouco mais devagar até atingir um breve patamar nos 64% antes de subir para a consoante nasal com 95% de nasalidade. Ao comparar as porcentagens com o Quadro 2, porém, vê-se que a vogal tônica do português enquadra-se na gama de vogais oronasais enquanto que a vogal tônica do espanhol enquadra-se na gama de vogais oronasalizadas.

Com a vogal átona final, ocorre o mesmo fenômeno observado no Gráfico 3. Em português a nasalidade caiu de 95% na consoante nasal para 59% no começo da vogal átona final e depois subiu para 77% no final dela, sendo assim uma vogal fortemente oronasal. Em espanhol a nasalidade caiu de 95% na consoante nasal para 42% no começo da vogal átona final e depois subiu para 62% no final dela, passando de vogal limítrofe a vogal claramente oronasal na transição até a pausa, mas com um grau de nasalidade bem menor do que a do português.

No contexto CV\$N a tonicidade afeta sim o grau de nasalização: há menos nasalização da vogal final de sílaba diante de consoante nasal quando a vogal é átona do que quando é tônica. Assim a vogal /i/ da palavra *final* demonstra menos nasalização do que a mesma vogal da palavra *fina*, tanto em português como em espanhol, como se vê no Gráfico 5, e as duas são vogais orais de acordo com o Quadro 2.

5.3 Posição /VN

Em posição tônica, a comparação da palavra *ama* (português) e *ama* (espanhol) deu os mesmos resultados que a comparação entre *cama* (português) e *cama* (espanhol). O Gráfico 6 mostra a nasalidade comparativa de *humano* (português) e *humano* (espanhol), com uma vogal

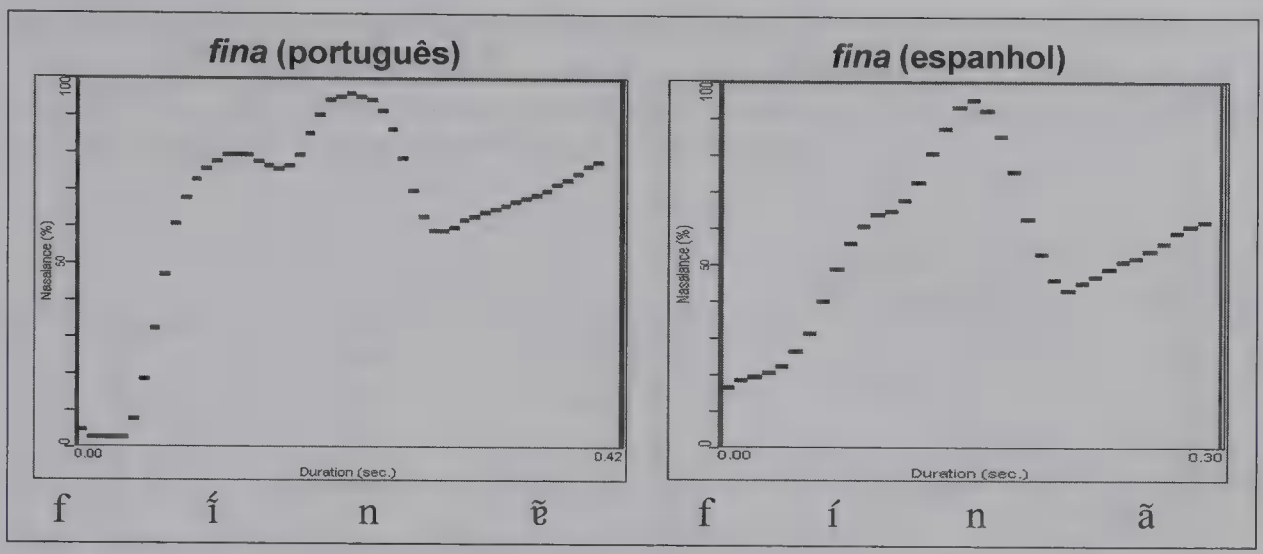


Gráfico 4. A nasalidade da palavra portuguesa *fina* e da palavra espanhola *fina*

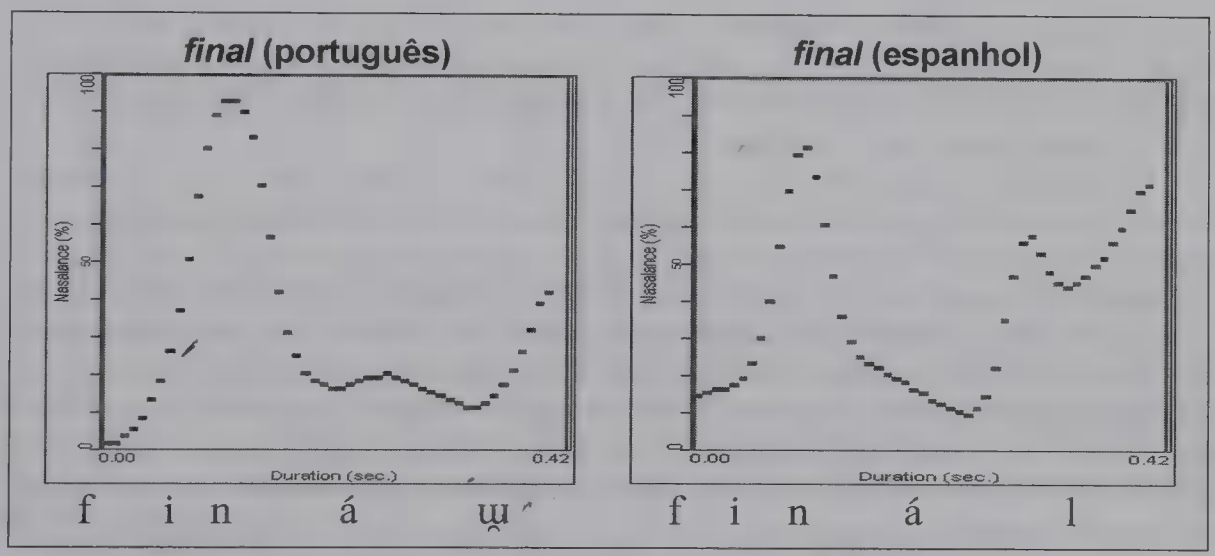


Gráfico 5. A nasalidade da palavra portuguesa *final* e da palavra espanhola *final*

átona em posição inicial absoluta. Nesse contexto a vogal que nos interessa é a primeira /u/. Como se pode ver no Gráfico 6, a primeira vogal em português começa com 49% de nasalidade alcançando um patamar entre os 69% e 65% de nasalidade antes de subir para a consoante nasal. De acordo com o Quadro 2, isso indica que a vogal é oronasal. A primeira vogal em espanhol começa com 22% de nasalidade descendo até 16% e depois subindo até 26% antes da subida repentina para a consoante nasal. De acordo com o Quadro 2, isso indica que a vogal é oral.

Para mostrar outra vez que o grau de nasalidade depende muito da vogal, inclui-se também o Gráfico 7, que mostra a nasalidade comparativa de *amado* (português) e *amado* (espanhol). Nesse caso o patamar de 16% de nasalidade para o português e o de 17% para o espanhol indicam que a vogal /a/ em posição inicial de grupo fônico diante de uma consoante nasal heterossilábica é bem oral. Os resultados das vogais em sílabas tônicas foram compatíveis com os das vogais em sílabas átonas.

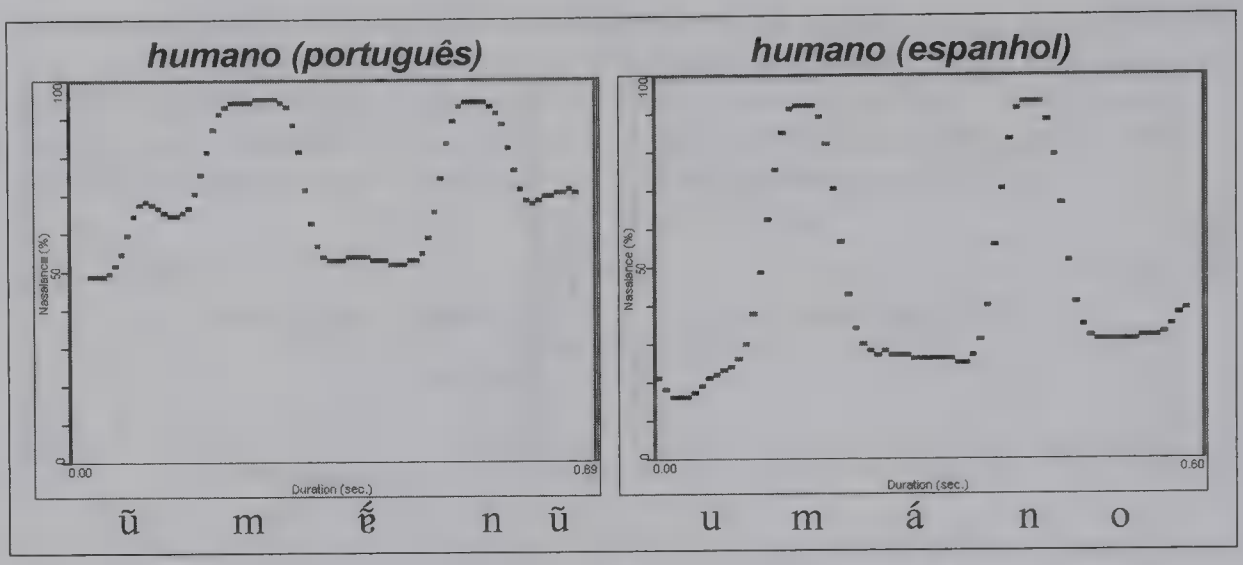


Gráfico 6. A nasalidade da palavra portuguesa *humano* e da palavra espanhola *humano*

5.4 Posição N<u>V</u>$C

No Gráfico 7 pode-se ver também o comportamento da vogal livre depois de consoante nasal. A vogal tônica depois de consoante nasal nas duas produções de *amado* deram patamares de 20% de nasalidade em português e de 13% de nasalidade em espanhol, sendo ambas claramente orais de acordo com o Quadro 2.

Os resultados da vogal tônica /i/ depois de consoante inicial /m/, porém, foram inesperadamente diferentes. Esse resultado foi tão inesperado que repetiu-se o experimento dessas palavras cinco vezes, sempre com o mesmo resultado. Como pode-se ver no Gráfico 8, que mostra a nasalidade comparativa de *mito* (português) e *mito* (espanhol), existe uma forte assimilação progressiva da consoante nasal inicial na vogal seguinte. Essa nasalização foi inesperada porque na literatura sobre a nasalização vocálica, tanto do português como do espanhol, não se fala de assimilação progressiva, só de assimilação regressiva. Em português, depois da consoante nasal com 95% de nasalidade, o grau cai até um breve patamar aos 80% seguido de um breve patamar aos 84% na vogal tônica seguinte, que é portanto uma vogal oronasal. Em comparação, no espanhol, depois de uma consoante com 96% de nasalidade, o grau de nasalidade cai até 74%

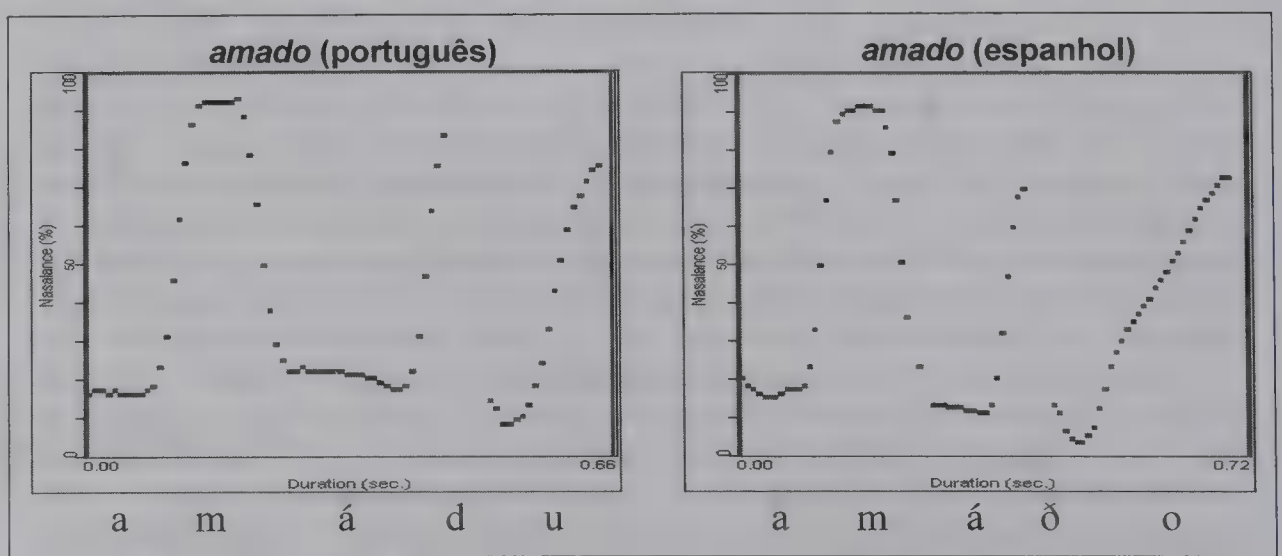


Gráfico 7. A nasalidade da palavra portuguesa *amado* e da palavra espanhola *amado*

na vogal seguinte, que portanto também é uma vogal oronasal. Como vimos anteriormente no contexto CV\$N, o grau de nasalidade é menor na sílaba átona. Na palavra *mitologia*, em que a vogal em posição pós-nasal é átona, o grau de nasalização da vogal /i/ cai a 75% em português (vogal oronasal) e a 56% em espanhol (vogal oronasalizada).

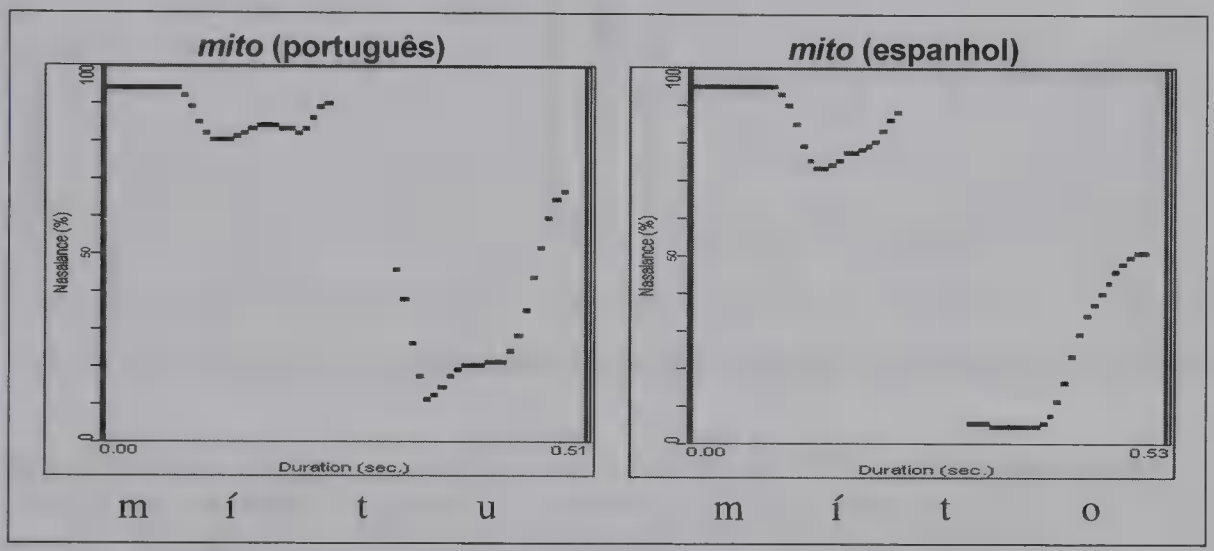


Gráfico 8. A nasalidade da palavra portuguesa *mito* e da palavra espanhola *mito*

5.5 Posição NV\$N

O Gráfico 9 mostra a nasalidade comparativa de *minha* (português) e *niña* (espanhol). Em português a vogal tônica tem um mínimo de nasalidade de 83% entre as duas consoantes nasais, e em espanhol a vogal tônica tem um patamar mínimo de nasalidade de 78% na mesma posição, as duas vogais sendo oronasais. Esses resultados são semelhantes aos resultados do Gráfico 8, que mostra uma forte assimilação progressiva da consoante inicial pela vogal /i/. Em estudos no futuro será necessário confirmar se essa assimilação progressiva acontece também com as outras vogais.

No Gráfico 9 vê-se outra vez o inesperado fenômeno da assimilação progressiva da consoante nasal pela vogal seguinte que está em posição final de frase. A nasalização dessa vogal átona final é bem mais forte em português, mas não é ausente em espanhol. No exemplo do Gráfico 9, a nasalidade da vogal final baixa até um patamar de 64% em português (vogal oronasal) e até 37% em espanhol (também oronasal de acordo com o Quadro 2) antes de subir na assimilação regressiva até a respiração no final do enunciado.

O Gráfico 6 também contém um exemplo de vogal no contorno NV\$N. No Gráfico 6 pode-se observar que a vogal tônica de *humano*, que encontra-se entre duas consoantes nasais em sílaba aberta, apresenta uma nasalidade média de 26% em espanhol (vogal oral) e 53% em português (vogal oronasal).

5.6 Posição CVN\$C

Esse contorno, em que a vogal é precedida de uma consoante não nasal e seguida por uma consoante nasal tautossilábica, apresenta duas possibilidades dependendo da consoante que inicia a sílaba seguinte. O Gráfico 10 mostra o comportamento da vogal e da consoante nasal neste tipo de posição em sílaba tônica com a palavra portuguesa *canta* e a palavra espanhola *canta*. Em português a primeira vogal cresce em nasalidade rapidamente de 8% para 63% de

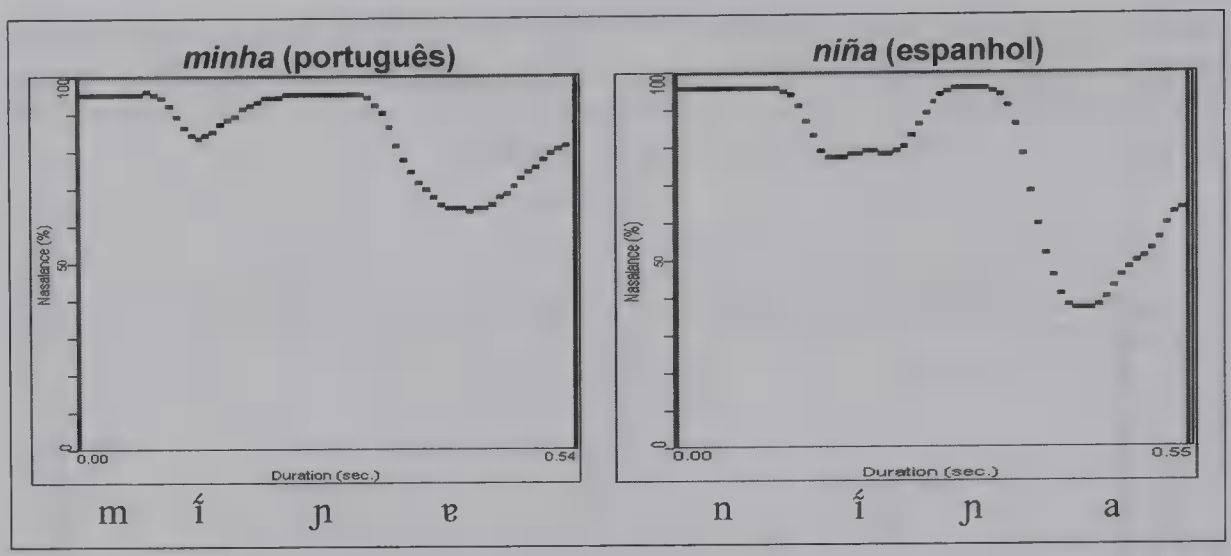


Gráfico 9. A nasalidade da palavra portuguesa *minha* e da palavra espanhola *niña*

onde passa lentamente para 74% antes de aumentar rapidamente na transição para a consoante nasal. Além de indicar uma vogal fortemente oronasal, o Gráfico 10 indica a presença indiscutível de uma consoante nasal com 96% de nasalidade. Em espanhol a nasalidade da primeira vogal cresce lentamente de 6% para 35% antes de aumentar rapidamente na transição para a consoante nasal com 96% de nasalidade. Além de indicar uma vogal com pouca nasalidade, o Gráfico 10 indica a presença de uma consoante nasal com 96% de nasalidade que é bastante prolongada. Resumindo, isso indica uma vogal oronasal para o português e uma vogal principalmente oral para o espanhol.

A duração da consoante nasal na palavra *canto*, porém é muito diferente no português e no espanhol. Para evitar o problema de rapidez da fala, a duração é apresentada como uma porcentagem da duração da palavra. Como se vê no Gráfico 10, em português a produção da consoante nasal dura só o 13% da duração da palavra inteira. Em contraste, no espanhol a produção da consoante nasal dura 24% da produção da palavra inteira. Na literatura já houve bastante polêmica sobre a presença ou ausência de uma consoante nasal nesse contorno. O Gráfico 10 mostra que houve sim uma breve consoante nasal na articulação de *canta* em português.

O Gráfico 11 mostra o comportamento da vogal e da consoante no contexto C<u>V</u>N$C com a palavra portuguesa *cansa* e a palavra espanhola *cansa*. Em português a nasalidade da primeira vogal cresce rapidamente de 23% para 76%, indicando uma vogal oronasal, e se sustém nesse patamar por algum tempo antes de cair para 67% na transição para a fricativa /s/; pode-se ver claramente a falta de uma consoante nasal. Em espanhol, por outro lado, a primeira vogal começa com um valor de 12% de nasalidade, cai até 5% de nasalidade e sobe para 36%, indicando uma vogal principalmente oral, antes da transição até a consoante nasal com 94% de nasalidade.

É importante comparar a nasalidade na pronúncia da palavra portuguesa *canta* com a pronúncia da palavra portuguesa *cansa*; esta se produz sem consoante nasal e aquela com consoante nasal. A presença o ausência dessa consoante tão debatida na literatura parece ser só uma conseqüência fisiológica da transição da vogal nasalizada para a consoante oclusiva. Produz-se a vogal nasalizada [ɐ̃] com a boca aberta e com o véu palatino caído, permitindo assim a entrada de ar para a cavidade nasal. Produz-se a consoante oclusiva [t] com a boca fechada e com o véu palatino levantado, impedindo assim a entrada de ar para a cavidade nasal. A transição de [ɐ̃] para [t], então, requer que o falante feche a boca e levante o véu palatino. Esses dois movimentos não se concluem simultaneamente; pois, no momento em que a boca se fecha, o véu ainda está subindo. Esse período transitório com o véu ainda baixado e a boca fechada produz uma consoante nasal de transição. Essa consoante nasal de transição, portanto,

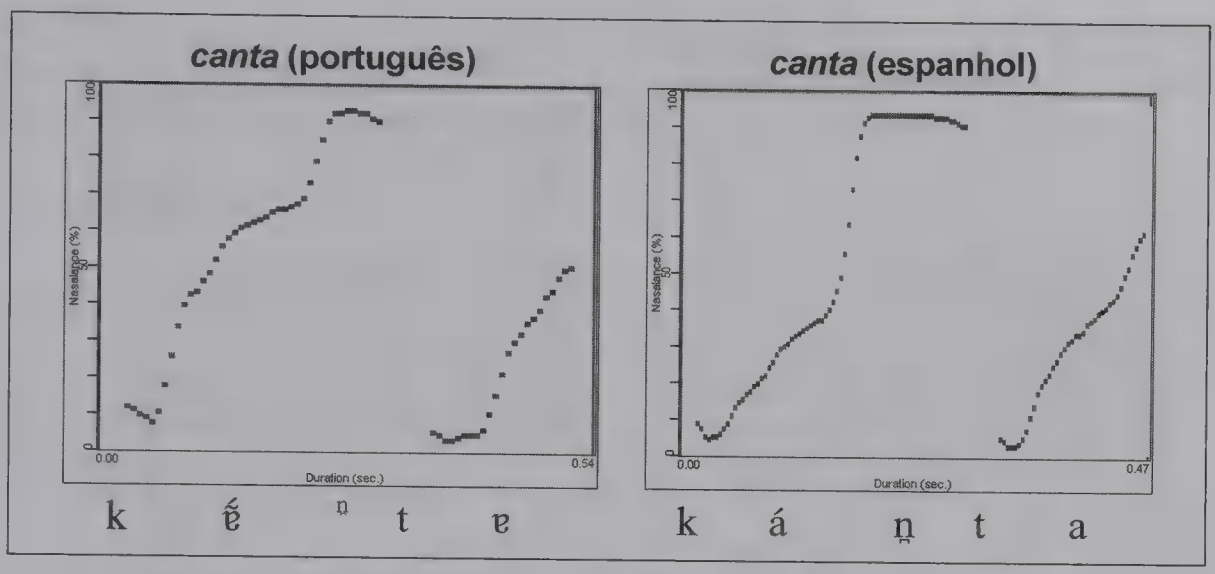


Gráfico 10. A nasalidade da palavra portuguesa *canta* e da palavra espanhola *canta*

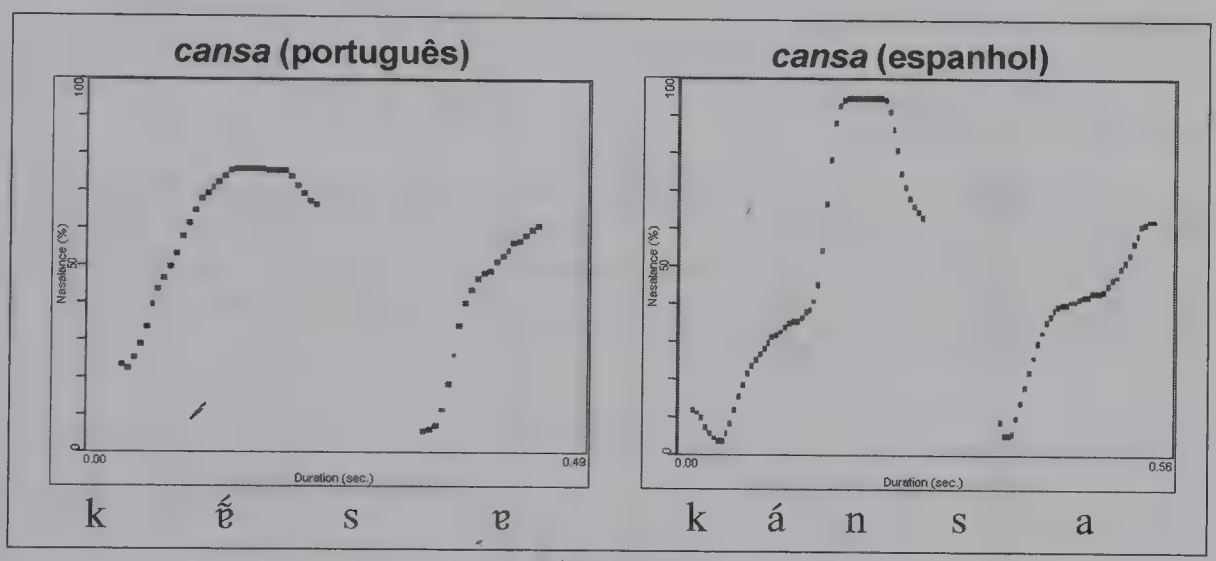


Gráfico 11. A nasalidade da palavra portuguesa *cansa* e da palavra espanhola *cansa*

ocorre somente antes de consoantes oclusivas ou africadas como na palavra portuguesa [kẽ^{ⁿ}tɐ]. Na palavra [kẽsa], porém, não ocorre uma consoante nasal de transição porque a boca nunca se fecha totalmente para a produção da fricativa, e sem o fechamento total da boca com o véu baixado não há produção de consoante nasal.

O Gráfico 12 mostra o comportamento da vogal pré-nasal numa sílaba átona. Em português, a primeira vogal na palavra *cantar* começa com 22% de nasalidade e sobe devagar até 30%; depois sobe rapidamente até um breve patamar de 95% correspondente à consoante nasal de transição. A vogal, então é principalmente oral. Ao comparar essa vogal com a vogal tônica da palavra *canta* do Gráfico 10, pode-se notar que, na vogal tônica, a nasalidade cresce durante a produção da própria vogal, formando assim uma curva convexa; já na vogal átona, o aumento da nasalidade só começa no final da vogal, na transição para a consoante nasal, formando assim uma curva côncava. Em espanhol a nasalidade da primeira vogal de *cantar* cresce lentamente de 7% para 29% antes de aumentar rapidamente na transição para a consoante nasal com 95% de nasalidade. Resumindo, em posição átona, a vogal do português é oral, como também a vogal do espanhol.

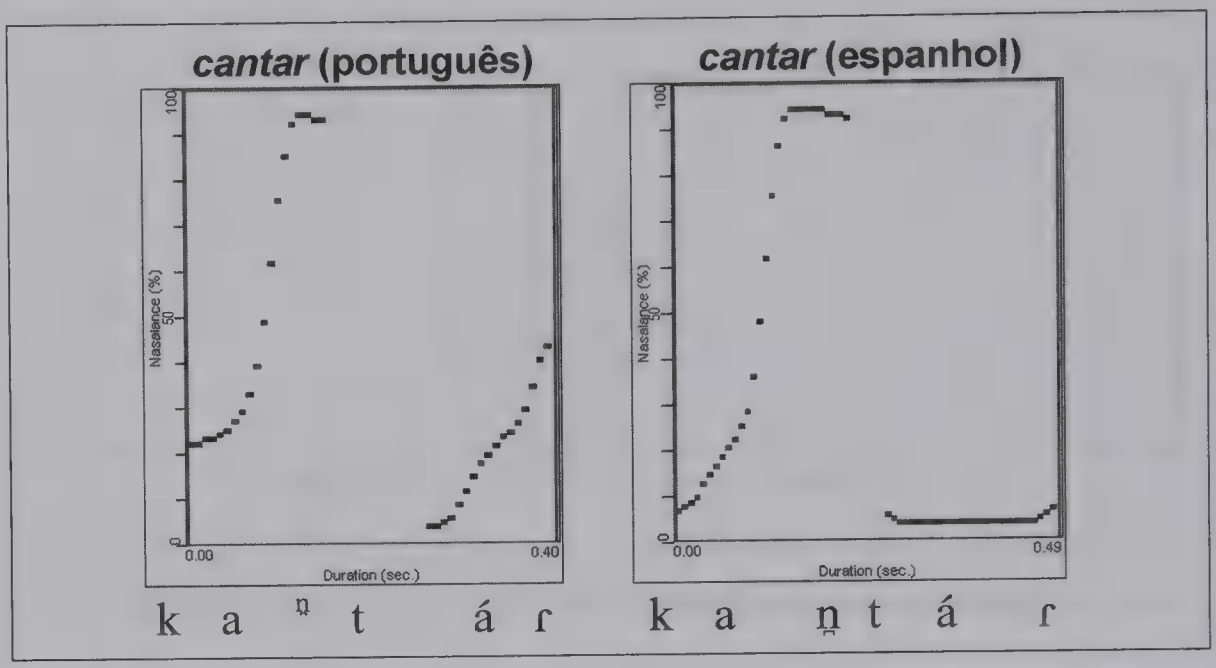


Gráfico 12. A nasalidade da palavra portuguesa *cantar* e da palavra espanhola *cantar*

5.7 Posição N$\underline{V}$N$C

Nesse contorno estudamos a vogal em posição internasal numa sílaba fechada. Teoricamente não pode haver um contorno fonológico mais propenso à nasalização, já que a vogal pode nasalizar-se tanto por assimilação progressiva quanto por assimilação regressiva. O Gráfico 13 mostra o comportamento da vogal entre duas consoantes tautossilábicas com a palavra portuguesa *manto* e a palavra espanhola *manto*.

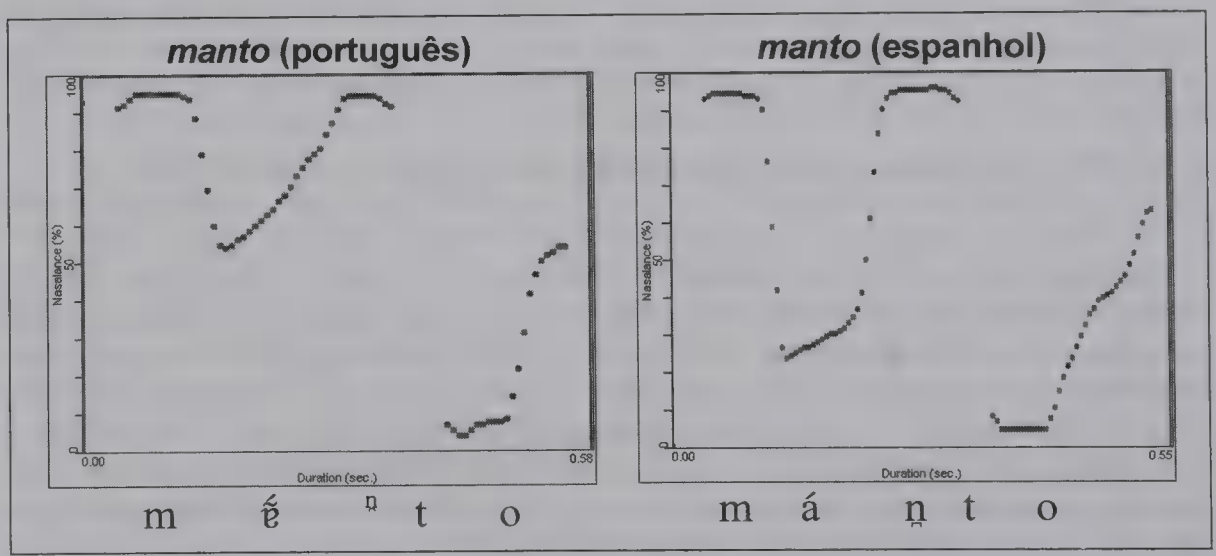


Gráfico 13. A nasalidade da palavra portuguesa *manto* e da palavra espanhola *manto*

Apesar de teoricamente estar numa posição que deveria render um máximo de nasalidade, pode-se ver que a nasalidade da vogal tônica em português cai para 54%, sendo mesmo assim uma vogal oronasal de acordo com o Quadro 2. Essa é uma vogal oronasal sim, mas ainda com menos nasalidade que o [i] de *mito* (veja de novo o Gráfico 8). Em espanhol, a nasalidade da

vogal equivalente cai para 23%, indicando que a vogal é oral, mesmo estando numa posição internasal. Esse resultado experimental é contrário às descrições encontradas na literatura de Quilis e Fernández (1972) e Navarro Tomás (1948).

5.8 Posição VN#

Nesse contorno estudamos a vogal diante de fonema nasal em posição final de palavra, que por ter sido pronunciada isoladamente foi seguida de pausa final. O Gráfico 14 mostra o comportamento da vogal nessa posição com a palavra portuguesa *sim* e a palavra espanhola *sin*. Em português a vogal já começa com 57% de nasalidade, que aumenta até 86%, sendo a vogal claramente oronasal. Deve-se lembrar, porém, que a tendência de qualquer vogal final é de uma crescente nasalidade devido à já mencionada assimilação à posição do véu palatino na respiração. Esses dados indicam que no final dessa produção de *sim*, não se chegou a produzir uma consoante nasal. Já em espanhol, a vogal de *sin*, a vogal começou com 23% de nasalidade, e aumentou até atingir um patamar aos 76%, indicativo de uma vogal oronasal. Daí a nasalidade subiu até um patamar de 95%, indicando a clara pronúncia da consoante nasal.

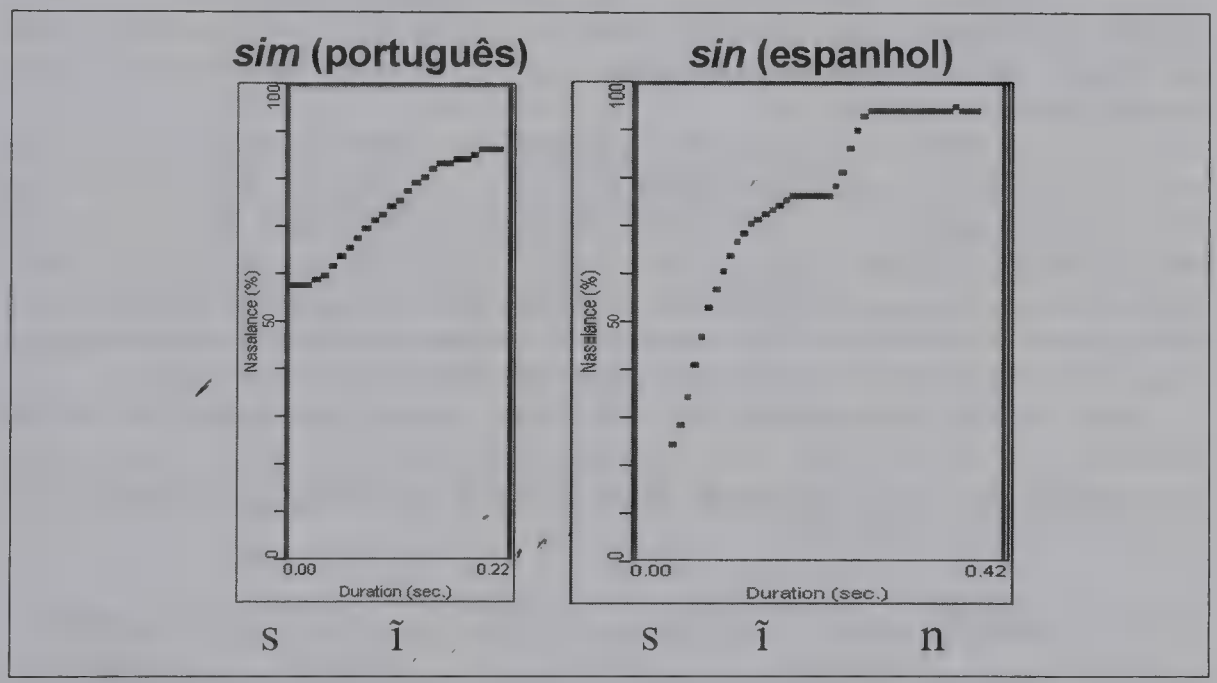


Gráfico 14. A nasalidade da palavra portuguesa *sim* e da palavra espanhola *sin*

6. Conclusões

Para sintetizar, os resultados experimentais serão comparados com as descrições dos contornos fonológicos já citados em que ocorre a nasalização. Primeiro, os resultados do espanhol mexicano serão comparados com as declarações de Navarro (1948) e de Quilis e Fernández (1972) para ver se apóiam ou não as suas descrições. Segundo, os resultados do português paulistano serão comparados com as afirmações de Azevedo (1981) para ver se apóiam ou não as suas descrições. A terceira parte das conclusões resume a comparação direta da nasalização do português paulistano com a do espanhol mexicano em cada um dos contornos fonológicos examinados. Uma quarta seção inclui algumas novas questões até agora pouco comentadas na literatura e oferece algumas sugestões para futuras investigações.

6.1 Comparação dos resultados do espanhol com as descrições de Navarro (1948) e de Quilis e Fernández (1972)

As descrições desses lingüistas indicam que em espanhol ocorre "casi siempre" uma nasalização, embora com menos ressonância nasal que a nasalização portuguesa, quando uma vogal encontra-se entre duas consoantes nasais. Fonotaticamente a consoante que precede a vogal só pode ser tautossilábica; eles não informam se a consoante nasal que segue a vogal é tautossilábica ou não. Fonotaticamente existem as duas possibilidades. 1) Quando a segunda consoante aparece em outra sílaba (N$\underline{V}$\$N), o presente estudo revela que nem sempre há uma nasalização intensa. Observem que na palavra *humano*, o [á] tem uma nasalidade de apenas 31%, enquanto que na palavra *niña*, o [í] tem uma nasalidade de 78%. 2) Quando a segunda consoante aparece na mesma sílaba (N$\underline{V}$N\$C), apesar da vogal apresentar uma crescente nasalidade, só chega a beirar a oronasalidade logo antes da transição para a consoante nasal com 37% de nasalidade na palavra *canta* e com 36% de nasalidade na palavra *cansa*. Esses dados indicam pouquíssima nasalização em espanhol nesses contextos—no máximo uma leve oronasalização da vogal.

Tanto Navarro (1948) quanto Quilis e Fernández (1972) indicam a nasalização variável da vogal situada entre uma pausa e uma consoante nasal. Mais uma vez não especificam se a consoante nasal é tautossilábica (/$\underline{V}$N\$C) ou não (/$\underline{V}$\$N). Os resultados do presente estudo indicam que as vogais em ambos contextos são orais. No Gráfico 6, por exemplo, a primeira vogal da palavra *humano* teve nasalidade variável entre 16% e 28%—ou seja estava na faixa das vogais orais, e na primeira vogal da palavra *amado,* a nasalidade é de 17%, sendo assim também uma vogal totalmente oral.

Foi Navarro (1948) quem mencionou a nasalização vocálica em espanhol que resulta de uma consoante nasal tautossilábica posterior ($C_0\underline{V}$N\$C). Mais uma vez, os resultados dessa investigação não apontam para uma nasalização pronunciada nessa posição. No Gráfico 10, na palavra *canta*, a nasalidade da primeira vogal vai de 6% até 37%, indicando pouquíssima nasalização. No Gráfico 11, a palavra *cansa* apresenta basicamente o mesmo quadro: a nasalidade da primeira vogal vai de 12% até 36%, o que quer dizer que apesar de uma crescente nasalização a vogal mantém uma articulação oral durante quase toda a sua produção.

Houve um caso de nasalização nos resultados do espanhol nunca antes discutido na literatura: o contexto de C$\underline{V}$\$N como na palavra *fina* (Gráfico 4). Esse resultado merece mais investigação, mas aparentemente ocorre por causa do fonema /i/, que parece ser a vogal mais propensa à nasalização.

6.2 Comparação dos resultados do português com as descrições de Azevedo (1981)

Como mencionado, Azevedo (1981) descreveu três contornos para a nasalização vocálica em português. Ele asseverou que a nasalização de uma vogal diante de uma consoante nasal na sílaba seguinte (V\$N) é variável, e que nesse contexto é mais comum que se nasalize uma vogal tônica do que uma vogal átona. O presente estudo confirma essa observação. Vê-se, por exemplo, a nasalização da vogal tônica de [kẽma] no Gráfico 3, com um índice de nasalidade que cresce até 64%, o que, de acordo com o Quadro 2, caracteriza uma vogal bem oronasal. Confirma-se a nasalização também com a vogal tônica de [fĩnɐ] no Gráfico 4, com um índice de nasalidade que atinge um patamar de 80%, o que, de acordo com o Quadro 2, também caracteriza uma vogal bem oronasal. Por outro lado, a vogal átona não sofre a mesma nasalização, como se vê na primeira vogal da palavra [finá$\underline{ɯ}$] do Gráfico 5.

Diante de uma consoante nasal na mesma sílaba (VN\$C), Azevedo asseverou que a nasalização é obrigatória. O presente estudo também confirma essa afirmação. Nos Gráficos 10 e 11, por exemplo, as vogais tônicas das palavras [kẽⁿtɐ] *canta* e [kẽsɐ] *cansa* apresentam índices de nasalização, 74% e 76% respectivamente, o que as caracteriza como vogais bem oronasais. Na sua análise, Azevedo comenta a possibilidade da elisão da consoante nasal nesse contorno,

porém, no presente estudo, sempre foi possível identificar uma consoante nasal pós-vocálica diante de uma consoante oclusiva. Tanto Azevedo quanto Moraes comentaram um maior grau de nasalização em posição tônica em comparação com a posição átona; os resultados deste estudo confirmam essas asseverações.

Azevedo (1981) postulou também que um fonema nasal em posição final de palavra (VN#) sempre tem o efeito de nasalizar a vogal antecedente, e que em posição final absoluta é também obrigatória a elisão da consoante nasal. Essa asseveração também foi confirmada no experimento realizado. No Gráfico 13 da palavra portuguesa [sĩ] *sim*, pode-se ver que no final da vogal, a nasalidade só atinge um patamar de 86%, e não chega ao patamar de 94% a 96% que representaria a presença de uma consoante nasal.

6.3 A comparação direta da nasalização do português com a do espanhol

O Quadro 3 compara o grau da nasalização das vogais do português e do espanhol de acordo com os critérios de classificação estabelecidos no Quadro 2, tudo de acordo com as classificações dos contornos fonológicos identificados.

Um estudo do Quadro 3 revela os seguintes pontos comparativos interessantes:

1. No português do informante de São Paulo, a vogal seguida de uma consoante nasal não tautossilábica (CV$N) em posição tônica foi oronasal; em posição átona, a vogal foi oral. Em espanhol, as vogais tônicas nessa posição são orais ou no máximo oronasalizadas; quando são átonas, as vogais são orais.
2. A vogal entre duas consoantes nasais tautossilábicas (NVN$C) em português é oronasal. Não obstante o fato de que a literatura existente para o espanhol indique também a ocorrência de uma vogal oronasal nesse contexto, os resultados do informante da Cidade do México indicam que mesmo nesse contexto a vogal produzida em espanhol é oral.
3. A vogal entre pausa e consoante nasal (/VN) em português é oronasal quando for tônica e pode variar entre oral e oronasal quando for átona. Outra vez, mesmo que a literatura existente para o espanhol indique a possibilidade da produção de uma vogal oronasal nesse contexto, os resultados do presente estudo indicaram que a vogal produzida é oral.

Quadro 3. O grau de nasalização do português e do espanhol por contorno fonológico

Contexto Fonológico	Português		Espanhol	
	V tônica	V átona	V tônica	V átona
CV$C	oral	oral	oral	oral
CV$N	oronasal	oral	oral/ oronasalizada	oral
/VN	oronasal	oral/oronasal	oral	oral
NV$C	oral/oronasal	oral/oronasal	oral/oronasal	oronasalizada
NV$N	oronasal	———	oral/oronasal	———
CVN$C	oronasal	oral/ oronasalizada	oral	oral
NVN$C	oronasal	———	oral	———
CVN#	oronasal	———	oronasal	———

6.4 Novas observações e sugestões para futuras investigações

Houve três resultados ou questões pouco comentadas na literatura que merecem um estudo mais profundo.

1. A vogal entre duas consoantes nasais não tautossilábicas (N$\underline{V}$\$N) no português paulistano é oronasal, mas em espanhol pode ser tanto oral como oronasal. Nos dois idiomas parece haver maior grau de nasalização quando a vogal é /i/. Também nos dois idiomas a vogal parece atingir maior grau de nasalidade quando a consoante nasal explosiva da segunda sílaba é palatal. (Veja Gráfico 9.)
2. Há uma nasalização vocálica resultante de uma assimilação progressiva de uma consoante inicial de sílaba (N$\underline{V}$\$C) que se observou nos dois idiomas. (Veja Gráfico 8.) Essa assimilação parece mais forte na vogal /i/, sendo essa uma hipótese que precisa ser estudada.
3. Diante de consoante nasal em posição final absoluta (C$\underline{V}$N#), o grau de nasalização vocálica que se deu em espanhol foi surpreendente. (Veja Gráfico 14.) Esse contexto também precisa de mais estudo.

O presente estudo apresenta vários dados com respeito à nasalização vocálica do português e do espanhol e faz pela primeira vez uma comparação entre o grau de nasalização existente nos dois idiomas. O protocolo experimental é promissor e no futuro merece ser aplicado para estudar em mais detalhes a produção de todas as vogais, em todas as tonicidades, para cada um dos contornos especificados.

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Synchronous Narratives in Spanish: The Simple Present/Present Progressive Aspectual Contrast

María Mayberry
Sacramento State University, USA

Abstract: The purpose of this work is to examine the aspectual differences between the usage of simple present and the progressive forms in Spanish in the context of synchronous narratives (i.e., events that participants narrate at the same time they are watching video clips of the events). To that end, the study examines the distribution of verbal morphology in 368 synchronous narratives produced by 23 native Spanish speakers. Each participant described sixteen scenes. The findings suggest that tense selection in synchronous narratives is influenced by the interaction of discourse principles of foregrounding and backgrounding (Hopper 1979) and the inherent temporal characteristics of verbal predicates (i.e., lexical aspect) to encode aspectual distinctions. Thus, the context of synchronous narratives imposes constraints on discourse: punctual and telic events serve to foreground the plot and evoke the use of the simple present, as the preterite does in narratives in the past. Conversely, the progressive is used with atelic and durative events that provide the background of the present time frame narrative in a manner analogous to the imperfect in the past.

Keywords: discourse/pragmatics, lexical aspect, oral synchronous narratives, present progressive, simple present, Spanish, tense-aspect

1. Introduction

The distribution of tense-aspect morphology in narratives has been extensively analyzed in the past-time context (preterite vs. imperfect), particularly in the field of language acquisition. The purpose of this paper is to shed light on the role of background/foreground information as "a universal of narrative discourse" (Hopper 1979) and the influence of verbal semantic properties in tense selection (simple present vs. present progressive) in the context of narratives in the present time frame. This paper proposes a parallel between tense-aspect selection in past and present time narratives based on a discourse-related empirical analysis of spoken production data from native speakers of Spanish. This work does not focus on L2 research although it has implications for L2 Spanish teaching and future research on the aspectual contrast of Spanish present tenses in L2.

The author of this paper was tasked with transcribing the Spanish data collected by researchers at Heidelberg University in Germany. Their experiment was designed to test whether causative actions related to the production of an object were conducive to the use of the progressive over the simple present. The focus of that project was on specificity and the linguistic means by which speakers ground individual events in decontextualized situations. While transcribing and codifying the data for these semantic features, the author noticed the parallel in tense distribution between narratives in the past and synchronous narratives in the present. This observation led to the analysis presented in this paper on the interaction of the aspectual factors influencing tense selection in the present time frame.

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2. Literature Review

According to Ozete (1983), Spanish textbooks most frequently present the simple present and the present progressive as free variants when describing ongoing events at the time of the utterance (i.e., imperfective events). This semantic interpretation overlooks the aspectual difference between the simple and the progressive forms and suggests Spanish speakers may describe an event in progress at the moment of speaking using the present progressive *estar*+ *-ndo* 'to be + -ing' or the simple present interchangeably. According to this interpretation, the statements (1) and (2) are valid answers to the question *¿Qué* ***hace*** *el niño?* 'What is the child doing?':

(1) Ø ***Está caminando*** *en el jardín.*
'The child is walking in the garden.'

(2) Ø *Está en el jardín. ¡Mira ya* ***camina*** *sin ayuda!*
'The child is in the garden. Look, he is already walking without help!'

Other sources (King and Suñer 2004; Koike and Klee 2003; Solé and Solé 1977), however, observe that the aspectual differences that distinguish the present progressive from the non-progressive form in Spanish are based on the aspectually *unambiguous* usage of the progressive that expresses ongoingness and focuses on the dynamic feature of an action (King and Suñer 2004: 93). In other words, as stated by Ozete (1983), the present progressive "serves to bring out and emphasize the evolving act at hand" (75). For instance, a child playing a game may be asked the question in (3). But a child setting fire to his grandmother's skirt may hear, instead, the question in (4).

(3) *¿Qué* ***haces****?*
'What do you do (now)?' (lit.).

(4) *¿¡Qué* ***estás haciendo****!?*
'What are you doing!?' (Ozete 76)

On the contrary, the simple form in *¿Por qué* ***lloras****?* 'Why do you cry?' (lit.)[1] is aspectually ambiguous and can be used to describe either habitual events as in (5), or ongoing events at the time of the utterance as in (6).

(5) *¿Por qué siempre* ***lloras*** *con esa canción?*
'Why do you always cry at that song?'

(6) *¿Qué te* ***pasa*** *ahora; por qué* ***lloras****?*
'What's the matter with you now; why are you crying?

More recently, this aspectual opposition between the progressive and the non-progressive forms has been explained in terms of grammaticalization,[2] a process by which grammatical morphemes gradually develop out of lexical constructions and serve as "fully fledged-constructions" in a range of linguistic contexts (Schmiedtová and Flecken 2008: 361). Torres Cacoullos (2007) examines the role of variation and grammaticalization in the emergence of an aspectual contrast between the progressive and non-progressive forms. In studies covering three time periods (the twelfth through fifteenth, seventeenth, and nineteenth centuries), she concludes that, with time, the locative meaning—"to give a location" of the subject (Bybee et al. 1994: 135)—associated with the progressive form has weakened, while the aspectual meaning has strengthened (Torres Cacoullos 2007: 5). The aspectual opposition found in her study suggests that "the Progressive indicates limited duration (progressive, continuous) in contrast to the extended duration meaning of the simple Present (habitual, existing state)" (Torres Cacoullos 2007: 4). Her findings support the interpretations of the progressive marker *-ndo* '-ing' in Spanish as a grammaticalized form

that is associated unambiguously to ongoing situations, while the simple present is an aspectually unmarked form that is open to habitual or ongoing interpretations. Moreover, because the possible meanings of the simple present are not grammaticalized, the intended meaning becomes evident only through pragmatic knowledge—as in (3) and (4)—or by means of linguistic devices such as the adverbial phrases *siempre* 'always' or *ahora* 'now' in (5) and (6).

The current study proposes a third analysis of the semantic context that favors the aspectual contrast between the simple and the progressive forms in Spanish as reflected by which form speakers choose in discourse. The theoretical framework of this study is based on the idea that the temporal semantic features that differentiate the simple and progressive forms in Spanish—in the context of synchronous narratives—offer a semantic contrast influenced by the discourse principles of foregrounding and backgrounding (Hopper 1979) and lexical aspect of verbal predicates.

2.1 Tense and Aspect

The study of tense-aspect in first (L1) and second (L2) language acquisition has mainly focused on the aspectual contrast between preterite and imperfect in narratives in the past (Andersen 1991; Andersen and Shirai 1994; Bardovi-Harlig 1998, 2000; Bardovi-Harlig and Reynolds 1995; Liskin-Gasparro 2000; López-Ortega 2000; Salaberry 1999; Schmiedtová and Flecken 2008), while overlooking the aspectual opposition in other time-frames (e.g., present or future). This topic of tense-aspect has been researched extensively to examine the role of lexical and grammatical aspect and the influence of discourse structure and grounding (Hopper 1979) in the distribution of past verbal morphology in interlanguage. Among Spanish language researchers, in particular, the interest in understanding the pattern of acquisition of past-tense paradigm derives from the recognition that the distinction between the preterite and imperfect is one of the most difficult features of Spanish for learners to grasp (Westfall and Foerster 1996: 550).

2.2 Verbal Aspect

The concept of verbal aspect distinguishes between two categories: lexical and grammatical aspect. Whereas lexical aspect (also called *Aktionsart* by German and Slavic linguists in semantic studies)[3] refers to the inherent temporal features of verbs and predicates, grammatical aspect (also called "viewpoint aspect" by Smith 1991), indicates that the speaker views an action as perfective or not. In Spanish, for instance, the difference between the preterite and imperfect is not temporal—because both forms express past events—but rather aspectual (Koike and Klee 2003: 83). In the context of past-time narratives, perfective and imperfective meanings are conveyed in the grammaticalized inflectional morphology. Thus, the forms *leyó* 'she/he read' (perfective) in (7) and *leía* 'she/he was reading' (imperfective) in (8) show a contrast in grammatical aspect, despite the fact that they both express past events.

(7) *Pedro* ***leyó*** *el periódico.*
'Pedro read the paper.' (perfective aspect)

(8) *Pedro* ***leía*** *el periódico, cuando llegué.*
'Pedro was reading the paper when I arrived.' (imperfective aspect)

The inherent lexical aspect of the verb *leer* 'to read', however, does not change. In these sentences, 'to read' has intrinsic duration whether in the preterite or imperfect.

Most tense-aspect researchers have followed Vendler's (1957) classification of verb phrases (states, activities, accomplishments, and achievements) that are distinguished by three semantic features as shown in Table 1 below: punctuality (instantaneous vs. durative events),

telicity (events that contain concrete vs. abstract end-points), and dynamicity (non-stative vs. stative events). Table 1 includes verbal phrases classified as semelfactives, such as *martillear* 'to hammer'. This situation type, according to Smith (1991: 29), includes instantaneous events that are atelic because they do not have an intrinsic natural final point.

Table 1. Temporal Features and Examples of Aspectual Categories in Spanish (Adapted from Liskin-Gasparro 2000)

	STAT	ACT	ACC	ACH	SEM
Dynamic	–	+	+	+	+
Telic	–	–	+	+	–
Punctual	–	–	–	+	+
Spanish	tener, querer, creer	caminar en el parque, jugar ping-pong, flotar en el agua	caminar a la casa, hacer un pastel, ordenar la habitación	tirar el anzuelo, meter el pastel en el horno, caerse, cerrar el baúl	martillear

The aspectual distinction between the use of the preterite and imperfect has also been examined by several researchers (Andersen 1991; Andersen and Shirai 1994; Bardovi-Harlig 1998; Blyth 1997; King and Suñer 2004; Salaberry 1999) in the context of discourse structure in order to explain patterns of acquisition as discussed below.

2.3 Discourse Constraints

According to the Discourse Hypothesis, derived from Hopper's (1979) research, the role of narrative structure influences the use of past tense-aspect morphology as native users of a language are sensitive to the narrative discourse distinction between foreground (events of the main story) and background (contextualizing material) as seen in the following example:

(9) *Anoche, aunque* ***me sentía*** *cansada,* ***leí*** *el periódico un rato,* ***cené*** *a las siete y no* ***me acosté*** *sino hasta las diez.*
'Last night, although I was feeling tired, I read the newspaper for a while, I had dinner at seven, and I did not go to bed until ten.'

Example (9), as well as example (8) above (*Pedro leía el periódico cuando llegué* 'Pedro was reading the paper when I arrived'), show that consecutive actions that are perceived as completed are expressed in the preterite and serve to advance the plot (e.g., *leí* 'I read', *cené* 'I had dinner', *me acosté* 'I went to bed'); on the contrary, situations that provide background for the main story line are expressed using the imperfect (e.g., *me sentía cansada* 'I was feeling tired').

In general, the study of the tense-aspect system in past context has produced an extensive body of research, particularly in L1 and L2 acquisition studies. The aspectual contrast offered by the simple present and present progressive (*estar* + *-ndo* 'to be + -ing') forms, however, has not been equally examined. One exception is the study by Torres Cacoullos (2007) that addresses the development of the aspectual opposition between these two tenses, although she does not examine this aspectual contrast in the context of narratives. Furthermore, an extensive

review of the literature and grammar textbooks has not revealed any reference to the influence of discourse principles and verbal semantic properties in tense selection in synchronous narratives in the present time frame. This work proposes to fill this gap.

2.4 Aspectual Parallel in Present and Past Discourse

As mentioned in the introduction, the original purpose of this work was to determine whether the simple present and the progressive are used interchangeably when describing an event in progress at the moment of speaking, or whether there are semantic restrictions on the use of the progressive (*estar* +*-ndo* 'to be + -ing') in Spanish. Accordingly, the study was designed to test whether there are events which are more likely to be viewed as being "in progression" by Spanish native speakers who use the progressive form. Analysis of the data, however, suggested that tense selection is influenced by discourse constraints, as outlined by the Discourse Hypothesis derived from Hopper's (1979) work and explained earlier. These findings led to the analysis that will be presented in this article.

An initial analysis of the data indicated some variation among speakers' use of the progressive form as well as semantic restrictions related to situation type (e.g., telic events vs. atelic events). A closer examination of the data, however, revealed that the aspectual opposition between the simple present/progressive in synchronous narratives parallels the aspectual contrast observed in narratives in the past (preterite/imperfect).

The analysis of this observed aspectual contrast of the Spanish present progressive and the simple present in oral synchronous descriptions as a narrative strategy proposes answers to the following questions:

1. Do native speakers of Spanish use the simple present and the progressive as free variants when describing an event in progress at the moment of speaking?
2. Does lexical aspect influence the use of simple present and progressive forms in Spanish in synchronous narratives?
3. Does narrative structure, by means of foregrounding and backgrounding, influence the use of simple present and progressive forms in Spanish in synchronous narratives?

3. Methodology

3.1 Participants

The data for this study were collected from two groups of native Spanish speakers (eleven in the summer of 2004; and twelve in the summer of 2005) studying at Heildelberg University, Germany. Of these twenty-three participants, eleven were men and twelve, women. In the first group, there were seven participants from Spain; two from Chile, one from Colombia, and one from Bolivia. The participants' average age was 25.5, ranging from 19 to 42 years. Background information such as age and country of origin was not collected for the second group.[4] In an attempt to recover some of demographical information,[5] however, the audio recordings of the participants for the second group was analyzed for lexicon usage and syntactic features in their speech. Only those speakers who used the word *ordenador* (lexical test)[6] and the intransitive form of *jugar* (syntactic test)[7] in their descriptions were identified as Spaniards. All other participants (i.e., those who used *computador/a* and *jugar* as a transitive verb) were identified as Latin American speakers. Using this approach, seven participants in the second group were identified as being from Latin America and five, from Spain.

3.2 Scenes

Participants viewed a series of videoclips and were asked to describe the scenes as they viewed them. Participants in the summer of 2004 saw forty video clips. Their prompt was *¿Qué es lo que pasa?* or *¿Qué pasa?* 'What happens?'. Participants in the summer of 2005

described thirty-nine scenes and were given the prompt *¿Qué pasa?* 'What happens?' or *¿Qué acción es?* 'What action is this?'.[8] For the purpose of this paper, we analyzed the descriptions of the sixteen scenes that were common to both group of participants. (See the Appendix for descriptions of the scenes.)

3.3 Data Analysis

In order to analyze the data, the 368 narratives (16 descriptions for each of the 23 participants) were audio-taped, and the recordings were transcribed and segmented into propositional units (subevents) corresponding to the formal unit of a clause (i.e., the units included a verb, whether as part of an elliptical construction or not). A total of 506 subevents were uttered by the participants: 237 were in the simple present; 235, in the progressive; 13, in the preterite; 8, in the present perfect; 3, in the imperfect; and 10, in the periphrastic Spanish future (*ir* + *a* + infinitive that is the equivalent to the English be + going + to + infinitive). For the purpose of classification based on inherent lexical features, some subevents were grouped together and counted as the same situation type when they were used to describe the same clip (e.g., *hacer un jarro* 'to make a jug', *hacer un vaso* 'to make a glass' were both counted as an accomplishment). In other cases, however, if the subevent was used in different clips, its occurrence was counted in each clip, as in the case with the verb *alejarse* 'to go away' or 'to move away', which was used in the descriptions of the "nuns" and the "tidying-up" scenes. The lexical classification produced a total of 101 subevents.

The narratives varied considerably in length, ranging from one to twelve sub-events in the descriptions. Some scenes, for instance, elicited single subevent descriptions (e.g., *están jugando (al) tenis* 'they are playing tennis'), while other scenes were visually "busier" and evoked the inclusion of multiple subevents in the narratives (e.g., the "tidying up" scene). The selection of sub-events used to describe a narrative was observed to vary among informants, indicating individual differences were a factor in the lexical choices made. For example, in the "fly-fishing" scene only six participants (26%) mentioned the two events that comprised the scene: the main event (e.g., *un hombre está pescando en un río* 'a man is fishing in a river') and a subevent (e.g., *tira el anzuelo al río* 'he casts the line into the river'). The majority, however, only expressed the main event.

3.4 Tense Distribution

In order to test whether the simple present and the progressive are used as free variants when describing ongoing events at the time of the utterance, the data were first quantified to show how many of the participants used either only the progressive[9] to describe a scene, only the simple present, or both tenses (e.g., when speakers described the scenes using more than one subevent: *Una mujer* ***escribiendo*** *en su computador,* ***se levanta***, ***toma*** *un libro y* ***está buscando*** *un significado,* ***llama*** *por teléfono* 'A woman writing at her computer, (Ø) gets up, (Ø) takes a book, and (Ø) is looking for a word's meaning, (Ø) makes a phone call'). The use of any of the past tenses (preterite, imperfect, present perfect) was not included in the overall results.[10] Also, cases in which the participant did not describe the event (e.g., *hay que ordenar la casa* 'one has to tidy up the house') or when the utterance was unintelligible or referred to states or opinions, such as *una mujer... está malgeniada* 'a woman… is in a bad mood' were not included in this analysis.

The analysis included the *estar* 'to be' progressives as well as other progressive constructions common in Spanish (e.g., *ir* + *-ndo* 'go + -ing' and *andar* + *-ndo* 'go + -ing' in *van caminando* 'they are walking' and *andan dando un paseo* 'they are taking a stroll') because these constructions imply "at the same time an idea of progressive movement in space and in time" (Solé and Solé 1977: 46). The results also included the adverbial (e.g., *sale volando* 'left

flying') and the adjectival gerund (e.g., *dos personas jugando al ping-pong* 'two people playing ping-pong')[11] because in many instances the responses obtained included only these progressive variants, suggesting that an elliptical construction was uttered as an answer to the prompt.

3.5 Aspectual Distribution

The researcher and an assistant (an educated native Spanish speaker trained by the researcher to codify for aspect) independently reviewed the 101 subevents to classify them into each of the four aspectual classes (except states) seen in Table 1. After eliminating discrepancies, interrater reliability was .97 (agreement on 98 of the original 101 coding decisions).

3.6 Grounding

The subevents in each of the 368 narratives were then coded for grounding. The classification of grounding was done disregarding verbal morphology. Following Bardovi-Harlig (1998: 482), clauses that are presented as sequential and move the narrative forward were classified as foreground clauses. (See Bardovi-Harlig's section on "Grounding".)

4. Results

The quantitative analysis of the data for use of the present progressive suggests, foremost, that usage varies depending on the speaker. Figure 1, for instance, shows that some participants preferred to use the progressive more frequently than others. For example, while speaker 4 used the progressive form to describe thirteen of the sixteen scenes (81.3%), speaker 5 used the progressive to describe only the "nuns" scene (6.3%).

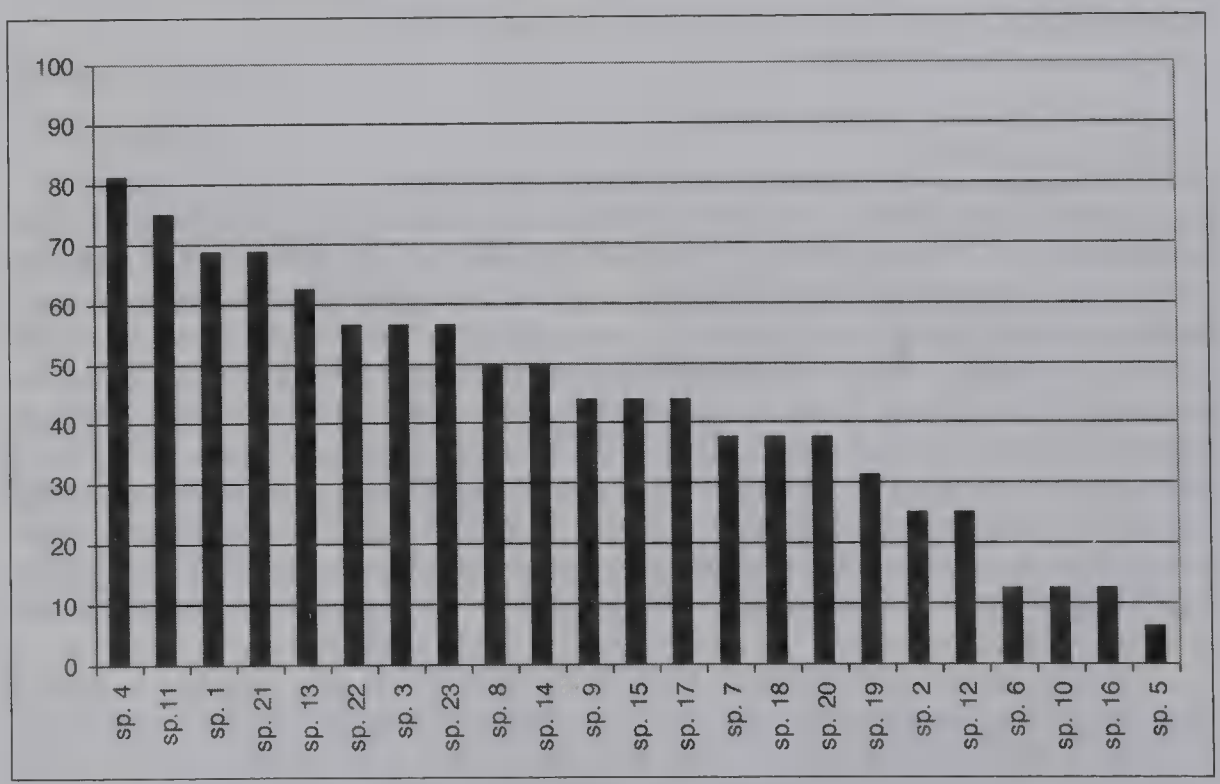


Figure 1. Percentage of Use of the Present Progressive per Speaker

Furthermore, although age/dialect information was not collected for the second group, the background information from the first group provides insight into the use of the progressive among individuals with a similar background—in this case, four speakers from the Canary Islands. Table 2 illustrates the percentage of usage of the progressive of these four speakers and their age.

Table 2. Percentage of Use of the Progressive among Four Speakers with a Similar Background

Speaker	Age	% Use of Progressive
4	22	81.3
11	22	75.0
2	32	25.0
10	23	12.5

These data, although not conclusive, suggest that the frequency of usage of the progressive is not influenced by country of origin, age, or the directions the participants received during the study.[12]

Further analysis of the data showed that informants generally used the progressive more with some scenes than with others, as seen in Figure 2. For instance, the scene "surfing" was described by nineteen participants (82.6%) using only the progressive form. On the other hand, only one informant (4.3%) used *estar* + *-ndo* 'to be + -ing' to describe the "tin-rolling-down" scene, which most participants (sixteen informants, or 69.6%) described with the simple present. The rest used one of the past tenses (preterite, imperfect, present perfect) to describe the "tin-rolling-down" scene.

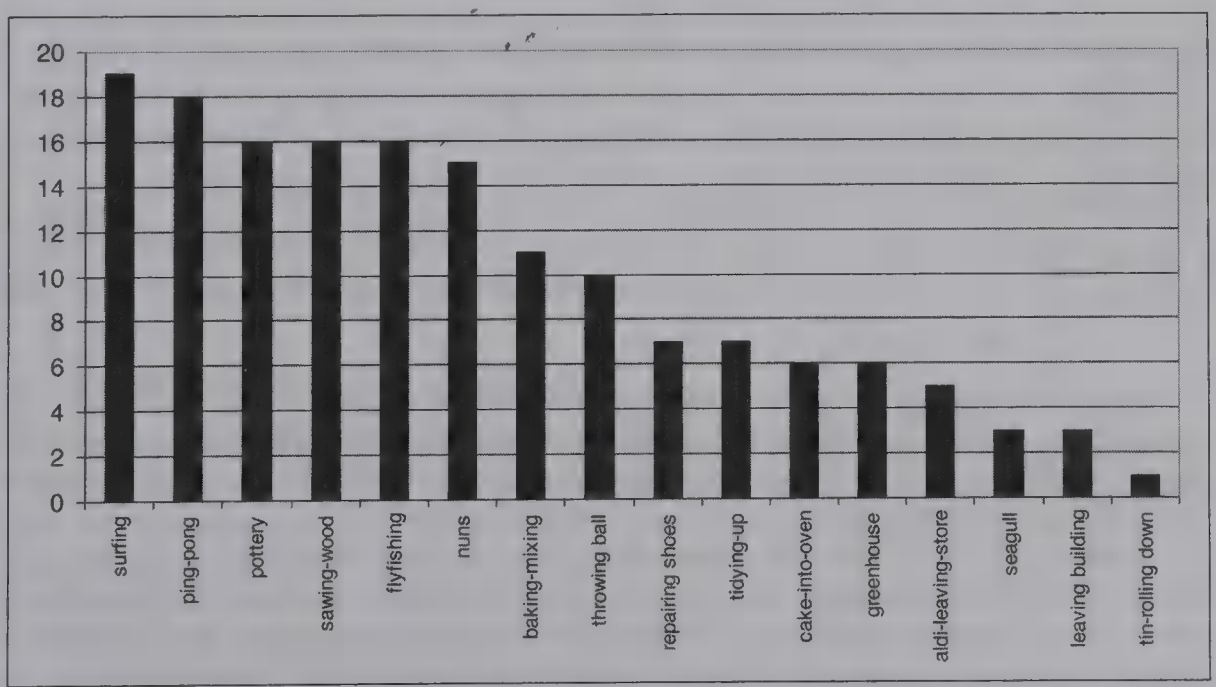


Figure 2. Situations Eliciting the Use of the Progressive

These data indicate that the variability of usage of progressive vs. simple present goes beyond individual differences and is related to the scene being described. The question that then arises is whether the tense distribution observed is influenced by verbal aspectual features, narrative discourse function (i.e., the foregrounded or backgrounded material), or both.

4.1 The Influence of Lexical Aspect

In addition to counting the number of subevents uttered in the simple present and the present progressive, each subevent was further classified according to the lexical features of the verbs using the temporal features described in the "Lexical Aspect" section and in Table 1.

Table 3 shows a total of 472 subevents and their categorization based on situation types (i.e., aspectual categories). The number in parenthesis represents the percentage of the total number of subevents of a specific situation type that were uttered in a particular tense. For instance, 94 out of 110 (85.5%) subevents classified as activities were uttered using the progressive form, while only sixteen activities (14.5%) were uttered using the simple present.

Table 3. Classification of Subevents with Respect to Situation Types (st)

	STAT	ACT	ACC	ACH	SEM
Dynamic	–	+	+	+	+
Telic	–	–	+	+	–
Punctual	–	–	–	+	+
Spanish	tener, querer, creer	caminar en el parque, jugar ping-pong, flotar en el agua	caminar a la casa, hacer un pastel, ordenar la habitación	tirar el anzuelo, meter el pastel en el horno, caerse, cerrar el baúl	martillear
Simple Present		16 (14.5%)	61 (43.8%)	156 (76.1%)	4 (22.2%)
Present Progressive		94 (85.5%)	78 (56%)	49 (23.9%)	14 (77.7%)
TOTAL (st)		110	139	205	18

Notice that, on the contrary, the simple present was used to express the majority of subevents classified as achievements; that is, 156 of 205 (76.1%) of achievements were uttered using the simple present tense. These results underscore the influence of aspectual features of the verbal phrases in tense selection.

Table 4 presents results with respect to the total number of subevents uttered using a particular tense (237 uttered in the simple present and 235 in the progressive form), and what percentage of that total corresponded to a specific situation type. Of the total of 237 subevents uttered in the simple present, 156 (65.8%) were achievements, only 16 (6.8%) were activities, 61 (25.7%) were accomplishments, and 4 (1.7%) were semelfactives.

Table 4. Classification of Subevents with Respect to Tense (t)

	STAT	ACT	ACC	ACH	SEM	TOTAL (t)
Dynamic	–	+	+	+	+	
Telic	–	–	+	+	–	
Punctual	–	–	–	+	+	
Spanish	tener, querer, creer	caminar en el parque, jugar ping-pong, flotar en el agua	caminar a la casa, hacer un pastel, ordenar la habitación	tirar el anzuelo, meter el pastel en el horno, caerse, cerrar el baúl	martillear	
Simple Present		16 (6.8%)	61 (25.7%)	156 (65.8%)	4 (1.7%)	237
Present Progressive		94 (40%)	78 (33.2%)	49 (20.9%)	14 (6%)	235

Together, the results in Tables 3 and 4 serve to emphasize the influence of lexical aspect in tense selection despite speakers' preferences. In order to determine whether the differences observed were statistically significant, a chi-square statistic was used. The results of the chi-square procedure indicate that the difference in tense selection across the lexical aspectual classes was statistically significant ($\chi^2=0$, df=3, N=472, p≈.00). Furthermore, the data indicate that activities (atelic and durative events) were more likely to be viewed as "in progression" and elicited the use of the *estar* 'to be' + gerund construction (e.g., *Están jugando ping-pong* 'They are playing ping-pong'); conversely, achievements (telic, punctual, and dynamic events such as *Un perro entra a un invernadero* 'A dog enters a greenhouse') were mostly expressed using the simple form. The chi-square results confirmed that activities and achievements are significantly different depending on whether they are expressed in the progressive or the simple present ($\chi^2= 0$, df=1, N=315, p≈.00).

Although these results appear to indicate that lexical aspect is the determinant factor in participants' selection between the simple present and the progressive forms, the following section will offer further analysis of the data that strongly suggests that the relationship between lexical aspect and tense selection can be explained as a discourse strategy that distinguishes between foreground and background events in synchronous narratives.

4.2 The Influence of Discourse Function

Table 5 shows that the distribution of tense-aspect morphology is influenced by the discourse function of the predicates. The results show a stronger tendency to use the progressive with background material (64.5% of verbs used as background were in the progressive), whereas usage of the simple present was related to foreground material (73.6% of the verbs in the foreground were in the simple present) in the synchronous narratives.

The statistical analysis was obtained after submitting the data for all of the 472 verbs to a chi-square test at 95% level of confidence. The results of the chi-square ($\chi^2=0$, df=1, N=472, p≈.00) suggest that the overall difference in tense selection based on discourse function is

statistically significant. A chi-square procedure calculated to show the relationship of tense selection and discourse function for each of the aspectual categories will be presented later in the following section.

Table 5. Distribution of Verb Morphology by Grounding

	Number of Verbs	Present Progressive	Simple Present
Background	290	187 (64.5%)	103 (35.5%)
Foreground	182	48 (26.4%)	134 (73.6%)

4.3 Interaction of Lexical Aspect and Discourse Function

This section examines the interaction of lexical aspect and grounding in the distribution of verbal morphology. The results, seen in Table 6 and in Figures 3 and 4, show tense-selection based on grounding within each aspectual category following Bardovi-Harlig (1998). The data indicate that tense-selection is associated with aspectual category in both background and foreground contexts: the lowest usage of progressive occurs with achievements and the highest, with activities. Conversely, the opposite is also true: the lowest usage of simple present morphology occurs with activities and the highest, with achievements. These results are similar to the findings presented by Bardovi-Harlig (1998) in narratives in the past, in that punctual predicates are increasingly more associated with achievements and show a higher usage of simple-past morphology, whereas in narratives in the present they show a higher usage of simple present. On the contrary, non-punctual and dynamic predicates are more associated with activities and show a higher usage of progressive morphology.

Table 6. Distribution of Verb Morphology across Aspectual Category by Grounding

	Number of Verbs	Present Progressive	Simple Present
ACT			
Background	106	91 (85.9%)	15 (14.2%)
Foreground	4	3 (75%)	1 (25%)
ACC			
Background	104	68 (65.4%)	36 (34.6%)
Foreground	35	10 (28.6%)	25 (71.4%)
ACH			
Background	71	21 (29.6%)	50 (70.4%)
Foreground	134	28 (20.9%)	106 (79.1%)
SEM			
Background	9	7 (77.7%)	2 (22.2%)
Foreground	9	7 (77.7%)	2 (22.2%)

Figure 3 shows usage of present progressive by aspectual classes and discourse function. Although there were very few tokens (only 4) of activities used in the foreground compared to 106 in the background, the data indicate that speakers used over 5 times more the progressive than the simple present in activities regardless of grounding (85.9% of background activities and 75% of foreground activities were inflected for the progressive). Usage of the present tense among activities, seen in Figure 4, was as follows: 14.2% of background activities were inflected in the simple present, compared to 25% of foreground activities. The p-value for the two-sided Fisher's exact test is 0.47, which indicates that the difference in tense selection in background and foreground activities is not statistically significant.

The opposite distribution pattern of tense selection was observed in achievements, seen in Figures 3 and 4. As mentioned earlier, achievements have the lowest incidence of usage of progressive in the background (29.6%) and in the foreground (20.9%), but the highest usage of the simple present regardless of grounding (70.4% in the background and 79.1% in the foreground). That achievements are less likely to be affected by grounding was also confirmed

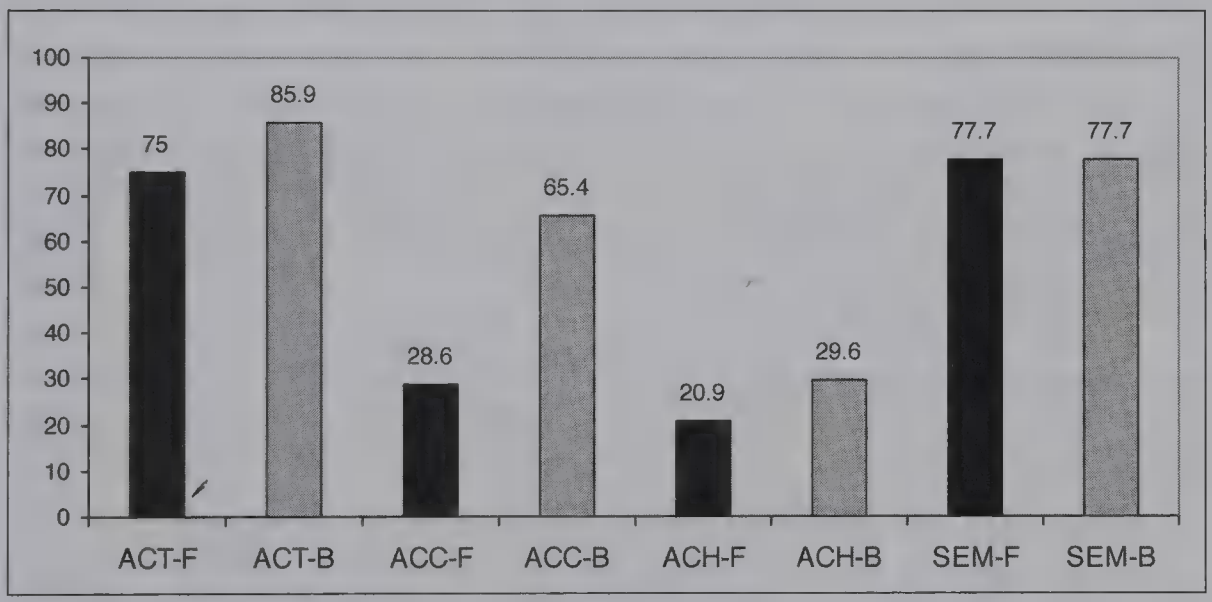


Figure 3. The Use of Present Progressive by Aspectual Class and Discourse Function

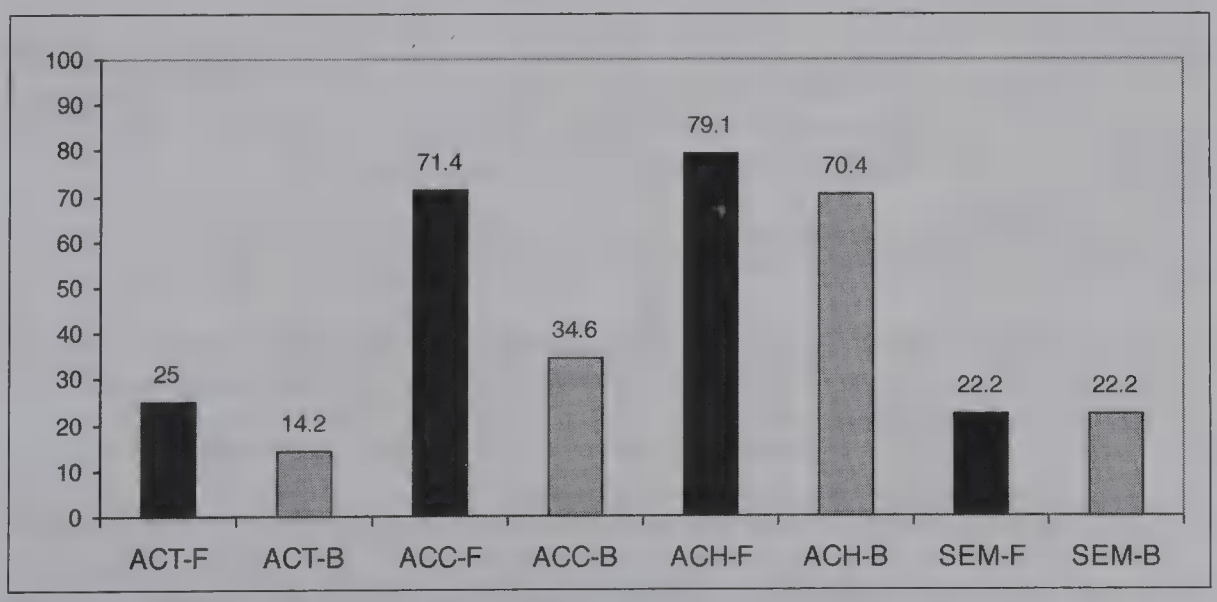


Figure 4. The Use of Simple Present by Aspectual Class and Discourse Function

with the results of the chi-square test ($\chi^2=1.92$, df=1, N=205, p=.166), which indicates that the difference in tense selection based on discourse function is not statistically significant with achievements.

Accomplishments show a different pattern from activities and achievements. Tense distribution with accomplishments, as seen in Table 6 and Figures 3 and 4, suggests a strong influence by discourse function. Background accomplishments show a higher usage of progressive inflection (65.4% of verbs in the background were in the progressive), whereas foreground accomplishments show a higher rate of inflection for the simple present (71.4% of verbs in the foreground were in the simple present). The results of the chi-square test show a statistically significant difference in tense-distribution based on grounding ($\chi^2=14.41$, df=1, N=139, p≈.00).

In the case of semelfactives, although the sample size was too small (nine subevents in the background and nine in the foreground), the data suggest a preference for progressive marking regardless of grounding—a similar tense distribution to the differential distribution observed in activities. The p-value for the two-sided Fisher's exact test is 1, indicating that tense distribution in background and foreground semelfactives is not statistically significant.

5. Discussion

The overall results of this study show that both lexical aspect and discourse function influence tense-selection in synchronous narratives in the present time frame. Others (Andersen and Shirai 1994; Bardovi-Harlig 1998) have described the strong association between achievements and perfective marking and between activities and progressive marking in narratives in the past. What this study reveals is a parallel tense-aspect distribution in present time narratives as well, influenced by discourse function.

With respect to achievements and activities, the findings of this study indicate sensitivity to aspectual category in tense selection. Activities are the events most likely to show a progressive inflection, regardless of grounding, keeping in mind, however, that there were very few instances of activities in the foreground. Achievements, on the other hand, are the events most likely to be inflected by simple present, regardless of grounding, although the data show that some speakers may use the progressive marking in some background and even in foreground contexts.

The association of verbal morphology and aspectual categories observed on the data further supports the claim that, with respect to synchronous narrations, the simple present and the progressive are not truly free variants. On the contrary, the results in this study indicate that lexical aspect as well as discourse function influence tense distribution. The data reveal a preference for the present progressive to highlight the "ongoingness" of activities that, as mentioned earlier, occur more frequently as background context. For example, in (10) the progressive emphasizes the durative nature of the "fishing" event, while the simple present is used to focus on the telicity and punctuality semantic features of achievements (i.e., the "casting the line" subevent in [10]) that serve to foreground the plot of a narrative:

(10) *Un hombre **está pescando**; **tira** el anzuelo al río.*
'A man is fishing; he casts the line into the river.'

A similar aspectual contrast is observed in (11), where the event in progress in the past is uttered using the imperfect progressive (i.e., we were watching TV) and the intervening event (i.e., it started to rain) is in the preterite:

(11) ***Estábamos viendo** la televisión, cuando **comenzó** a llover.*
'We were watching TV, when it started to rain.'

Although, as mentioned earlier, the overall results do not include data on any of the past tenses (preterite, imperfect, present perfect), it was observed that participants used more past tenses in

the description of the "tin-rolling-down" scene than in any other scene (Table 7), suggesting a relationship between lexical and grammatical aspect. For instance, in order to describe the punctual subevent of "falling-down", four participants used the present perfect (*se ha caído* "it has fallen down"), and two used the preterite (*cayó* 'it fell' or *se cayó* 'it fell down').

Table 7. "Tin-Falling-Down" Scene

		Number of Participants
Present Perfect	*se ha caído*	4
Preterite	*se cayó*	2
Elliptic Progressive	*una lata cayendo*	1
Simple Present	*se cae*	15
***ir* + *a* + infinitive**	*va a caerse*	2

These results show that the present perfect and preterite forms were used to emphasize the end-point inherent in the event *caerse* 'to fall down'.[13] Moreover, most speakers preferred the simple present (*se cae* 'it falls down'), while only one person used the progressive (*una lata está cayendo* 'a can is falling'). These findings suggest a contrast in (grammatical) aspect in narratives in the present timeframe: the simple present is used with a perfective reading, while the imperfective meaning is conveyed by the progressive form.

When analyzed in the context of synchronous narratives, the data from this study further confirm that the simple present is *not* aspectually ambiguous, and, instead, serves to focus on the telic and punctual features of achievements. This discursive function of the simple present in synchronous narratives indicates an aspectual opposition to the ongoingness of the progressive, in a manner analogous to the preterite/imperfect aspectual contrast in past narratives. The data, therefore, reveal that there is a close parallel between the present and past paradigms in Spanish narratives that has not been investigated before. While the progressive emphasizes durative and atelic aspectual features and serves to provide the background of the narrative in the present timeframe, in a manner analogous to the use of the imperfect in the past timeframe, the simple present is used to foreground the events of the main story line in the same way that the preterite does in the past time context. Compare the structure of the past narrative in (9) (repeated here) to the structure of the present synchronous narrative in (12):

(9) *Anoche, aunque* ***me sentía*** *cansada* ***leí*** *el periódico un rato,* ***cené*** *a las siete, y no* ***me acosté*** *sino hasta las diez.*
'Last night, although I was feeling tired, I read the newspaper for a while, I had dinner at seven and I did not go to bed until ten.'

(12) *Una mujer* ***está ordenando*** *un sillón,* ***recoge*** *unos papeles, y los* ***mete*** *en una carpeta,* ***arregla*** *la alfombra,* ***guarda*** *la carpeta en un baúl,* ***cierra*** *el baúl.*
'A woman is organizing a sofa, (she) picks up papers, and (she) puts them inside a folder, (she) fixes the rug, (she) puts the folder inside a trunk, (she) closes the trunk.'

Notice that in (12) the background is introduced in the first line and serves as the setting of the description, while the rest of the sequenced subevents serve to advance the narrative.[14] Some speakers, however, uttered the backgound line in the progressive at the end as a way of summarizing the narrative as shown in (13):

(13) *Una chica que* ***recoge*** *cosas, y* ***pone*** *bien los cojines, también* ***recoge*** *cosas del suelo, papeles y una carpeta, y* ***ordena*** *la alfombra y esta carpeta,* ***está ordenando.***
'A girl picks up things, (she) arranges the pillows, and (she) picks up things from the floor, papers and a folder, and (she) fixes the rug and this folder, (she) is organizing.'

Both (12) and (13) suggest tense selection is influenced by discourse constraints. The data in this study confirm that the aspectual contrast of the simple and progressive forms serve as a narrative strategy in synchronous descriptions in that tense selection is sensitive to discourse structure.

The interaction of discourse function with the lexical system to encode aspectual distinctions was more evident in the case of inherently telic and punctual verbal phrases. For instance, in the "leaving-building" scene there were twenty-two tokens of the *salir de una casa/de un lugar* 'to leave the house/a place' subevent. Of the fourteen tokens that were used as background, five were inflected for the progressive, suggesting sensitivity to grounding as seen in (14) and (15), where the background material expresses an aspectual contrast to the sequenced subevents that, uttered in the simple present or preterite forms, served to move the story forward (*bajar una escalera* 'go down the stairs', *abrir la puerta* 'to open the door', *irse* 'to leave', *dirigirse hacia afuera* 'to go out', *cruzar a la derecha* 'to cross to the right'):

(14) *Alguien* ***está saliend****o de una casa,* ***bajó*** *una escalera,* ***abre*** *la puerta, y* ***se fue****.*
'Someone is leaving a house, she/he went down the stairs, she/he opens the door, and she/he left.'

(15) *Una persona que* ***va saliendo*** *de algún lugar,* ***abre*** *la puerta,* ***se dirige*** *hacia afuera, y* ***cruza*** *a la derecha.*
'A person who is leaving from a place, opens the door, she/he goes out, and she/he crosses to the right.'

This is an interesting finding as this author has not found any reference in the literature or grammar textbooks to indicate that the use of the simple present serves as a foreground tense—and expresses telicity or punctuality—in synchronous narratives. On the contrary, the imperfect and the present tenses are usually seen as sharing an aspectual "imperfective" feature:

> The imperfect indicative describes a past action, state, or condition as a continuum in time without any reference to its beginning or end. Since it never implies the termination of an event, its durative aspect may be one of definite or indefinite extension in time. For this reason, the imperfect functions as a backshifted present. (Solé and Solé 1977: 61)

The examples in Table 8 (adapted from Solé and Solé 1977: 61–62) show the correspondence of uses between the present and imperfect. The current study, however, presents an elaboration to Solé and Solé's (1977) view of the simple present as a "backshifted present" with an aspectually "imperfective" reading and suggests another discursive function with respect to narratives. Rather, the data indicate that the simple present serves to focus on the end-point features of punctual events in synchronous narratives, as the preterite does in narratives in past contexts. That the simple present carries a "perfective" aspectual meaning in synchronous narratives indicates that the interaction of lexical aspect and discourse structure influences tense selection in the present frame context. Therefore, while the progressive emphasizes the imperfective reading (background context) of an event in synchronous narratives, the simple present is the only tense in the present time frame that can offer an aspectual contrast in order to move the story forward.

Bardovi-Harlig's (1998) analysis explains how both the Discourse Hypothesis and the Aspect Hypothesis share features of temporal semantics (e.g., sequentiality) that account for the distribution of past verbal morphology in interlanguage. Although focusing mainly on past narratives, her analysis is equally applicable to synchronous narratives in present-time contexts.

Table 8. Comparison of the Uses of the Simple Present and the Imperfect in Spanish (Adapted from Solé and Solé 1977)

The Present Refers to:	The Imperfect Refers to:
1. Ongoing events at the time in question (at the moment of speaking): *¿Qué haces en la cocina a estas horas?* What are you doing in the kitchen at this hour?	1. Ongoing events in the past: *¿Qué hacías en la cocina a esas horas?* What were you doing in the kitchen at that hour?
2. Habitual or continued actions: *Me llama todos los lunes.* S/he calls me every Monday.	2. Habitual or continued actions in the past: *Me llamaba todos los lunes.* S/he would call me every Monday.
3. Future time or intent: *Dicen que llegan mañana.* They say they will arrive (are arriving) tomorrow.	3. Indicate a subsequent event: *Dijeron que llegaban mañana.* They said they would arrive (were arriving, would be arriving) tomorrow.
4. States of being and conditions, short or long lasting: *Se ve muy contenta.* One can see that she is very happy.	4. States of being and conditions, short or long lasting: *Se veía muy contenta.* One could see that she was very happy.
5. Events begun in a prior dimension, still in progress at the time in question: *Lo conozco desde hace años.* I have known him for years.	5. Events begun in a prior dimension, still in progress at the time in question: *Lo conocía desde hacía años.* I had known him for years.

For instance, descriptions such as the "tidying-up" scene described earlier in examples (12) and (13) show that speakers uttered each one of the subevents of the main story in succession. The result of this type of sequential description is that each new subevent mentioned serves to provide the end-point for the previous sub-event or, as stated by Bardovi-Harlig (1998): "The temporal point of reference of any one event in the foreground is understood as following that of the event preceding it" (476).

The data in this study suggest that, in synchronous narratives, foregrounding events carry simple present morphology to convey the temporal features (sequentiality, punctuality, and completeness) identified by Reinhart (1984: 801). Further support for the claim that the simple present is the preferred tense to express aspectual completion comes from Dowty's assertion (qtd. in Bardovi-Harlig 1998: 477) that sequencing is only possible with events that are reported as completed. After all, a careful examination of the clips (see the descriptions in the Appendix) indicate that it is the sequence of events that promote the use of the simple present as observed in the "tidying-up" and "leaving-building" scenes.

However, there remains the question as to which of the two aspectual features of achievements (telicity or punctuality) elicits the use of the simple present. After all, accomplishments (durative events that have a natural end-point) are also telic events, yet the data do not indicate a clear-cut preference for either tense with accomplishments as seen in Table 3 (i.e., of the total of 139 accomplishments, 43.8% or 61 subevents were used in the simple present, compared to 56% or 78 subevents, in the progressive). This apparent inconclusive finding suggests that the tense selection with accomplishments may depend on whether or not the speaker focuses on a final end-point that may not be visually obvious. Compare (16) and (17):

(16) *Dos monjas* ***caminando*** *por el pueblo*
'Two nuns walking through the town'

(17) *Dos monjas* ***caminan*** *en un camino hacia una casa.*
'Two nuns walk in a path towards a house.'

Notice that the end-point of the event in (17) is provided by the adverbial *hacia una casa* 'towards a house'. The majority of speakers (75% of 8 speakers) who made reference to the end-point (i.e., towards the house) used the simple present, while the majority of speakers who used the progressive (78.5% of 14 speakers) did not. This finding supports the claim that, with accomplishments (telic, durative events), verbal morphology selection depends on whether the speaker focuses on a particular aspectual feature inferred from the scene (such as that there is a house that may be the goal of the nuns) or not. In other words, durative aspectual features of an accomplishment evoke the use of the progressive as in (16); conversely, a focus on the natural end-point of an event elicits the use of the simple present. Furthermore, recall that, when coded for grounding, the data show that of the 104 background accomplishments, 65.4% (68 verbs) were inflected for progressive, whereas 71.4% (25 verbs) of the 35 foreground accomplishments show the simple present marking. The grounding analysis of these data suggests that accomplishments are the most sensitive to grounding of the aspectual categories and support the observed distribution of verbal morphology in background and foreground.

There still remains an open question as to which of the two aspectual features (telicity or punctuality) has a stronger influence on the selection of simple present tense. However, the fact that the use of the simple present form is not consistently used with goal-oriented (telic) events such as accomplishments does suggest that punctuality (a feature of achievements, but not of accomplishments) serves to evoke the use of the simple present form more than the telicity feature.

6. Conclusion

This study has examined the aspectual contrast of the simple and progressive forms in Spanish as a narrative strategy that influences tense selection in oral descriptions in the present time frame. In response to the first research question whether native speakers of Spanish use the simple present and the progressive as free variants when describing an event in progress at the moment of speaking, the analysis of oral narratives produced by native speakers of Spanish while watching several video clips has provided evidence that the simple present and the progressive are *not* used as free variants in synchronous narratives.

The data suggest speakers make a semantic distinction influenced by discourse function and lexical aspect based on temporal features similar to the distinction reported in the structure of past narratives (Bardovi-Harlig 1998). It was observed that inherent semantic features influence tense selection, namely, the present progressive is used to indicate focus on the durative aspect of an event (as in activities), while the simple present serves to emphasize the telic and punctual aspectual features of events such as achievements.

Furthermore, the data indicate that the inherent lexical system interacts with discourse principles to encode aspectual distinctions. Thus, the discourse constraints imposed in the context of synchronous narratives evoke the use of the simple present with punctual and telic events that serve to foreground the plot as the preterite does in narratives in the past; conversely, the progressive form is used with atelic and durative events that provide the background in a similar manner as the imperfect does in the past.

Finally, the results of this study provide grounds for further research to explore the aspectual contrast of tense-selection in narratives that goes beyond the traditional focus of research on the aspectual opposition of narratives in the past. The present study only addresses the aspectual contrast in narratives in contexts in the present time frame. It is evident that more research is necessary to explore the likely possibility that this aspectual paradigm is a pervasive feature for all tenses, including the future. Moreover, this approach to understanding tense-selection based on aspectual distinctions has important implications for L2 Spanish teaching and research, as it provides a common theme of lexical/aspectual usage that could help learners understand the contrast between the preterite and the imperfect.

ACKNOWLEDGMENTS

The author would like to thank Mary Carroll and colleagues at Heidelberg University, Germany, for furnishing the data collected from students in the summers of 2004 and 2005. Thanks to Magaly Lagunas-Solar for help with the codification of the data. Thanks also to Marty Mayberry for his insightful comments on the paper and his invaluable help in the statistical analysis of the data. In the end, all errors and interpretation of the data remain mine.

NOTES

[1] Given the appropriate context, native speakers can interpret the question *¿Por qué lloras?* 'Why do you cry?' (lit.), as an ongoing event at the time of speaking. This observation, however, does not deny the fact that the *form* of the simple present is aspectually ambiguous and the speaker and the listener need to provide the appropriate context to disambiguate. For example, were the child known to have the habit of crying, then the question would not necessarily be understood as an ongoing event.

[2] See Fischer and Rosenbach (2000) for more on the process of grammaticalization.

[3] See Bekins (2007) and Schmiedtová and Flecken (2008) for more discussion on the differences on the use of terminology concerning the notion of aspect.

[4] While transcribing the interviews, I noticed that background information for the second group was missing. I then asked the designer of the experiment if that information was available, but was told it had not been collected due to an oversight by the person responsible for collecting the data. As this paper shows, however, dialectical differences do not play a role in tense selection in narratives in the present time frame.

[5] The recovery of some of the demographical information was suggested by the reviewers of this paper. However, a caveat is that Iberian Peninsular Spanish—as well as the Spanish from Latin American—is not a cohesive variant. One can find sharp dialectical differences among speakers within the same country as well as dialectical similarities among speakers from different Spanish speaking countries (Alvar 2006 and Barrutia and Schwegler 1994). For instance, the distinction of the alveolar /s/ and the interdental /θ/ is a phonological feature observed mainly among speakers from the central and northern parts of Spain, but not among speakers from the south or the Canary Islands. Several of the participants in the first group were from the Canary Islands, and the use of the interdental /θ/ was not consistently used by all of them. The use of the simple present and progressive form was also inconsistent among these speakers (as seen later in Table 2), which further indicates that tense-aspect selection in narratives in the present time frame is also not influenced by dialectical differences or country of origin.

[6] The lexical test consisted of identifying as Spaniards those participants who used the word *ordenador* 'computer' when describing the "typing/phoning" scene. Conversely, those participants who used the word *computador/a* 'computer' were identified as Latin Americans. The use of this lexical test as a reliable measure to distinguish participants from Spain and Latin America is supported by the following entry

found in the *Diccionario panhispánico de dudas* (RAE) that clarifies how the words *computador/a* and *ordenador* are used in different Spanish speaking countries:

> Estas formas (*computador/a*) son las usadas mayoritariamente en el español de América, por influjo del inglés *computer.* Según las zonas, existen distintas preferencias: en la mayoría de los países de América se prefiere la femenina *computadora,* mientras que el masculino *computador* es de uso mayoritario en Chile y Colombia. En España se usa preferentemente el término *ordenador,* tomado del francés *ordinateur.*

[7] In the "ping-pong" situation, it was noticed that all of the Latin-American speakers from the first group used the verb *jugar* 'to play' as a transitive verb; consequently, the noun of the game was not preceded by the preposition *a* 'to', and the article was omitted. The Peninsular form of this verb is intransitive, and the name of the game goes with an article preceded by the preposition *a* 'to' such as in *juegan al ping-pong* 'they play ping-pong'. All of the Spaniards from the first group used the canonical form of *jugar* (i.e., as an intransitive). Regarding this distinction, the *Nueva Gramática de la Lengua Española* states the following: "El español americano admite también sustantivos sin artículos que designan deportes, como *jugar fútbol, jugar tenis*, etc. En el español europeo se prefieren las variantes *jugar al fútbol, jugar al tenis.* / American Spanish also accepts nouns without articles when referring to sports, such as *jugar fútbol, jugar tenis*, etc. European Spanish prefers the variants *jugar al fútbol, jugar al tenis*" (RAE and ASALE). Because of this distinction, the syntactic test comprised differentiating those participants who used the verb *jugar* 'to play' in the "ping-pong" scene as an intransitive or transitive verb.

[8] The prompt was supposed to be in the progressive form (i.e., *¿Qué está pasando?* 'What is happening?'), to parallel the Italian data collection. However, upon listening to the recordings of the synchronous descriptions, this researcher found that the prompt for the Spanish data was stated in the simple present tense. Moreover, the person collecting the data from the two groups of participants was not the same; hence the slight variations in the prompt. In any case, the total average of the data shows that there were more statements only in the progressive (43.2%), compared to those only in the simple form (39.1%), which suggest that the prompt was not a factor in the participants' responses.

[9] For the purpose of this study, we included cases where participants used the "full" progressive (*estar* + *-ndo* 'to be + -ing') or only the *-ndo* '-ing' form in elliptical constructions.

[10] It was noticed that the use of a past tense was more prevalent in the description of some scenes (e.g., "tin-rolling-down") than others, which suggests that the inherent aspectual properties of the verbs chosen were a factor (*se cayó* 'it fell', *se ha caído* 'it has fallen').

[11] Whether these forms are part of the progressive tense or not has been a matter of polemics among grammarians (Ozete 1983) that goes beyond the scope of this study.

[12] Recall that participants heard a prompt stated using the simple present *¿Qué es lo que pasa?* or *¿Qué pasa?* 'What happens?'.

[13] According to Vendler's (1957) classification of verbs of lexical aspect, a verb like *caerse* 'to fall down' can be thought as a dynamic and instantaneous (i.e., it is punctual) event that has a specific endpoint (i.e., it is telic).

[14] The analysis of whether pragmatic relations (e.g., topic and focus as defined by Lambrecht 1994) or idiosyncratic form-meaning usage influence word order goes beyond the scope of this paper. However, regarding the relationship between pragmatic function and syntactic form, we agree with Lambrecht's (1994) assertion that "the 'highly marked' and the idiosyncratic form-meaning-use correspondences in natural languages is greater than assumed in most current approaches" (33).

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APPENDIX

1. **Surfing.** The scene starts, and two young men are seen riding a wave. The camera focuses on one surfer. The clip ends with this surfer still surfing. No other intervening events are seen.
2. **Ping-Pong.** The scene starts, and two young men are in the middle of a game of ping-pong. Towards the end of the scene, they lose the ball. The clip ends at this point.

3. **Pottery.** The scene starts in the middle of a man molding clay into a vase. We can see that he shapes the vase. The clip ends while he is still molding the vase. There are no other intervening events and no end product.
4. **Sawing wood.** The scene starts, and a man is seen sawing wood. The clip ends while he is still sawing wood. No other intervening event.
5. **Fly fishing.** The scene starts and a man is seen along a river. He may be reeling; then, he casts a line. The scene ends with no other intervening event.
6. **Nuns.** The scene starts, and two nuns are seen walking along a path. At the end of the path there is a house. The clip ends with the nuns still walking.
7. **Baking-mixing**. The scene starts, and a woman is seen mixing some dough. Then, she pours flour or sugar into the mix and continues stirring the dough. The clip ends while she is still stirring.
8. **Throwing ball.** The scene starts, and a kid is seen in a garden with a swing set to the left and a small slide towards the background. We don't see that the kid has a ball until he throws it away. The ball rolls and stops. The clip ends soon after the kid throws the ball and raises his arms.
9. **Repairing shoes.** The scene starts, and a man is seen with a shoe in his lap. He has a hammer in his hand, and the clip starts when he is reaching for a container to grab some nails. He puts some nails in his mouth. He takes another nail and places it on the shoe and hammers; then, he takes another nail from his mouth and places it on the shoe, and he raises his hand as if he is about to start hammering again when the clip ends.
10. **Tidying up.** The scene starts, and a woman is seen tidying up. The clip starts while she is picking some clothing off a chair; then, she picks clothing off a sofa, and she puts the clothes inside a container. Then, she fixes the pillows on the sofa, and picks up some papers off the floor and puts them inside a book that is on the floor. She picks up the book, straightens the rug, and walks towards a book shelf where she puts the book. Then she picks up the container with the clothes. The clip ends while she is picking up the container.
11. **Cake into oven.** When the scene starts, the oven is already open; a woman is standing by the oven with a cake in her hand; she puts the cake into the oven. That clip ends when she puts the cake into the oven. We do not see her closing the oven or any other event.
12. **Greenhouse.** The scene starts and a dog is seen coming off-screen from the left and enters a greenhouse. The clip ends with no other intervening event.
13. **Aldi leaving store.** The scene starts and we see the parking lot and an Aldi supermarket (in Germany) in the background. A woman seems to be leaving the store; she pushes a cart toward a car in the parking lot. The clip ends while she is still pushing the cart. She is closer to a car, but she has not reached it yet, when the clip ends.
14. **Seagull.** The scene starts and a seagull is seen floating on the water; then, it flies up onto a pole. The clip ends with the bird standing on the post. No other intervening events.
15. **Leaving building.** The scene starts and a woman is already coming down the stairs. She opens the door and leaves the building. The clip ends with no other intervening event.
16. **Tin rolling down.** The scene starts, and a can is seen sliding down a table until it falls. After the can falls, there is footage of someone's legs toward the end of the scene. The clip ends with the can on the floor.

L2 Speaking Self-ability Perceptions through Multiple Video Speech Drafts

Martha Castañeda
Miami University of Ohio, USA

Eva Rodríguez-González
Miami University of Ohio, USA

Abstract: The present study examines the effect of self-evaluation on Spanish oral performance of nine second-language university students in an intermediate conversation course. Participants were asked to submit multiple drafts of digital video recordings of themselves practicing language functions throughout a semester. Participants also reflected on their individual speaking performances using a retrospective self-evaluation after watching each recording. Themes identified in the self-evaluations served as the basis for a teaching training intervention. The results of the self-evaluations and questionnaires demonstrated that learners perceived increased ability in and awareness of their own speaking skills through progressive speech draft submissions and analysis of peers' samples. All participants valued the process-oriented approach and the training intervention employed in the course. The findings support the use of videos, self-evaluations, and training interventions as effective tools in second-language speaking courses to improve speaking abilities.

Keywords: foreign language, orality, second language proficiency, self-assessment, technology

1. Introduction

Language educators and administrators agree that speaking is a vital yet complex skill in second-language (L2) learning. Issues arise when assessing speaking and developing appropriate speaking tasks that track language development. It is in this regard where self-evaluation serves as a potential pedagogical tool for enhancing learners' and educators' awareness of language and meta-cognitive processing strategies of speaking. The usefulness of self-evaluation techniques rests on the assumption that learners pay attention to their own linguistic production. The goal of the present study is to investigate the characteristics of learner reflection on speaking ability, the function of self-evaluation in speaking, and the effect of training intervention on speaking performance.

1.1 Importance and Complexity of Speaking

Speaking entails a complex and unique cognitive processing task that is difficult for L2 learners to accomplish (Bygate 2006, 2009; Saint-Léger 2009; Shumin 2002). As such, speaking requires the learner to construct meaning by producing information while employing effective linguistic, non-linguistic, and contextual parameters such as language control, body language, and interlocutor-receptor relationships. Thus, L2 speaking is widely regarded as a pivotal skill in language learning (Cohen, Weaver, and Li 1996; Hughes 2002; Martínez-Flor, Usó-Juan, and Alcón Soler 2006; Shumin 2002).

In addition to the cognitive demand, there are other factors associated with speaking. Two of these include anxiety and self-confidence. Over time, as anxiety decreases, self-confidence

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increases since learners perceive themselves as capable of performing a task (Saint-Léger 2009). Because there is an inverse relationship between anxiety and confidence, researchers and practitioners need to assist L2 learners in developing self-confidence that reduces anxiety and fosters a sense of achievement (Graham 2004). In order to help L2 learners reduce anxiety levels, increase self-confidence, and enhance their speaking abilities, tasks targeting speaking must be integrated into the curriculum and taught explicitly (Burns 1998; Bygate 2001; Shumin 2002). It is in this regard where overt teaching interventions actively play a role and promote language awareness (O'Keeffe and Farr 2003; Van Lier 1998). Additionally, explicit teaching approaches that focus on helping L2 learners raise language awareness should not entirely focus on the amount of speech produced, but rather on the understanding of intricacies and nuances involved in speaking (Hughes 2002).[1]

While it is important that practitioners and researchers understand the role of anxiety, confidence, and language awareness in the development of L2 oral skills, it is also essential that they are cognizant of the nature and conditions of first-language (L1) speech production in order to understand development of L2 oral skills. One L1 speech production model proposed by Levelt (1989) identifies conceptualization, formulation, and articulation as the three major processes involved in speech production. During the conceptualization or *preverbal* stage, the speaker decides what message to convey. In the formulation stage, the speaker converts that message into linguistic form: planning, selecting appropriate words, putting these words in the correct order, and adhering to grammatical rules. In the articulation stage, the speaker verbalizes the message while self-monitoring and adjusting body language. Speech often includes silent pauses and/or pauses filled with linguistic resources such as "umm". Those unfilled and filled pauses are evidence of syntactic and semantic speech planning.

1.2 Speaking Tasks and Assessment of Speaking

One way to emphasize speaking in the curriculum is by incorporating language functions found in the proficiency guidelines into oral assessment, which allows L2 learners to show how well they can communicate orally in a language. A vital piece in L2 assessment and in the L2 classroom is the intrinsic mechanism behind L2 speaking produced by learners. Teaching oral communication in the L2 classroom focuses both on the development of skills for the accurate production of speech forms and communicative tasks that enable development of functional language use (Burns 1998; Nunan 1989). To foment speaking, "direct" and "indirect" teaching approaches are employed. Direct approaches include skill-getting, structure manipulation, and pattern practice, which serve to develop enabling skills that can be facilitated by means of language awareness (Carter 1997) and consciousness-raising (Ellis 1993). Indirect approaches presuppose increased learner autonomy and focus on more "authentic", whole-task driven, and functional language use (Littlewood 1981). In both scenarios, L2 learner speaking performance and the L2 learner himself constitute the epicenter of pedagogical approaches that focus on naturally occurring speech learning outcomes (Burns 1998).

In addition to identifying and implementing speaking tasks within the L2 curriculum, assessment of speaking plays an important role in monitoring L2 speaking development. The American Council on the Teaching of Foreign Languages (ACTFL) Proficiency Guidelines along with the Standards for Foreign Language Learning emphasize proficiency in all educational arenas, including policy, program development, and classroom practices (Liskin-Gasparro 2003). Specifically, the ACTFL Proficiency Guidelines, along with the standards, have made advances in understanding and assessing oral proficiency (Fall, Adair-Hauck, and Glisan 2007). A widely accepted method for assessing speaking proficiency is the Oral Proficiency Interview (OPI), a standardized procedure that measures how well a person meets criteria described in the ACTFL Proficiency Guidelines for speaking. The OPI is a "valid and reliable testing method"

that assesses "the ability of individuals to use language for real-world purposes" (Swender 2008: 520). The assessment requires a trained interviewer to conduct a conversation with the interviewee following four established phases: warm-up, level checks and probes, role-plays, and wind-down. The collected sample is rated using holistic methods to determine the interviewee's level of proficiency based on the ACTFL expectations for that level (cf. Fulcher 1996; Magnan 1987; Salaberry 2000 for a criticism against reliability and validity of OPI). Despite the fact that the ACTFL guidelines, along with its OPI, have made strides in validating and shifting the focus to L2 speaking proficiency, the profession still has a long way to go, especially in terms of integrating overt speaking strategies into classes in general as well as into the "oral language syllabi" (Bygate 2001:19).

1.3 Self-evaluation of Speaking

Within the framework of constructivist theories of language acquisition, the most effective teaching-learning approach is learner-centered and involves student self-observation of learning. In learner-centered foreign language classrooms, metacognitive skills help students become critical reviewers of their own tasks. When building a learner-centered foreign language classroom, classroom materials that foster learners' continuous production of authentic spoken language are proliferating. However, more work needs to be done to show results from empirical analysis of speech behavior for the teaching of contextually and interpersonally successful speaking (Burns 1998). A methodological approach that draws on authentic speech practices positions learners in a more active role since it gives them greater independence to analyze and critique the ways they maneuver their linguistic repertoire in conversational exchanges. The transfer of learning responsibilities from teacher to L2 learners in learner-centered approaches increases learner participation and motivation since in this environment L2 learners increasingly self-regulate their language performance.

Learner-centered perspectives work under the assumption that students take responsibility for learning. One significant challenge in this regard is perceived inadequacy, as L2 learners often fear lack of knowledge when monitoring their own learning. However, these feelings can be assuaged with introspective methods such as self-reporting, self-evaluation, and self-revelation, which contribute to learners' language awareness and metacognitive processing strategies (Cohen 1996; Gass and Mackey 2000). Related to these techniques is self-evaluation, which requires both initial observation and retrospective analysis of a task (Cohen 1996; Guan et al. 2006). Retrospective reports, also known as *stimulated recall* or *postprocess observation*, which reveal thinking strategies, may take place immediately after the task has been performed or some time later. Thus self-observation, and by extension self-evaluation, procedures employ either *consecutive*, *delayed*, or *nonrecent* recall (Gass and Mackey 2000).

Another challenge related to self-evaluation is learners' difficulty in objectively judging their own performance, compounded by learners' perceived paucity of sufficient knowledge and experience to make judgments about the language they produce (Blue 1994). Even so, several advantages support the incorporation of self-evaluation in foreign language classrooms. Rivers (2001) and Nicol and Macfarlane-Dick (2006) favor self-evaluation by learners of foreign languages since it promotes learning, helps raise levels of awareness, and can be used to measure learners' effort. Additionally, self-evaluation helps learners define their weaknesses and strengths so they know where to direct future efforts. Recently, researchers have also found that self-evaluation, if used properly, can be a valuable tool for both teachers and learners since it requires students to reflect upon their own learning and make judgments (Coombe and Canning 2002; Klein 2007). The nature of L2 learners' self-observation enables learners and teachers to reflect on the learning process and to give or receive mutual feedback (Cotteral 2000; Noels, Clément, and Pelletier 1999).

Although self-evaluation of L2 speaking is scarce in the literature, the benefits have been documented in the writing domain. For example, Johns (2006) proposed the use of I-Search Paper, a portfolio writing technique that requires extensive student reflection upon completion of a writing task. The I-Search Paper, originally designed by Macrorie (1980), encourages writer autonomy development and provides students with many different opportunities to reflect upon their writing processes. From her experience using this specific technique with mainly L2 students, Johns (2006) argues that the process of completing this reflective task helped student develop motivation, confidence, self-reflection, self-authorship and meta-awareness skills and, thus, encouraged writer autonomy. The outcomes from self-evaluation benefited not only the student but also teachers since explicitness of student thinking helped teachers identify areas that require intervention. However, in order for self-evaluation to be successful and produce desirable outcomes, guidance and explicit awareness through a training intervention is required. Training interventions work toward explicit knowledge strategies as a potential intermediate goal on the path to spontaneous use by highlighting effective procedures in speech (DeKeyser 2007).

Given the aforementioned importance and complexity of speaking, assessment of speaking, speaking tasks, and self-evaluation of speaking, the purpose of the present study is to investigate the nature, role, and effect of Retrospective Self-Evaluation (RSE) on speaking ability in an L2 Spanish conversation course. Based on previous work on self-observation (Cohen 1996; Gass and Mackey 2000; Guan et al. 2006), the present study uses RSE to refer to analysis of a learner's performance on a task following its completion. The researchers examined the influence of RSEs as well as a training intervention on L2 speaking performance.

The following research questions guided the present study:

1. What is the nature (i.e., types of learners' comments) of learner reflection in RSEs when discussing L2 speaking ability?
2. Do learners find RSEs beneficial when reflecting on L2 speaking ability?
3. What is the effect of an explicit training intervention on subsequent RSEs and speech samples in L2 speaking performance?

2. Method

2.1 Participants

Nine undergraduate university students, six females and three males, in a second-year Spanish course consented to participate. Consent required participants to complete additional assignments for the purpose of the study (University IRB # 09-088). The instructor of the course also served as one of the researchers and co-author of this study. Background questionnaires revealed that, prior to this course, participants took an average of 2.1 years of high school Spanish, and all previously took college-level Spanish courses. Furthermore, seven of the nine participants (78%) qualified for the course through credit placement while the remaining two had completed four semesters of university Spanish. Based on placement test scores, previous experience with Spanish and informal observations, this group can be broadly categorized as intermediate language learners. They can initiate, maintain, and bring to a close simple conversations by asking and responding to simple questions, hallmarks of the Intermediate level of proficiency as described by the ACTFL. Only two participants had previous experience creating digital recordings; one had recorded a natural, spontaneous, and unrehearsed speech sample for a different foreign language course and the other participant recorded a previously written script for a French course.

2.2 Sources of Data

The researchers collected data over eleven weeks in order to identify types of learner comments on self-evaluation, perceived learning value of multiple retrospective self-evaluations, and the effect of a training intervention on subsequent speaking drafts. The sources of data included: 1) a linguistic background questionnaire, 2) four RSE forms (see Appendix A), 3) four holistic rubrics (see Appendix B), 4) four drafts of digital video recordings, and 5) a post-implementation questionnaire (see Appendix C). Both the linguistic background questionnaire and the post-implementation questionnaire were modeled on Tsui and Ng's (2000) questionnaire about the usefulness of self-evaluation, drafting, and feedback in writing. The background questionnaire inquired about participants' previous Spanish language experience, exposure to speaking Spanish, and practice creating digital video recordings. The RSEs required participants to reflect on their performance, rate themselves using the evaluation rubric, and complete three statements about their performance. The holistic rubric employed a 4-point scale (0='unacceptable' to 3='above target') that evaluated strengths and weaknesses when performing language functions. The goal of the post-implementation questionnaire was to measure whether the students found it useful to listen to speech samples produced by their peers (questions 1–5) and if students found the revision of their own speech sample valuable (questions 6–11). By peers, the researchers refer to L2 learners enrolled in a Spanish conversational course the previous semester as well as the students in the current conversation course, both whom completed a digital video recording assignment.

2.3 Data Analysis

Data from the background and post-implementation questionnaires were analyzed using descriptive statistics, means, and standard deviations in order to capture findings from a small sample size (N=9). Data from the RSEs were analyzed using qualitative data analysis following Miles and Huberman's (1994) three concurrent flows of activity: data reduction, data display, and conclusion/verification. Together, the researchers coded the collected RSE data to tease out initial and preliminary themes or patterns summarizing the learners' perspectives and beliefs regarding L2 speaking self-ability. Three emergent themes (grammar, pauses/hesitance, and pronunciation) served as the basis for the training session conducted by the researchers. The data were then displayed using a table that organized and compressed the information and allowed the researchers to draw initial conclusions. As the table was populated, preliminary conclusions were drawn based on the RSEs. Thus, the researchers adhered to a continuous and iterative interaction between data collection and analysis.

2.4 Procedures

This section describes the context of the course where the study took place. First, it outlines the goals of the course and discusses the type of interaction that takes places in the course. Next, this section describes the focus assignment for the study, the prompts given for the assignment and the rubric employed for grading. Finally, it explains the content of the four RSEs and describes the training procedures. The present study was nested in a university L2 Spanish conversation course. The course is elective, employs a pass/fail grading system, attracts students from various disciplines, and is not a requirement for a Spanish major or minor.

Language practice in the class focused on the proficiency principles of the Standards for Foreign Language Learning. Specific objectives followed the intermediate-level proficiency language functions and strategies from the ACTFL. These strategies and language functions include participating in uncomplicated communicative tasks; describing oneself to include personal information; daily activities and interests; and engaging in concrete exchanges of

information by asking and answering questions. Extensive class time was dedicated to the practice of these language functions via role playing, interviews, information gaps, think-pair-and-share activities, jigsaw puzzles, and presentations, all conducted in pairs, small groups, with the instructor, and/or in front of the class. Student obligations consisted of homework assignments that prepared students for class activities and language practice, out-of-class language experiences that continued language practice, a group research project and presentation, a midterm and final in the form of a simulated oral proficiency interview, and digital video recordings of language practice.

The present study focuses on the four recordings conducted as homework assignments and simulating role-play situations akin to those found in the OPI. Although there are similarities between the digital video recording activity conducted in the present study and the OPI, there remain considerable differences that position the activity far from the OPI. More specifically, the digital video recording exercise is a simulated conversation with a potential interlocutor (vs. OPI's authentic dialogue procedure). Additionally, the present activity is static in the sense that there is no negotiation of meaning and no probing for different proficiency levels. Yet, the most valuable feature of the activity is the video capabilities that allow both the learner and the instructor to watch the effectiveness of speech production. It is here where the activity goes beyond common speaking practices that normally occur in L2 classrooms and OPI procedures. Additionally, the digital video recording is an appropriate out-of-class assignment to practice providing "personal information covering self" and "asking a variety of questions when necessary to obtain simple information to satisfy basic needs" (ACTFL 4), features characteristics of ACTFL's intermediate-mid level. Other in-class activities were dialogue-driven and complemented the individual video recording assignments.

In order to ensure students did not read a script, a digital video recording was required instead of an audio file. Learners created digital video recordings of themselves that resemble a concrete request of information, but could record themselves multiple times or have false starts. Participants uploaded their videos to an iTunes U password-protected site. The university where this study took place is a participant in the iTunes U consortium, which provides the university with a website to host digital content.

After completing the background questionnaire, participants created a trial digital video recording that was not analyzed, since its objective was to familiarize students with the hardware and software, as well to practice uploading to the iTunes U site. (See Table 1 for an overview of the research study.)

The instructor then provided participants with instructions for the digital video recordings. The instructor did not set a time limit or minimum, but rather asked learners to record as much language as needed to demonstrate their ability to perform the task. In essence, these instructions follow the spirit of the OPI requirements, wherein learners are not given a time limit to speak about a particular topic, but are asked to demonstrate what they can do with the language.

The prompts for the four recordings sought two language functions; namely, describing and requesting information. The instructor provided two slightly different prompts, the first of which was used for the first and second drafts and the second of which was used for the third and fourth drafts. The second prompt maintained consistency in topic and language function, but was injected with a sense of urgency so as to elicit greater effort and detail from the learner.

Prompt for drafts 1 and 2:

> Call an apartment landlord and leave a message proving that you would be a great tenant by describing yourself in detail and by asking as many detailed questions as you can about the apartment.

Table 1. Research Procedure Timeline

Semester Week	Activity
Week 3	Participants complete background questionnaire
	↓
Week 4	Students submit trial digital video recording for familiarization purposes
	↓
Week 5	Students submit draft digital video recording #1 and RSE #1
	↓
Week 5 cont.	Instructor and second researcher evaluate draft digital video recording #1 (See rubric in Appendix B) and analyze RSE #1
	↓
Week 7	Students submit draft digital video recording #2 and RSE #2
	↓
Week 7 cont.	Instructor and second researcher evaluate draft digital video recording #2 and analyze RSE #2
	↓
Week 9	Students submit draft digital video recording #3 and RSE #3
	↓
Week 9 cont.	Instructor and second researcher evaluate draft digital video recording #3 and analyze RSE #3
	↓
Week 10	Instructor and second researcher conduct a fifty-minute, in-class training intervention — Showcase speech samples from language learners from previous semesters — Students evaluate these speech samples using rubric
	↓
Week 13	Students submit draft digital video recording #4 and RSE #4
	↓
Week 13 cont.	Instructor and second researcher evaluate draft digital video recording #4 and analyze RSE #4
	↓
Week 14	Participants complete post-implementation questionnaire

Prompt for drafts 3 and 4:

> Since you did not renew your lease for your campus dorm, time is running out and you must find an apartment right away. You learned from your past experience. Call the landlord again. Keep in mind that time is running out and you need an apartment and you will be selected by the information you leave in the message.

The length of speech samples produced by the learners ranged between 1:24 and 4:21 minutes, 1:41 and 5:51 minutes, 2:20 and 3:37 minutes, and 2:08 and 3:49 minutes for the first, second, third, and fourth drafts, respectively, with a total average of 2:46 minutes. Although new speech drafts contained recycled vocabulary and language chunks, they also contained new vocabulary, new language chunks, elaboration and linking of ideas, and improved communicative strategies (See Appendix D, a transcript of one student's first and fourth draft).

All digital video recording drafts were evaluated using a holistic rubric (Appendix B) by both the instructor of the course and by the second researcher independently (inter-rater reliability higher than 85%, Pearson coefficient correlation value of 0.86, $p<0.01$). The rubric is based on a 0–3 scale (0='unacceptable' and 3='above target'). Specifically, the rubric was used to examine performance in four categories: global tasks and function, text type, accuracy, and fluency. The scores given by the instructor show slight improvements within the rubric. According to the instructor's evaluation, in most cases participants moved from "acceptable" in the first draft to "target" in the last draft. This may reflect going from intermediate-low to intermediate-mid performance according to ACTFL guidelines. Although it may be argued that L2 learners are not able to progress to a new level of proficiency in an eleven-week period, the present study did not aim to measure the feasibility of improving a level of proficiency, but rather to maximize L2 learners' perceived speaking abilities. In fact, movement from one proficiency level to another was not anticipated. As Swender (2008) and Rifkin (2008) claim, language development and progress to a new level requires a considerable amount of language exposure and practice that goes beyond an eleven-week L2 classroom-based scenario.

Upon completion of each draft, participants completed an RSE (Appendix A) which asked them to reflect on each performance and rate themselves using the evaluation rubric. Although the ratings given by the participants (cf. question 7 on the RSE form) were consistently higher than those provided by the instructors, they show trends of improvement similar to the instructors' scores.

The researchers analyzed the RSEs following Miles and Huberman's (1994) data reduction process. Three themes emerged regarding participant areas of concern while speaking in a second language. These included: 1) grammar, 2) pauses/hesitancy, and 3) pronunciation. The result served as the basis for a training intervention conducted by the researchers. The researchers selected four speech samples collected in previous L2 Spanish conversation courses and showed these to students during the fifty-minute training intervention. Videos from previous semesters were employed to ensure participants in the current study did not feel singled out in front of their classmates. The sample digital videos showcased other language learners at similar proficiency levels. Speech samples showcased grammar problems that impeded communication, ineffective use of pauses, and anglicized Spanish pronunciation. Conversely, the speech samples also illustrated grammar problems that did not impede communication, effective use of pauses and hesitance, and good pronunciation. The ultimate goal of the training was to provide learners with techniques for successful communicative performance.

The first training speech sample showed an L2 Spanish learner who took long pauses and frequently hesitated within a given speech utterance to self-correct grammar. Participants in the present study were asked to identify the speaker's strengths and weaknesses, discuss how the sample portrayed the area of concern (pauses/hesitancy), suggest reasons the student paused, and provide concrete examples of how participants might overcome such problems themselves. Next, participants evaluated the speech sample using the evaluation rubric, which

illustrated how the instructor would assess their own samples. The second training speech sample illustrated an L2 Spanish learner who paused and hesitated, not from lack of language control, but rather because s/he was thinking about content and how to organize this content. When asked to compare the first and second training speech samples, participants recognized the negative impact of hesitations and pauses within utterances, as well as the need for pauses between utterances when recalling content.

The same procedure was repeated for another area of concern, pronunciation. After viewing a speech sample that contained issues with pronunciation, the researchers and the participants discussed ways to improve common pronunciation problem areas. Participants were given a set of pronunciation activities and exercises that specifically targeted these common patterns in pronunciation.

The final training speech sample differed from the first three as it showcased strategies that resulted in successful communication. The speaker used body language features such as face gestures and hand movements together with *realia* that allowed the speaker to "imitate" the setting for the task. The speaker used a cell phone as a prop and moved back and forth in an office chair while making the "phone call". Without exception, all participants agreed that this training sample was the best recording since the speaker was at ease while performing the task and communicated the message even though some grammatical errors and hesitations among utterances occurred.

3. Findings

3.1 RSE Nature

The first research question set out to determine the nature of learner reflection in RSEs regarding L2 speaking ability. Participants completed a total of four RSEs, three of which were prior to and informed the training, and one of which was completed after the final digital video recording.

Data gathered from the first RSE demonstrated that participants took advantage of the technology, listened to their speech sample during the process, and recorded themselves multiple times until they obtained a satisfactory sample. One participant favored the production of multiple speech drafts since "getting to practice on camera a few times, I had about eight warm-up files, helps a lot." This excerpt shows that participants benefited from the opportunities afforded through technology where the electronic medium allows the student to go back and view her/his own previous performance.

Also in the first RSE, participants highlighted concerns about "getting my verb tenses right" and working with "gender agreement, subject and conjugation agreement." Thus, participants seemed to focus their speaking primarily on constructing micro aspects of language while ignoring the macro communicative schema. Further, participants self-assessed and reflected on the strategies they employed in their speech sample. One learner reflected that "it was not the best [digital video recording] I could do, but I think I got my point across." This is further evidence that participants watched their recordings and that the RSE prompted reflection as well as self-assessment.

When data from the first and second RSEs were compared, the researchers identified similar participant concerns for both speech drafts, namely, verb tenses and gender agreement. One of the participants stated that in the second draft "the verb tenses were better this time but I also noticed my adjective endings weren't correct." Additionally, all participants reported that while their speaking pace improved, pronunciation challenged this pace. Participants were identifying new concerns.

The third RSE revealed a perception of increased ability in pronunciation and fluency. One participant noticed: "I definitely had some pauses, but as we do more recordings, the pauses are becoming less frequent." Similarly, another participant professed to be "getting a little bit better

at pronunciation. . . . I was more relaxed and talked a little faster. . . . I forgot a few words, but I think I got my point across fairly well." Furthermore, some participants identified strategies to overcome hesitancy and slow-paced speech: "I felt I didn't know some words that I really needed. So I changed another way to express myself."

Overall, data from RSEs suggest that the activity forces L2 learners to reflect and identify strengths and weakness of their L2 speaking abilities. Common themes and areas of concerns arise from the awareness of individual speech practices. Moreover, RSEs constitute a valuable venue that informs teachers of the process behind a specific task, in this case speaking. Thus, data gathered from RSEs provide the foundation for an explicit teaching training intervention where learners' concerns are addressed.

3.2 Role of the RSE

The second research question examined the role of RSEs on perceived L2 speaking ability. The researchers examined the data obtained via the post-implementation questionnaire, which examined participants' perceptions of the usefulness of retrospective self-evaluation (see Appendix C).

Means and standard deviations were computed for all Likert-type items (see Table 2, items 1–11). The researchers selected the scale value of 3 as neutral because it indicated that there had been no influence of self-assessment and revision procedures on the improvement of L2 oral functions. With the exception of item 3, the mean values for all the items on the questionnaire were larger than the midpoint neutral value of 3, indicating that, on average, students agreed with all the statements.

Results from the post-implementation questionnaire show that participants identified the positive influence of listening to speech samples produced by peers (see Table 2, items 1 and 5). Results indicate that listening to peers' recordings helped the participants identify their own strengths and put them into perspective when improving their own speech samples. Participants measured their ability perceptions of speech sample improvement in terms of content, organization, vocabulary, and grammar (see Table 2, items 2, 3, and 4).

Findings indicate that participants noticed that their speech samples improved after revision, observed in RSEs responses (questions 1, 3 and 6) and in the post-implementation questionnaire (items 6–10). Furthermore, participants remarked that content, organization, and grammar functions were positively influenced by the dynamics of the revision process (see Table 2, items 7, 8, and 9). The fact that participants' perception in all areas identified in items 7, 8, and 9 in Table 2 showed improvements as a result of the revision process is encouraging and suggests that this procedure may be one way to effectively improve participants' self-perceptions of their speaking in L2 Spanish.

Finally, the researchers looked at participants' satisfaction with the learning value behind the approach. In this regard, all participants reported that they felt satisfied and valued the use of video digital recording to improve their L2 speaking abilities even though they had almost no previous exposure to digital recording in foreign language courses. The benefits perceived by participants suggest that this type of assignment is appropriate. These results are further supported by the fact that students found the teaching approach, the work involved, and the time invested to be reasonable (see Table 2, item 11). Despite the fact that the course used a pass/fail credit system and the assignment required multiple time-consuming drafts, 89% reported strong satisfaction (cf. question 11 from the post-implementation questionnaire, Appendix C) with the process-based approach to self-evaluation techniques.

3.3 Effects of a Training Intervention

The week following the training intervention, participants in the present study submitted the fourth, final speech draft along with its RSE. The researchers examined the extent to which

Table 2. Descriptive Statistics and Mean Comparisons for Self-assessment Values

Participants' Perceptions of the Usefulness of Retrospective Self-evaluation Practices*	M (SD)
1. I find listening to my peers' speaking samples useful	4.00 (0.71)
2. Listening to my peers' speaking samples gave me more ideas	4.56 (0.53)
3. Listening to my peers' speaking samples helped me to improve the organization of my own speaking sample	3.78 (0.67)
4. Listening to my peers' speaking samples helped me to improve the language (grammar and vocabulary) of my speaking sample	4.67 (0.58)
5. I benefited from listening to my peers' speaking samples	4.22 (0.67)
6. My speaking sample became better after revisions	4.56 (0.73)
7. After each revision, the content of my speaking sample became richer	4.44 (0.53)
8. After each revision, the organization of my speaking sample became richer	4.11 (0.33)
9. After each revision, the Spanish language (grammar and vocabulary) of my speaking sample improved	4.33 (1.00)
10. Revisions helped improve my speaking sample	4.67 (0.50)
11. I hope that my Spanish teacher/s will continue to use this approach to teach speaking in other courses	4.44 (0.73)

*Participants responded to all these items on a 5-point Likert scale ranging from 1 ('strongly disagree') to 5 ('strongly agree'), with the midpoint value of 3 labeled as neutral.

participants incorporated the feedback and strategies from the training in their final draft. Regarding this draft, one participant stated: "I was feeling more relaxed than I did on the first few [digital video recordings] we made which was very helpful. Also, I was less self-critical—it was okay to make mistakes and I just did the best I could and then moved on." Likewise, another participant perceived improvement in terms of decreasing the number of hesitations as to sound more natural while speaking: "I think I did a better job at limiting pauses in the middle of phrases and also incorporating more variety into my dialogue. I was able to use circumlocution more and more this time."

Although speaking about the same topic throughout four different digital video recordings may lead to monotony, participants generated new ideas through listening to peers' samples. One participant commented on the value of comparing oneself with other peers: "I feel like my ideas are getting a little stale on this topic and I enjoyed listening to another person's recording just to get a sense of where I was in my own speaking . . . she had good ideas that were different from my own which pushed me to address the topic in a slightly different way this time (to get more creative with what I was saying)." In this way, the value behind listening to speech samples produced by peers is that this activity shaped individual L2 performance in future speech samples. All participants distinguished in their fourth RSE that their speech was not slow, but rather became "steady medium pace this time" or "was getting fast-paced."

One participant remarked that "the thing that was most helpful from the training session was seeing speech samples of others. It was very helpful seeing where students spoke correctly and where they made mistakes because this made my speaking better. It was also helpful to have

multiple videos and see myself and where I could improve." Participants also considered the training session helpful "in establishing more realistic expectations for my own speech sample. For example, even the students who spoke very well still had hesitations, mistakes and occasional pauses which was nice to hear. It helped me to let go of perfectionism and just speak." In summary, participants identified the positive value of the process-oriented approach employed in multiple drafts and RSEs along with the value of a training intervention as a way to improve L2 Spanish self-perceived Spanish skills.

4. Discussion

The purpose of the present study is to examine the effects of RSEs, as well as a teaching training intervention, on speaking ability of students enrolled in a L2 intermediate conversational course. The researchers asked participants to submit four speech drafts on a given topic, practicing two language functions, and reflect upon their individual speaking performances. After analyzing RSEs and identifying common emergent themes among these, the researchers prepared a teaching training intervention to help participants become aware of their own speaking strengths and weaknesses. The researchers selected speech samples from students/peers in a previous Spanish conversation course that mirrored concerns identified by participants in the present study. Participants were asked to evaluate their peers' speech samples and identify successful strategies and areas of improvement. In addition, to determine which aspects of the activities were effective, the researchers assessed participants' perceptions of the task method and their perceived ability to successfully communicate in L2 Spanish speaking.

4.1 Retrospective Self-evaluation: A Helping Mechanism in Perceived L2 Speaking Abilities

The present study demonstrated a positive result. L2 learners perceived an increase in their own Spanish speaking ability during an eleven-week period as they became more confident in their performance. The increased level of L2 language awareness was the result of self-monitoring strategies that enabled L2 learners to analyze and evaluate multiple speech samples. Participants in the study followed Levelt's (1989) natural speech production principles of conceptualization, formulation, and articulation by means of understanding what the task was asking them to perform, finding the words and phrases to convey the meaning of the message, enunciating and intonating sounds and sentences in L2 Spanish and, finally, self-correcting their own speech. Retrospection analysis such as the one employed in the RSEs in the present study allows L2 learners to be conscious about their execution of a task, in this case a speaking assignment. It also helps L2 learners to highlight and identify areas of strength during the oral production as well as expose areas that need improvement or elaboration.

Explicit teaching approaches normally focus the attention on Levelt's first process, conceptualization. However, it is in the area of self-monitoring that the present study revealed an increase of self-perceived ability by L2 learners over time. Prior research has shown that student performance is directly affected by both values and expectancies (Wigfield and Eccles 2000). Thus, increased ability perceptions are vital as they are good predictors of future achievement in L2 oral abilities.

The results from the post-implementation questionnaire show that participants in the study identified a learning value in the process-oriented method employed in the course with regard to L2 speaking. This is a clear indicator that L2 learners acknowledged the role of metacognitive strategies such as retrospective analysis of individual speech performances. Moreover, multiple draft submissions of a given topic compelled L2 learners to repeat and recycle their speech in order to improve subsequent speech samples and to increase fluency, complexity, and accuracy of oral production over time (Bygate 2001; Lynch and Maclean 2001).

4.2 Explicit Teaching: Training to Build Self-confidence and Self-achievement

Running parallel to learning values, L2 oral production expectancies are crucial for learners trying to self-position in regard to actual and realistic manifestation of speaking abilities. L2 learners in language classrooms tend to compare their oral performances with those of native speakers. The teacher, usually a native speaker or nonnative speaker possessing a higher level of proficiency, is perceived as the role model to imitate. The situation creates an unrealistic expectation for both L2 learners and teachers. To avoid this, the present study integrated a teaching training intervention that employed speech samples from L2 learners in a similar oral proficiency scenario to that of the participants in the study. The expectations were then altered by accurate descriptions of L2 oral strategies, maneuvers, and abilities to convey a communicative message. Participants in the present study enjoyed and valued examining their peers' speech samples since those oral productions helped them to identify their own strengths and areas for improvement. While completing multiple drafts of speech samples and seeing other peers' performances, participants' perceived ability was boosted and their anxiety levels were lower when producing speech in L2. In conclusion, the present study investigated the properties and functions of self-evaluation techniques as a source for a training implementation procedure that focused on learner autonomy and perceived confidence ability when speaking Spanish as a second language.

One limitation of the present study is the small sample size of participants that may indicate non-generalizable attributes. A second limitation is the lack of a control group in the present study that does not allow results to be specifically attributed to the treatment per se. Still, the value of the study lies in a carefully assembled and intricate design that had positive effects on L2 learners' increased ability perceptions of their speaking skills. Another limitation of the study is the lack of objective measurements to show improvement due to the short window of eleven weeks and to the lack of an actual implementation of ACTFL's OPI evaluation procedures. The researchers also understand that the level of motivation of the participants in the present study was high, and as such, students were willing to video record themselves and watch video recordings produced by their peers, and such motivation may not be present in all conversation courses. Due to the realistic setting of limited L2 exposure in a classroom scenario, a valuable contribution of the study remains the strengthening of L2 learners' speaking performances while building their self-confidence.

Despite its limitations, the present study draws attention to the importance of a multiple draft and self-evaluation process that forces L2 learner to access and use previous linguistic repertoire to its maximum potential. The study also highlights the use of video resources in L2 curriculum to promote individual awareness of speech production. For L2 instructors, self-evaluation reports help them listen to student concerns that lead them to implement efficient interventions for output skills such as speaking. The explicit teaching intervention assisted L2 learners in understanding how to use linguistic, non-linguistic, and contextual parameters to effectively communicate a spoken message. The explicit information provided to L2 learners in the training allowed them to notice their own speaking features. The present study suggests the need for teachers to use actual speech data from comparable L2 learners as a tool for students to develop attainable expectations and evaluate both successful and unsuccessful speaking strategies used by other L2 learners. Considering all benefits, the researchers believe that L2 teachers should incorporate similar methods, designed in a way that is motivating and meaningful to students. Future research should continue to investigate different explicit teaching interventions as well as the role of peer feedback when cultivating L2 learner autonomy, language learning, and acquisition. By offering students the opportunity to polish their own speech samples, reflect upon their performance, and evaluate their peers in meaningful ways that result in successful communicative messages, RSEs, video digital recordings, and training interventions constitute effective tools in challenging intermediate L2 learners while enhancing their perceived competence.

NOTE

[1] See McCarthy and O'Keeffe (2004) for an extensive review of research and practice in speaking.

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APPENDICES

Appendix A: Retrospective Self-evaluation (RSE) Form

Right after your video digital recording in Spanish, please take a few minutes to write down your thoughts about the recording. Share those perceptions! This information is for research purposes and does not affect your grade or performance in any Spanish class. **You may choose to skip any or all questions without penalty.**

A. Please answer the questions below as best as you can:

1. How do you feel about your overall performance on this task?
2. Did you feel that you made mistakes? If so, please describe the nature of these mistakes.

3. Did you feel that you did not know the words you needed? If so, were they important enough to impact the communication of the message? How did you communicate in spite of the lack of words?
4. Did you feel that you hesitated (while talking: short pauses)? Were those pauses very frequent?
5. Did you feel that you pronounced words and sentences in a clear way and that you will be understood?
6. Was your speech slow-medium-fast paced? Do you think you should have done it better? If so, please explain.
7. If you had to rate yourself, what score would you assign yourself (based on the rubric the instructor has given to you)?

B. Please complete the statements below as best as you can:

1. One thing I did really well was:
2. One thing I did not do well was:
3. I think I need to work on improving…

Appendix B: Digital Recording Evaluation Rubric*

Name _____ Digital video recording # _____ Total _____

	Unacceptable (0)	**Acceptable (1)**	**Target (2)**	**Above Target (3)**
Global Tasks and Functions: Describe/ Ask Questions	Barely able to describe. Questions are difficult to formulate.	Able to describe with little detail. Difficulty in formulating some of the questions.	Able to describe with some detail. Very little difficulty in formulating questions.	Able to describe with great detail. Has no problems formulating questions.
Text Type: Speech and Utterances Produced	Mostly uses incomplete sentences with some short, complete sentences. Unable to sustain sentence-level discourse.	Uses short, discrete sentences. However, the use of complete sentences is sometimes present in speech.	Uses complete sentences most of the time. Sometimes strings sentences together.	Consistently uses complete sentences. Combines these sentences to form complex sentences. Some paragraph length discourse is observed.

	Unacceptable (0)	Acceptable (1)	Target (2)	Above Target (3)
Accuracy: Being Understood	The speech sample is difficult to understand at times because speech contains made up words, weak pronunciation, and/or grammar errors. Speech contains many errors. May require listening more than once.	The speech sample is sometimes difficult to understand because it contains some made up words, weak pronunciation, and/or grammar errors. Speech contains several errors. May require listening more than once.	The speech sample is understood most of the time because of the use of accurate words, good pronunciation and few grammar errors. Speech contains some errors. It is unlikely to have to listen to the sample a second time.	The speech sample is easily understood the first time because of the use of accurate words, good pronunciation and few grammar errors. Speech contains few errors.
Fluency: The Flow of the Speech	The speech sample contains many instances of hesitancy. May use memorized and common phrases and expressions (i.e., *me llamo*, *soy de*, *vivo*, etc.)	The speech sample contains some instances of hesitancy. Student creates and plays with the language; begins to use original and/ or common phrases. Often self-corrects.	The speech sample contains few instances of hesitancy. Student creates and plays with the language; uses original phrases. Often self-corrects.	The speech sample does not contain instances of hesitancy. Student produces language of own making. Student connects and strings sentences together.

*Based and adapted from ACTFL Proficiency Guidelines (1999). 0 ('unacceptable') exhibits features and characteristics concomitant with the novice-high level, 1 ('acceptable') exhibits features and characteristics concomitant with the intermediate-low level, 2 ('target') exhibits features and characteristics concomitant with the intermediate-mid level, 3 ('above target') exhibits features and characteristics concomitant with the novice-high level.

Comments:

_____

_____

_____

_____

Appendix C: Post-implementation Questionnaire

Participants' Perceptions of the Usefulness of Retrospective Self-evaluation Practices

1. I find listening to my peers' speaking samples useful	1 2 3 4 5
2. Listening to my peers' speaking samples gave me more ideas	1 2 3 4 5
3. Listening to my peers' speaking samples helped me to improve the organization of my own speaking sample	1 2 3 4 5
4. Listening to my peers' speaking samples helped me to improve the language (grammar and vocabulary) of my speaking sample	1 2 3 4 5
5. I benefited from listening to my peers' speaking samples	1 2 3 4 5
6. My speaking sample became better after revisions	1 2 3 4 5
7. After each revision, the content of my speaking sample became richer	1 2 3 4 5
8. After each revision, the organization of my speaking sample became richer	1 2 3 4 5
9. After each revision, the Spanish language (grammar and vocabulary) of my speaking sample improved	1 2 3 4 5
10. Revisions helped improve my speaking sample	1 2 3 4 5
11. I hope that my Spanish teacher/s will continue to use this approach to teach speaking in other courses	1 2 3 4 5

Instructions: In this questionnaire you will reflect on the value of listening to speech samples produced by students in a previous conversation course, the peers in your current conversation course, as well as the usefulness of immediately reflecting on your speech performance using a retrospective self-evaluation form. Please rate how strongly you agree or disagree with the following statements. (Please use the scale of 1 to 5 provided where 1 means you 'strongly disagree' and 5 means you 'strongly agree'.)

12. What are your impressions of the training? Did you find it useful? If so, in what sense? Did it help to see speech samples of students from previous semesters?

_____

_____

_____

_____

General additional comments:

_____

_____

_____

_____

Appendix D: Sample Transcription of First and Fourth Digital Video Recording Drafts

First Draft

Hola... me llamo XXX y estoy una estudiante de Miami universidad umm... quiero vivir en umm... umm... un apartaento año próximo y mi amigo me dijo que su apartamento es major... umm hoy quiero encontrar unos apartamentos de suyos... umm pero primero... me umm presento... umm estoy una... umm estudiante internacional de Miami universidad. Este año es mi tercero año... umm mi especialización es es... son contabilidad y finanza... umm soy muy simpática y me gusta cocinar y limpiar... umm no voy a la fiesta mucho pero esto... estudio mucho. Hoy umm tengo unas preguntas para usted también: umm ¿tiene unos apartamentos para dos personas? porque mi amigo mi amiga y yo queremos vivir juntos juntas. Y... ¿tiene una lavandería el apartamento? Es muy conveniente si tenemos una lavandería y apartamento.

Y ¿Puedo navegar por internet? soy de XXX. Toda mi familia está en XXX... de allí y me hace falta ellos mucho. Es muy importante que pueda... umm hablar con ellos... umm a menudo. umm Y hay un estacionamiento cerca del apartamento?... umm Hay... muchas gracias, adiós.

Length: 2:11 minutes

Nonverbal communication: No use of body language throughout speech production

Fourth Draft

Hola me llamo XXX y soy una estudiante de Miami universidad. Éste es mi tercer año y vivo y umm... en el dormitorio de la universidad ahora... pero tengo que vivir en un apartamento el próximo año porque la universidad no tiene bastantes dormitorios para todos los estudiantes y además no quiero vivir en un dormitorio tampoco porque no me gustan los ruidos y el dormitorio y no me gusta la comida de la cafetería y la universidad. Además, estoy muy ocupada siempre porque tengo dos contabi... especializaciones, contabilidad y finanzas y tengo muchas tareas y ten... estudio mucho también. Por eso necesito un lugar bueno para poder estudiar y vivir. Umm...Y quiero cocinar para mí también. Me hace falta mi comida mucho. Ahora tengo muchas preguntas para usted: la primera pregunta: ¿es el apartamento cerca o lejos de la universidad?... y ¿cuántos minutos cuesta? Entonces... ¿hay una lavandería en el departamento? porque es muy conveniente para mí si tengo una lavandería y la tal... apartamento. La tercera pregunta: ¿puedo navegar por internet? Porque umm... soy de XXX y toda mi familia está allí, me hacen falta ellos mucho. Y necesito hablar con ellos todos los días. Así que, internet es muy importante para mí.

La última pregunta... umm... es... ¿el estacionamiento cerca del apartamento o hay algún estacionamiento cerca del apartamento? Creo que compraré un coche el próximo año. umm Necesito un estacionamiento... umm Creo que terminé y gracias, adiós.

Length: 3:06 minutes

Nonverbal Communication: Use of body language: maneuvering her hands, touching her cheeks and neck, closes her eyes (when she mentions she misses her family)

Contextos de instrucción y su efecto en la comprensión auditiva y los juicios gramaticales: ¿Son comparables cinco semanas en el extranjero a un semestre en casa?

Victoria Rodrigo
Georgia State University, USA

Abstract: El presente estudio exploratorio analiza el impacto de dos modalidades de instrucción—inmersión (cinco semanas en España) y no-inmersión (un semestre en Estados Unidos) en relación a las variables audición y gramática. Participaron 39 estudiantes de español (21 control y 18 experimental) que hicieron una prueba de comprensión auditiva y otra de juicios gramaticales al principio y al final del estudio. El análisis estadístico muestra que cinco semanas intensivas de inmersión produjeron beneficios lingüísticos equivalentes, en términos de adquisición gramatical y comprensión auditiva, a un semestre en contexto de no inmersión, y que el reconocimiento de estructuras se relaciona fuertemente con el nivel de comprensión auditiva del alumno. El estudio apunta a los beneficios de los programas de verano en el extranjero al acelerar el proceso de adquisición, la posibilidad de adquirir incidentalmente gramática potenciando la audición y la importancia de la comprensión auditiva en la adquisición de lenguas.

Keywords: adquisición incidental, audición, comprensión auditiva, contextos de instrucción, español, gramática, inmersión, juicios gramaticales, programas en el extranjero, study abroad

Estudios en el extranjero y la adquisición de una lengua

Los programas de estudio en el extranjero se popularizaron en Estados Unidos alrededor de los años 80 (Cubillos y Robbins 2004), y desde entonces los departamentos de lenguas extranjeras de las universidades estadounidenses los promueven e incentivan. Ya Carroll, en 1967, observó que estudiar en el extranjero era una variable que predecía de dominio de la segunda lengua y hoy se mantiene que el contexto de inmersión tiene un efecto positivo en la adquisición de una lengua (Collentine y Freed 2004). Existe gran cantidad de estudios que exponen los beneficios lingüísticos, afectivos y cognitivos de los programas en el extranjero, en los cuales el alumno vive inmerso en la cultura y en la lengua-meta.[1] A nivel lingüístico, la investigación sugiere que el contexto de inmersión acelera el proceso de aprendizaje debido a que el aprendiz tiene más oportunidad de estar expuesto a la lengua que quiere aprender. Además, cuando se vive en el país de la lengua que se estudia, el entorno lingüístico, o *input*,[2] al que se está expuesto es más natural (Ryan y Lafford 1992) y provee más oportunidades para interactuar y negociar con la lengua. Sin embargo, para que el contexto de inmersión promueva el dominio de la segunda lengua, el alumno debe estar en contacto con ella, y esto, aunque parezca curioso, no siempre es así. Un ejemplo de esta situación la presenta el estudio de Freed, Segalowitz y Dewey (2004), el cual comparó tres modalidades de instrucción: un programa en el extranjero (12 semanas) y dos en Estados Unidos, uno regular (12 semanas) y otro intensivo de inmersión (7 semanas), concentrándose en la adquisición de la fluidez oral. Los resultados mostraron que el grupo intensivo de inmersión en Estados Unidos arrojó ganancias superiores en fluidez con respecto a los otros dos. La razón de estos resultados parece ser que el grupo de inmersión de Estados Unidos tuvo más contacto con la lengua-meta fuera de clase que el grupo

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de inmersión en París. Esto lleva a los autores a concluir que lo que hace que un contexto de enseñanza sea superior a otro no es el contexto en sí, sino la naturaleza de la interacción, la cualidad de la experiencia y el esfuerzo que ponen los aprendices por usar la segunda lengua. Igualmente, Pellegrino (1998) y Wilkinson (1998) llegan a la conclusión de que el alumno debe estar dispuesto a usar la lengua e integrarse a la cultura si quiere beneficiarse de estudiar en el extranjero. Es decir, los factores personales juegan un papel importante en el éxito o no de los programas en el extranjero (DeKeyser 1991; Huebner 1995; Segalowitz y Freed 2004). Por ejemplo, Huebner (1995) hizo recapacitar en el impacto de las variables personales cuando se está en un contexto de inmersión. Observó que estudiar en el extranjero acentuaba las diferencias individuales que hacían que el aprendiz tomara ventaja o no de estar en un contexto de inmersión. Tanto los factores personales—interés por la lengua y la cultura, sociabilidad, timidez—como la cantidad de exposición a la lengua y el uso que hacían de la misma, dependían de las diferencias propias de los individuos, diferencias que se acentuaban en un contexto de inmersión. Por lo tanto, son estos factores intrínsecos al individuo y la cantidad de *input* al que están expuestos lo que hace que exista considerable variación en los diferentes niveles de dominio que alcanza el aprendiz que va a estudiar al extranjero (Kinginger 2008).

Nuestro estudio se ocupa de dos variables lingüísticas, audición y reconocimiento gramatical, por lo que revisaremos algunos estudios relevantes en este campo. En general, los estudios que analizan la comprensión auditiva en contextos de inmersión muestran la ganancia de esta destreza tras un periodo de estadía en el país (Allen 2002; Brecht et al. 1995; Kinginger 2008; Llanes y Muñoz 2009). En un reciente estudio, Cubillos, Chieffo y Fan (2008) investigaron la comprensión auditiva en diferentes contextos (inmersión vs. no-inmersión). Ellos analizaron y compararon el impacto de un programa en el extranjero de 5 semanas (48 estudiantes) con otro similar en un campus norteamericano de la misma duración (92 estudiantes), usando las variables comprensión auditiva, estrategias empleadas y auto-evaluación de la destreza auditiva. Los resultados muestran que ambos grupos mejoraron la comprensión auditiva, pero solamente aquellos que empezaron con una buena habilidad auditiva mejoraron significativamente en el contexto de inmersión; esto no ocurrió en el grupo control. Por su parte, Allen y Herron (2003), al investigar el beneficio de programas de inmersión en factores lingüísticos (comunicación oral y audición) y afectivos (motivación integrativa y ansiedad) en un grupo de 25 estudiantes durante 6 semanas en Francia, encontraron que los factores lingüísticos mejoraron significativamente, y que la ansiedad disminuyó aunque la motivación no cambió. Aunque este estudio no utilizó un grupo de comparación, se observó un aumento en la autoconfianza de los estudiantes en cuanto a su propia habilidad auditiva. En lo referente a la gramática, los estudios que comparan diferentes contextos de instrucción, en casa y en el extranjero, no arrojan resultados consistentes (DeKeyser 1991; Freed 1995; Collentine 2004). Estos estudios suelen centrarse en la producción de estructuras gramaticales a través de conversaciones o de pruebas basadas en puntos gramaticales específicos. Así, por ejemplo, Torres (2003) estudió el uso de clíticos en dos grupos, inmersión / no-inmersión, durante un semestre y no encontró diferencias entre ambos grupos. Collentine (2004), en su estudio de un semestre en el extranjero y en casa, no reporta diferencias en cuanto a la habilidad gramatical en general, aunque sí en el uso de estructuras a nivel de discurso y pragmático en el grupo de inmersión. Isabelli (2004), al estudiar el sujeto nulo, informa que estancias de un año sí favorecen la adquisición de estructuras poco frecuentes. Hay que mencionar que estos estudios analizan la competencia gramatical a través de la producción de estructuras, no de reconocimiento, como en el presente estudio. Hasta la fecha no tenemos conocimiento de estudios que analicen la adquisición de estructuras gramaticales en diferentes contextos de instrucción—inmersión / no-inmersión—a través de pruebas basadas en el reconocimiento de estructuras y no en la producción de éstas.

El estudio

En los programas de español de universidades estadounidenses es cada vez más normal que los estudiantes sustituyan un semestre regular en el campus por un programa de verano en el extranjero. En términos de duración del curso, cabría pensar que todo un semestre de 15 semanas brindaría mayor posibilidad de mejora en la lengua extranjera, pues se sabe que la adquisición de una lengua es un proceso progresivo que requiere tiempo para que el alumno internalice y asimile el nuevo sistema que está aprendiendo. Los programas regulares tienen esta ventaja, *tiempo*, el cual se ve reducido a una tercera parte en los programas intensivos de verano en el extranjero. En los programas de inmersión, la ventaja parece estar en la masiva *exposición a la lengua* que experimentan los estudiantes. Es cierto que al regresar un alumno de un programa de verano en el extranjero, su autoestima lingüística está más desarrollada, se siente más cómodo comunicándose en la lengua-meta y entiende más, pero no siempre se observa de forma obvia una mejora en su exactitud gramatical. ¿Significa esto que su gramática no ha mejorado? ¿Cómo se compararía con un alumno que estudia en casa durante un semestre? Estas inquietudes son las que han dado pie al presente estudio, que compara la efectividad de dos modelos de instrucción (un programa intensivo de verano en inmersión de 5 semanas, y un semestre regular de 15 semanas y sin inmersión), centrándose en las variables de reconocimiento gramatical y comprensión auditiva. ¿Son comparables 5 semanas en el extranjero a 15 semanas en casa? Igualmente, se intenta explorar la relación de las variables del estudio según los contextos de instrucción. Estudios previos usualmente comparan contextos de instrucción de duración similar y analizan la competencia gramatical desde el punto de vista de la producción. Aquí se hará desde el punto de vista del reconocimiento. Las preguntas de investigación que se intentan responder en este estudio son las siguientes:

1. ¿Ha habido algún cambio en las variables comprensión auditiva y reconocimiento gramatical en ambos contextos de instrucción?
   - 1.1 En caso afirmativo, ¿qué grupo ha experimentado mayor cambio?
   - 1.2 ¿Son equiparables, en términos de mejora de comprensión auditiva y reconocimiento de estructuras gramaticales, 5 semanas en el extranjero a 15 semanas en casa?
2. ¿Qué estructuras gramaticales han experimentado un cambio?
3. ¿Existe alguna relación entre la comprensión auditiva de los participantes y el reconocimiento de estructuras gramaticales?

Comprobar que existe relación entre las dos variables del estudio (pregunta 3) nos llevaría a una cuarta pregunta de investigación que examina una hipótesis direccional:

4. ¿La variable audición predice la variable gramática? Si es así, ¿lo hace en ambos contextos?

Nuestra hipótesis direccional está basada en la premisa de que una lengua se adquiere "by understanding messages in the second language that utilize structures we have not yet acquired" (Krashen 1985: 39). Corroborar esta hipótesis significaría que la comprensión de mensajes influye en el reconocimiento de estructuras gramaticales, lo que sugeriría que nuestros alumnos podrían haber adquirido gramática incidentalmente a través de la audición.

Participantes y tratamiento

Un total de 39 estudiantes universitarios participaron en el estudio (21 control y 18 experimental). Se usaron las clases intactas, por lo que la muestra fue autoseleccionada. El grupo control (no-inmersión) consistió en 21 estudiantes que asistieron durante un semestre regular a clases de español en una universidad norteamericana. Los participantes de este grupo habían cursado el ciclo básico (2 años de instrucción), o su equivalente, y cursaron un quinto semestre de español. Las clases se impartieron durante 15 semanas, 3 horas semanales. El

grupo experimental (inmersión) estuvo compuesto por 18 sujetos que asistieron a un programa intensivo de verano por 5 semanas en Granada, España, donde vivían con familias españolas. Los participantes de este grupo habían tenido de uno a tres años de instrucción previa y cursaban en España de tercer a séptimo semestre de español. Las clases se impartieron durante cuatro semanas, entre dos y cuatro horas al día. En ambos grupos, el *español* era la única lengua que se usaba en clase. Aunque el nivel del grupo control era homogéneo (todos cursaban el quinto semestre de español), y el del grupo experimental era heterogéneo (los participantes cursaban entre tercer y séptimo semestre), la prueba-t para muestras independientes no mostró diferencias significativas entre los grupos. Este dato indica que, aunque los grupos estuvieran compuestos por sujetos que participaban en cursos de niveles diferentes, su destreza auditiva y competencia gramatical eran similares al inicio del programa, lo que valida la comparación de ambos grupos.

Materiales y procedimiento

Todos los participantes tomaron dos versiones paralelas de una prueba de audición y de juicios gramaticales, al inicio y final del programa. La de audición era una prueba estandarizada del Educational Testing Service. Contenía 20 preguntas divididas en 3 secciones de 6, 6 y 8 preguntas, respectivamente. En la primera sección, el alumno oía cuatro oraciones que hacían referencia a una fotografía y tenía que escoger la que mejor describiera lo que veía. La segunda sección eran conversaciones breves entre dos personas. El alumno tenía que escoger el final más lógico del diálogo que había oído. Las posibles respuestas estaban escritas. En la tercera sección, el alumno oía una información y tenía que contestar preguntas de comprensión. Las respuestas posibles estaban escritas. La prueba obtuvo un coeficiente de confiabilidad de .827. La puntuación máxima de la prueba de comprensión auditiva era de 20 puntos.

La prueba de juicios gramaticales, basada en Ortega (2000), contenía 64 preguntas, incluyendo 8 estructuras gramaticales: *concordancia sujeto-verbo*, *pretérito-imperfecto*, *indicativo-subjuntivo*, *sujeto nulo*, *relativo 'que'*, *clíticos*, *gustar* y *cópula*. En esta prueba, el alumno tenía que dar una valoración del grado de gramaticalidad de las oraciones presentadas usando una escala Likert de 1 a 4, donde 1='definitivamente agramatical', 2='probablemente agramatical', 3='probablemente gramatical' y 4='definitivamente gramatical'. La prueba obtuvo un coeficiente de confiabilidad de .923. La puntuación máxima de la prueba de juicios gramaticales era de 256 puntos.

Los juicios de gramaticalidad se definen como la intuición que tiene el hablante sobre la formación gramatical o no de un enunciado (Gass 1983). El uso de datos intuitivos aplicados a los estudios de adquisición de segundas lenguas comenzó con Corder en 1973. A partir de los años 80, se ha reconocido la importancia que este tipo de estudios tiene en la adquisición de la segunda lengua (L2), e investigadores de segundas lenguas (Bialystok 1981; Gass 1979; Ortega 2000; Schmidt 1980) lo han utilizado en sus estudios. Como señala Gass (1983), las intuiciones lingüísticas de los aprendices de L2 son importantes porque reflejan no sólo el conocimiento gramatical del aprendiz (conocimiento en desarrollo o estático), sino también cómo se organiza este conocimiento y cómo se desarrolla; es decir, las intuiciones lingüísticas pueden darnos información de la interlengua del aprendiz. Gass, en el mismo artículo, investiga el uso de los juicios de gramaticalidad de 21 estudiantes de inglés como segunda lengua con nivel intermedio y avanzado, donde tuvieron que juzgar la gramaticalidad o no de textos escritos por ellos mismos. Los resultados del estudio mostraron que los aprendices pueden reconocer si una oración es agramatical o no, pero esto no implica que puedan corregirla o sepan dónde está el error, lo que corrobora lo apuntado por Bialystok (1979) y Krashen (1976), quienes al final de la década del setenta ya mantenían que los aprendices tienen un "sentido por la lengua" y que pueden percibir si una oración es gramatical o no, aunque no sean capaces de precisar la naturaleza del error. Moreno (2009), estudiando a los hablantes de español como lengua heredada (los llamados "heritage speakers"), llega a la misma conclusión. Se sugiere, por consiguiente,

que los aprendices hacen primero un análisis de tipo *gestalt* de la estructura de la oración antes de ser capaces de dar juicios analíticos detallados, lo que implica que el conocimiento y dominio de una lengua se alcanza gradualmente. Es decir, el *reconocimiento* de estructuras gramaticales es el primer paso en el proceso de adquisición y producción de estructuras gramaticales. Esto es lo que mediremos en el presente estudio: la capacidad de *reconocer* estructuras como gramaticales o agramaticales; es decir, mediremos las intuiciones lingüísticas de los participantes como primer paso en el desarrollo del conocimiento gramatical.

Análisis y resultados

Los datos descriptivos de las pruebas se presentan en la Tabla 1 para los juicios gramaticales y la Tabla 2 para la audición. El grupo control es el de no-inmersión y el grupo experimental es el de inmersión.

Tabla 1. Datos descriptivos de la prueba de juicios gramaticales antes y después del tratamiento: Grupo control y experimental

Gramática				
		M	DS	Ganancia
Control N=18[3]	Pre Post	205.3 211.2	13.4 14.1	5.9
Experimental N=15	Pre Post	202.7 210.2	22.6 15.6	7.5

N=Número, M=Media, Ds=Desviación estándar

Tabla 2. Datos descriptivos de la prueba de audición antes y después del tratamiento: Grupo control y experimental

Audición				
		M	DS	Ganancia
Control N=18	Pre Post	13.2 14.6	4.3 4.1	1.4
Experimental N=15	Pre Post	12.5 15.3	4.3 3.3	2.8

N=Número, M=Media, Ds=Desviación estándar

La inspección de los datos descriptivos muestra que el grupo experimental obtiene ganancias algo superiores al grupo control en ambas pruebas. En la prueba de gramática (Tabla 1), se observa que el grupo control es un poco superior al comienzo del tratamiento (M=205.3) y que tiene menos varianza (Ds=13.4) en comparación con el grupo experimental (M=202.7 y Ds=22.6).[4] Al final del tratamiento, ambos grupos muestran diferencias mínimas tanto en el promedio (211.2 control y 210.2 experimental) como en la desviación estándar (14.1 control

y 15.6 experimental). La ganancia de ambos grupos en la prueba de gramática es 5.9 vs. 7.5, respectivamente, mostrando un poco más de ganancia el grupo experimental.

En la prueba de audición (Tabla 2), se observa que el grupo experimental, habiendo comenzado más bajo, obtiene mejores resultados que el grupo control. Al comienzo del tratamiento, el grupo control obtiene un promedio de 13.2 puntos, y al final 14.6, ganando 1.3 al final del tratamiento. La desviación estándar es homogénea (4.3 y 4.1). El grupo experimental empieza más débil (M=12.5) y termina sobrepasando al grupo control (M=15.3), obteniendo una ganancia de 2.8. La desviación estándar al inicio es igual en los dos grupos (4.3), pero la del grupo experimental es menor al final del tratamiento (3.3). La revisión de la curtosis ('skewness') en ambas pruebas afirma que las variables están distribuidas normalmente.

Para contestar las preguntas de investigación 1–1.2, usamos el programa estadístico MANOVA (análisis multivariante de la varianza). Este análisis evalúa el impacto de un tratamiento (en este caso inmersión vs. no-inmersión) en dos o más variables, considerando el cambio en el *tiempo* (pre y post). En el estudio que nos ocupa la prueba estadística evaluará si hay diferencia entre los participantes del grupo de inmersión y el de no-inmersión (la variable independiente *grupo*), en cuanto a las variables dependientes del estudio (juicios de gramaticalidad y comprensión auditiva), tomando en cuenta la prueba tomada antes y después del tratamiento. El análisis de los datos arroja resultados estadísticamente significativos en el efecto *tiempo* $F(2,30)=20.58$, $p<.001$ de ambos grupos, pero no en el efecto *grupo* $F(2,30)=.076$, ns. Un seguimiento con ANOVA revela que el cambio en el tiempo es estadísticamente significativo para ambas variables: $F(1,31)=9.48$, $p<.05$ para la variable gramática y $F(1,31)=24.56$, $p>.001$ para la variable audición.

Es decir, contestando la pregunta de investigación 1, podemos afirmar que ambos grupos experimentaron un cambio y mejora en audición y gramática. La pregunta 1.1, ¿qué grupo ha experimentado mayor cambio?, se responde diciendo que el grupo experimental sobrepasa levemente al grupo control en ambas pruebas. La respuesta a la pregunta 1.2, si ambos grupos son comparables en ganancia lingüística, es que no se encontró diferencia significativa entre los grupos, lo que indica que, en nuestra muestra, la mejora en comprensión auditiva y adquisición gramatical es equiparable en ambos contextos de instrucción. Es decir, cinco semanas intensivas de inmersión produjeron beneficios equivalentes, en términos de adquisición gramatical y comprensión auditiva, a un semestre en contexto de no inmersión. Ambos grupos son comparables en sus ganancias lingüísticas.

La Tabla 3 presenta la media, desviación estándar y ganancia por estructura incluida en la prueba de juicios gramaticales, antes y después del tratamiento. La puntuación máxima por estructura es de 32.

La inspección de los datos descriptivos pone de manifiesto un comportamiento similar en ambos grupos, observándose patrones similares en seis de las ocho estructuras. Dos estructuras prácticamente no han sufrido cambio en ningún grupo (*concordancia sujeto-verbo* e *indicativo-subjuntivo*) y cuatro sí, aunque con diferente intensidad (*pretérito-imperfecto*, *clíticos*, *gustar*, *cópula*). Las dos estructuras que se comportan de forma opuesta en los dos grupos son *sujeto nulo* y *relativo 'que'*. Para contestar la pregunta 2, se utilizó la prueba-t relacionada, que verifica si existe significancia estadística en las estructuras que obtuvieron cambio. El análisis arrojó resultados estadísticamente significativos para el grupo control en las estructuras *pretérito-imperfecto* $t(20)=3.15$, $p<.05$, $d=.67$ y *clíticos* $t(20)=2.19$, $p<.05$, $d=.46$; y para el grupo experimental en *pretérito-imperfecto* $t(14)=3.28$, $p<.05$, $d=.85$ y *gustar*[5] $t(14)=2.71$, $p<.05$, $d=.71$. Según Cohen (1988), la magnitud del efecto es grande para las estructuras *gustar* ($d=.71$), *pretérito-imperfecto* ($d=.85$ y $d=.67$) y mediano para los *clíticos* ($d=.46$). Ambos grupos coinciden en la adquisición de la estructura *pretérito-imperfecto*.

Para contestar la pregunta 3, referente a la relación que puede haber entre el nivel de comprensión auditiva de los participantes y su capacidad de reconocer estructuras, se utilizó la correlación de producto-momento de Pearson (r). Los resultados muestran una correlación fuerte, positiva y estadísticamente significativa entre las pruebas de comprensión auditiva y

Tabla 3. Datos descriptivos de las ocho estructuras de la prueba de juicios gramaticales antes y después del tratamiento: Grupo control y experimental

Control		M	Ds	Gana	d
S-V	Pre	29.1	2.5	0.1	
	Post	29.2	2.7		
PRET-IMP	Pre	22.3	2.1	**2.0***	0.67
	Post	24.3	3.0		
IND-SUB	Pre	25.9	4.5	-0.2	
	Post	25.6	5.2		
NULO	Pre	27.1	2.9	1.3	
	Post	28.4	2.4		
QUE	Pre	21.8	3.0	0.0	
	Post	21.9	3.0		
CLÍTICOS	Pre	24.7	2.4	**1.2***	0.46
	Post	25.9	2.2		
GUSTAR	Pre	27.4	4.5	0.5	
	Post	28.0	3.6		
CÓPULA	Pre	27.0	3.2	0.9	
	Post	28.0	2.7		

Experimental		M	Ds	Gana	d
S-V	Pre	29.6	2.5	-0.1	
	Post	29.5	2.0		
PRET-IMP	Pre	22.3	3.9	3.0*	0.85
	Post	25.3	2.4		
IND-SUB	Pre	24.7	5.4	-0.1	
	Post	24.7	4.8		
NULO	Pre	26.8	3.6	-0.3	
	Post	26.5	3.2		
QUE	Pre	22.3	3.3	0.7	
	Post	22.9	4.0		
CLÍTICOS	Pre	25.7	2.9	0.9	
	Post	26.5	3.2		
GUSTAR	Pre	25.9	4.8	**2.5***	0.71
	Post	28.3	3.7		
CÓPULA	Pre	25.5	5.0	1.0	
	Post	26.5	3.3		

Estructuras: *concordancia sujeto-verbo* (S-V), *pretérito-imperfecto* (PRET-IMP), *indicativo-subjuntivo* (IND-SUBJ), *sujeto nulo* (NULO), *relativo 'que'* (QUE), *clíticos* (CLITICOS), *gustar* (GUSTAR) y *cópula* (COPULA). M=Media, Ds=Desviación estándar, Gana=Ganancia, d=Magnitud de efecto
*=$p<.05$

adquisición gramatical para el grupo experimental ($r=.67$, $p<.05$) y mediana para el grupo control ($r=.48$, $p<.05$). Esta relación indica que aquellos que comprendían más también tenían intuiciones lingüísticas más acertadas y reconocían más estructuras. Esta relación fue más fuerte en el grupo experimental.

Para comprobar si la hipótesis direccional se cumple, es decir, si la comprensión auditiva del alumno predice el reconocimiento de estructuras gramaticales (pregunta de investigación 4), aplicamos la prueba de regresión linear. Los resultados fueron estadísticamente significativos para ambos grupos, aunque para el grupo experimental el efecto fue mayor. Para el grupo experimental, $F(1,13)=11.57$, $p=.005$, el valor ajustado de R^2 es de .686, lo que indica que el 43% de la varianza de la variable gramática se explica por la variable audición. Según Cohen (1988), es un efecto grande. Para el grupo control $F(1,16)=4.87$, $p=.042$, el valor ajustado de R^2 es de .483, indicando que el 18% de la varianza de la variable gramática se explica por la variable audición. Según Cohen (1988), este es un efecto mediano. Es decir, en ambos grupos la comprensión auditiva influyó en el reconocimiento de estructuras, siendo la predicción más fuerte para el grupo experimental. Esto sugiere que nuestros participantes pudieron adquirir gramática por el solo hecho de estar expuestos a la lengua y entenderla, datos que apoyarían la adquisición incidental de la gramática a través de la comprensión de mensajes. Esto muestra una vez más la importancia de la comprensión auditiva en la adquisición de una lengua.

Discusión y conclusión

Este es un estudio exploratorio de los beneficios que puede conllevar para un estudiante de lengua extranjera participar en programas de corta duración en el extranjero. Los resultados de este estudio indican que, en nuestra muestra, ambos contextos de instrucción son comparables en términos de mejora de comprensión auditiva y reconocimiento de estructuras gramaticales, lo que pone de manifiesto que 5 semanas en el extranjero se equiparan, si no superan, a un semestre (15 semanas) en un campus norteamericano. Estos resultados son alentadores y deberían corroborarse con otros estudios, pero ¿cómo los explicaríamos? Habría que revisar los beneficios lingüísticos que intrínsecamente conlleva vivir en el país de la lengua-meta. Empecemos recordando que en el aprendizaje de una lengua, tanto materna como segunda, la destreza auditiva es fundamental: los niños y adultos aprenden cuando comprenden el entorno lingüístico, el *input*, al que están expuestos (Krashen 1982). Partimos, pues, de la premisa de que la comprensión auditiva es una destreza básica para adquirir lenguas. En el contexto de instrucción en el extranjero, la variable "*exposición al entorno lingüístico*" es clave; el *input* al que el alumno está expuesto se diferencia en gran medida del *input* que recibe el alumno en las clases regulares, diferencia que estriba en la *cantidad*, *calidad* y *relevancia* del entorno lingüístico. La Tabla 4 presenta los rasgos básicos. Analicemos cada uno de estos puntos.

Tabla 4. Características de contextos de instrucción (en casa y en el extranjero) según la exposición al entorno lingüístico o *input*

	Contextos de instrucción	
	En casa	**En el extranjero**
Cantidad del *input*	Limitada	Masiva
Calidad del *input*	Modificada	No modificada
Relevancia del *input*	Según currículo	Según alumno

Cantidad del *input*

En el extranjero, los alumnos, si así lo eligen, pueden tener exposición masiva a la lengua-meta, tanto fuera como dentro del aula. Por ejemplo, un alumno interesado en integrarse a la lengua y la cultura podría tener contacto con la lengua-meta durante un 100% del tiempo. En contraste, esto es inviable si el alumno toma las clases en el campus de casa, lo que implica un acceso limitado al *input*, que depende del número de clases que tome, la posible dificultad de usar la lengua-meta fuera de clase y la frecuencia de uso de la lengua-meta por parte del profesor.

Calidad del *input* y relevancia de uso

En los programas en el extranjero, el entorno lingüístico al que el alumno presta atención fuera del aula va a ser real, genuino y, por lo tanto, relevante y significativo para el aprendiz, pues él lo elige. El aprendiz utiliza la lengua en contextos reales, para fines específicos, con temas que le interesan y en situaciones donde puede negociar el significado y adquirir lengua en condiciones inmejorables de interacción con nativos. Aunque el *input* al que se exponen los alumnos en los programas de inmersión puede no ser siempre entendido en su totalidad, la exposición masiva al entorno lingüístico hará que el alumno esté en una situación óptima para adquirir o internalizar una nueva estructura. Por otro lado, en los programas en casa, dentro

de un contexto formal en el aula, aunque el modelo de lengua al que se expone al alumno está destinado a un público homogéneo, con lo que se facilita el entendimiento, la *calidad* y *relevancia* del *input* están supeditados al currículum del curso.[6] Los temas no siempre van a ser de interés personal y la interacción con los compañeros va a ser una práctica más y no siempre significativa. De esta forma, *cantidad*, *calidad y relevancia* del modelo de lengua, *input*, en los programas de inmersión, nos ayudarían a explicar por qué cinco semanas en el extranjero son equivalentes, en términos de ganancias lingüísticas (audición y gramática), a un semestre en casa. Estas tres características son intrínsecas a los programas de inmersión: proveen en todo momento contextos naturales de interacción, relevantes y significativos para el aprendiz, exposición continua al entorno lingüístico y modelos de lengua constante y consistente.

El estudio también sugiere que la exposición oral a la lengua-meta juega un papel crucial en la adquisición de ésta pues ayuda, no solo a mejorar la destreza auditiva, sino también a adquirir la gramática incidentalmente, desarrollando un "sentido" por la lengua y mejorando las intuiciones lingüísticas que permiten el reconocimiento de estructuras gramaticales, que constituye el primer paso para su adquisición y aprendizaje (Gass 1983). En nuestra muestra se pudo establecer una relación entre la comprensión de mensajes y el reconocimiento de estructuras y se observó que la variable comprensión auditiva permite predecir la competencia gramatical del alumno, entendida ésta en términos chomskianos como la intuición que tiene el hablante en relación a la gramaticalidad o no de un enunciado. El grupo con más exposición a la lengua tuvo intuiciones más acertadas.

Estos resultados corroboran investigaciones previas en el campo de segundas lenguas que mantienen que un buen nivel de comprensión auditiva se correlaciona positivamente con el dominio de la lengua (Asher 1977; Feyten 1991; Krashen 1982; Postowsky 1975; Rodrigo 2004), que la comprensión de mensajes acelera y ayuda la adquisición de la lengua-meta (Krashen 2003; Rodrigo 2006; Van Patten y Cadierno 1993), y que los estudiantes con mayor nivel de comprensión son los que más se benefician en un contexto de inmersión (Brecht, Davidson y Ginsberg 1995; Cubillos, Chieffo y Fan 2008).

Por último, las consecuencias de este estudio a nivel práctico son claras. Si se desea acelerar el proceso de adquisición de una lengua, una buena manera es ir al país de la lengua-meta, usar la lengua activamente, interaccionar con los nativos y vivir la cultura. Por supuesto, asumiendo que el aprendiz sea activo y que se integre a la lengua y la cultura durante el tiempo que esté en inmersión. Todo esto apunta a la importancia y el valor de los programas de corta duración en el extranjero, conclusión a la que también llegan Llanes y Muñoz (2009). Por consiguiente, los programas de verano en el extranjero no sólo deben verse como complemento de los programas regulares de semestre, sino como equivalentes, pues arrojan resultados lingüísticos significativos y comparables a los programas de larga duración en casa. Es más, además de ayudar a experimentar la cultura de una forma directa y a entenderla mejor, los programas de inmersión son una experiencia que da soltura y prepara a los alumnos para afrontar la vida (Schmidt-Rinehart y Knight 2004).

Futuras investigaciones y limitaciones del presente estudio

En nuestro estudio no se ha podido dividir a los participantes según niveles de lengua debido al tamaño de la muestra. Futuras investigaciones deberían replicar este estudio para corroborar o no estos resultados y trabajar con una muestra mayor que permitiera dividir a los participantes según niveles de comprensión en cada contexto de instrucción. Esto nos permitiría comparar los dos contextos de instrucción según niveles homogéneos y ver en qué nivel (inicial, intermedio o avanzado) la relación entre comprensión de mensajes y reconocimiento de estructuras es más fuerte.

Igualmente, sería interesante analizar, no sólo el reconocimiento de estructuras gramaticales, sino, de igual forma, si las estructuras adquiridas a nivel receptivo (reconocimiento, intuición

gramatical, competencia en términos chomskianos) también lo han sido a nivel de producción (actuación). Esto nos daría una visión más clara del proceso de adquisición de dichas estructuras, yendo del reconocimiento a la producción, última etapa en el proceso de adquisición de una lengua. Del mismo modo, sería aconsejable recoger datos cualitativos que apunten al contacto del alumno con la lengua-meta. En el grupo control, habría que recoger información sobre el tipo y frecuencia del *input* al que el alumno se ha expuesto fuera del salón de clase y, en el grupo experimental, la frecuencia de uso y exposición a la lengua-meta.[7] Este último punto es una limitación del estudio, pues no existen datos para afirmar o negar si los participantes del grupo control tuvieron contacto con el español fuera del aula de clase, ni tampoco la intensidad y el tipo de interacción que el grupo de inmersión tuvo en la lengua-meta.[8] Asimismo, se podría considerar una limitación el hecho de que el grupo experimental fuera heterogéneo en el nivel de sus participantes y que el grupo control no, aunque esto se descarta, puesto que la prueba-t no mostró diferencias entre los grupos. No obstante, la heterogeneidad de nivel de los participantes en los programas en el extranjero es una característica muy común e intrínseca a estos programas; los investigadores no tienen control sobre ello. La solución es, como se menciona arriba, recoger datos en programas sucesivos hasta obtener un número significativo de estudiantes pertenecientes a un mismo nivel con el que comparar en el programa en casa.

NOTAS

[1] Para una detallada revisión de estos estudios, tanto desde una perspectiva americana como europea, véase Freed (1995, 1998) y Coleman (1995, 1998).

[2] Aunque el término *input* en inglés está altamente generalizado en el contexto de adquisición de lenguas, en el presente trabajo utilizamos también su equivalente en español: "entorno lingüístico", "exposición a la lengua" o "modelo de lengua", oral u escrito, al que está expuesto el aprendiz.

[3] Aunque el número total de participantes en el estudio fue de 39 (21 control y 18 experimental), la muestra para el análisis estadístico MANOVA se redujo debido a que no todos los participantes completaron las cuatro pruebas del estudio (dos al inicio—gramática y audición—y dos al final). En este caso, el programa estadístico descarta a los participantes con pruebas incompletas.

[4] Probablemente esto se deba a que el grupo experimental incluía estudiantes de nivel intermedio-bajo, intermedio-alto y avanzado. Los participantes del grupo control eran todos del nivel intermedio-alto. Ninguno de los grupos tenía hablantes de español como lengua heredada. Como se mencionó anteriormente, la prueba-t permitió comparar ambos grupos, ya que no arrojó diferencias estadísticamente significativas entre ambos.

[5] La interacción social del grupo experimental con los hablantes nativos explicaría el mejor dominio de ciertas estructuras, como el caso de *gustar*, ya que esta estructura es altamente recurrente en ciertos contextos; por ejemplo, cuando los alumnos interaccionan con las familias hablando de su impresión sobre temas relacionados con la ciudad, las clases, la comida, la vida en España, etc.

[6] Uno de los beneficios de los programas de inmersión es que los alumnos disponen de otros medios para estar expuestos a un modelo de lengua comprensible, no solamente la interacción con los hablantes nativos. La acomodación lingüística del hablante con respecto al oyente es crucial cuando el estudiante no está en contexto de inmersión y las pocas horas a la semana de clase son su única fuente de *input*. Cuando el alumno está en contexto de inmersión, aunque los hablantes nativos no modifiquen su habla para interactuar con el estudiante, no afectará de la misma forma que si esto ocurriera entre el alumno y el profesor en un contexto de no inmersión.

[7] Igualmente, sería interesante analizar variables como inteligencia, estilo de aprendizaje, interés, motivación y autoconfianza y ver la incidencia que pueden tener en las variables del estudio.

[8] Aunque en el presente estudio no tengamos cuestionarios que indiquen la frecuencia de uso y exposición al español por parte del grupo de inmersión, podemos asumir que el contacto de este grupo con la lengua-meta fue grande. Los alumnos vivían con familias que no hablaban inglés—con lo que se veían obligados a usar la lengua-meta—y la directora del programa insistía en que solamente se usara español en su comunicación diaria entre ellos. Podemos afirmar que los alumnos hacían esfuerzos por usar español en todo momento, entre ellos y fuera de clase. Sin embargo, no hay que olvidar que también es cierto que, en general, los estudiantes pasan muchas horas consultando su correo electrónico e internet en inglés.

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Ensino de português como L2 através de imersão: Algumas considerações

Maria Luci De Biaji Moreira
College of Charleston, USA

Abstract: O objetivo deste artigo, de natureza descritiva e não empírica, é analisar a estrutura interna de um programa de imersão, revisitando alguns aspectos teóricos que servem como base para este programa. Neste trabalho, os seguintes aspectos são analisados: (1) a filosofia que fundamenta a estrutura geral do programa e (2) alguns aspectos teóricos relacionados ao ensino e aprendizagem de português como segunda língua que também servem de base para a parte acadêmica. (3) Outros pontos discutidos referem-se ao ensino de conteúdo e cultura, à imersão interna e externa, ao juramento de não falar inglês, ao fator motivação, à aprendizagem e à proficiência propriamente dita. Neste artigo, argumenta-se em favor do ensino através da imersão interna como um dos meios para aquisição da segunda língua a curto prazo, considerando que diferentes tipos de imersão, concepção e abordagens podem complementar-se.

Keywords: competência sociocultural, contextos comunicativos e socioculturais, cooperação, cultura e conteúdo, Escola de Português, imersão interna e externa, juramento, língua, motivação, scaffolding

Introdução

Imagine um aprendiz[1] de línguas, iniciante, atingir o nível intermediário em apenas sete semanas. Imagine um programa de aquisição de segunda língua (L2) onde tudo seja centralizado em torno do juramento de não falar inglês feito pelos alunos. Imagine uma pequena parte do mundo de língua portuguesa transportada para os Estados Unidos, com muitos sotaques, experiências e diferentes perspectivas. Na Escola de Português do Middlebury College (neste trabalho, denominada como "Escola" ou "Escola de Português"), o verão é tempo para estudar a língua e a cultura do mundo lusófono. Que teorias de aprendizagem estão por trás de cada dia de instrução? Como o ensino de língua acontece? Quanto os alunos adquirem,[2] em termos linguísticos? Qual é o papel da motivação? Como as demandas atuais de interdisciplinaridade que o mundo global nos impõe são respondidas? Este trabalho procura responder a algumas destas questões e levar ao leitor algumas considerações sobre a aquisição de L2 em um ambiente artificial, neste trabalho denominado "imersão interna", uma vez que a língua alvo não é falada como primeira língua (L1). Os seguintes pontos serão analisados: (1) a filosofia da estrutura geral da Escola, vista a partir do princípio sociocultural, cooperativo e colaborativo; (2) alguns princípios teóricos relacionados ao ensino de língua estrangeira[3] que também servem de base à parte acadêmica; (3) outros fatores, como (3.1) programas de imersão; (3.2) conteúdo e cultura; (3.3) o juramento; (3.4) a motivação; (3.5) a proficiência e alguns resultados gerais alcançados na Escola serão discutidos, seguindo-se a conclusão do trabalho.

1. Estrutura geral: O princípio sociocultural, cooperativo e colaborativo

A Escola de Português funciona durante sete semanas a cada verão. Como um típico programa de imersão das escolas de verão do Middlebury College, estudantes e professores fazem as refeições juntos, moram no mesmo dormitório, praticam esportes e participam de atividades cocurriculares, além das aulas regulares.[4] Os estudantes são expostos a várias horas

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de estudo formal da língua. Como norma, todos os estudantes assumem um compromisso de apenas falar português, através do juramento.

A Escola existe dentro de uma estrutura maior, como um todo, e dentro de uma estrutura menor, como unidades acadêmicas, distribuídas em salas de aula. Nessa estrutura maior, a Escola, de certa forma, imita uma comunidade, na qual convivem pessoas de diferentes níveis intelectuais, com experiências diversificadas, conhecimentos variados, habilidades e dons distintos, aspirações e objetivos próprios. A Escola constitui uma minissociedade onde todos ganham conhecimento, desenvolvem-se e progridem através da interação social entre pessoas diferentes, colaborando e cooperando um com o outro.

Este conceito não é novo. Vygotsky (1978: 81; 1986: xvii), enfatiza o papel da interação social na aprendizagem e desenvolvimento.[5] Para ele, a aprendizagem é o conhecimento, compreensão e habilidades ('skills') que não são adquiridas através de estágios maturacionais. Por outro lado, o desenvolvimento é o progresso de um indivíduo através da maturação. A aprendizagem pode preceder ou contribuir para o desenvolvimento. A aprendizagem e o desempenho linguístico de uma pessoa em contato com outras supera o que o aprendiz é capaz de fazer sozinho. Todo aprendiz traz consigo dois níveis de habilidade: o que ele/ela já possui e que pode fazer sem ajuda e outro, que é potencial e que é desenvolvido a partir da interação com outras pessoas. O progresso de um estágio para outro, ou aprendizagem, acontece através dessa interação. As ideias de Vygotsky (1978: 84–86) também aludem ao ZPD ('Zone of Proximal Development'), que é a distância entre o que o aprendiz traz consigo e o potencial que carrega (Bruner 1985: 25–26; Cole 1985: 154–56, 196). Quando professores e estudantes de níveis variados convivem no mesmo local e participam da dinâmica da Escola todos os dias, aquele potencial que o aprendiz traz consigo, eventualmente, transforma-se em realidade e acaba-se o ZPD, porque houve aprendizagem, criando-se novos ZPDs. O princípio básico é que o que alguém faz hoje com ajuda, amanhã poderá fazer sozinho (Shrum e Glisan 2009: 26).

Este processo de apoio pode ser comparado ao andaime ('scaffolding') de um edifício em construção (Wood, Bruner, e Ross 1976: 98).[6] O andaime funciona como apoio para a construção que está sendo feita. O edifício, eventualmente, não necessitará do andaime e terá existência completa sem ajuda externa. Da mesma forma, um aprendiz necessita do apoio apropriado dos seus colegas e membros integrantes da Escola para que progrida. Em outras palavras, é necessário haver colaboração e cooperação. Todos os aprendizes, dos noviços aos mais avançados, aprendem nesse ambiente porque sempre haverá alguém que domine 'melhor' a língua ou alguém que saiba algo diferente dos outros. Como resultado, a interação sociocultural e a cooperação mútua permitem ao aprendiz ser capaz de participar de uma comunidade e, ao mesmo tempo, adquirir a língua. A interação, através da mediação social implícita ou explícita, é um instrumento para aprendizagem (Daniels 2008: 4–6; Langford 2005: 126–27; McCafferty 2002: 193; Newman e Holtzman 1993: 56; Wertsch 2007: 180–85).

De acordo com Vygostky (1978: 87), os aprendizes se espelham num nível geralmente superior ao que possuem.[7] As ideias de Vygostky, relacionadas com a teoria sociocultural, são comumente observadas no dia a dia da Escola: 1) os aprendizes colaboram um com o outro; 2) recebem apoio estrutural (simbolicamente o 'andaime'), 3) desenvolvem o ZPD e 4) usam recursos de mediação (Shrum e Glisan 2009: 28; Wertsch 2007: 180–85) no processo de aprendizagem da nova língua. De fato, o princípio da interação sociocultural e cooperação determina a estrutura e funcionamento da Escola como um todo, através da convivência—como já foi dito anteriormente—entre pessoas com experiências culturais diferentes. Esta grande estrutura geral cobre todos os níveis linguísticos e, por isso, é considerada "estrutura maior" neste trabalho.

2. Estrutura acadêmica: Aspectos teóricos e pedagógicos

A parte acadêmica refere-se ao ensino da língua propriamente dito. A Escola adota práticas que são uma combinação de várias concepções de ensino de L2. A seguir, algumas considerações

serão feitas, com relação às práticas e concepções. Esta parte do trabalho engloba uma reflexão sobre diversas teorias de aquisição, na tentativa de demonstrar, resumidamente, os princípios que orientam a Escola. Com relação às teorias e concepções metodológicas, Sanz (2005: 7) assinala que grande parte dos pesquisadores em teorias de ensino e aquisição de L2 não adere a uma teoria apenas. Nunan (1990: 2) critica o uso de apenas um método de ensino. Galloway (1990: 115) afirma que é necessário um repertório de métodos de ensino.

Algumas teorias podem ser mais apropriadas ou menos apropriadas, de acordo com o objetivo maior a que se propõe o ensino. Os nativistas afirmam que a aprendizagem de adultos pode ser afetada pelo fator idade e que há um período crítico para a aquisição de uma língua; enfatizam as habilidades mentais, minimizando a contribuição do ambiente linguístico (N. Chomsky 1965: 3, 206). Já Krashen (1982: 2–4; 1985: 4) alude à aquisição como uma maneira subconsciente, separada da aprendizagem de regras normativas; mas, adquirir uma língua de forma implícita sem explicações gramaticais pode levar anos. Por outro lado, a correção gramatical pode bloquear a aprendizagem e a não-correção gramatical pode fossilizar a aprendizagem de formas gramaticalmente incorretas. A teoria da aculturação considera que a aquisição da L2 pode ser afetada pela distância social e psicológica do aprendiz com relação à L2 (Schumann 1978: 29). A instrução explícita, de acordo com Sanz e Morgan-Short (2005: 235) e VanPatten (2005: 275–77) tem como objetivo fazer com que o *input* seja explicitamente visível para que o aprendiz o reconheça, processe e pratique. Ensinar uma língua através do *input* explícito baseia-se no fato de que todos os falantes adultos já têm internalizada sua língua nativa e, muitas vezes, uma ou mais línguas secundárias. Focalizar a atenção no *input*, praticá-lo através de várias atividades, permite que o *input* seja usado com frequência e, por conseguinte, torna-o automático. Esta ideia se opõe aos princípios nativistas, cujo foco é a aquisição da língua materna e a desarticulação do processo de aquisição com os componentes sociais e cognitivos da língua (N. Chomsky 1965: 3, 26–37). Outro aspecto é que os aprendizes adultos trazem anos de bagagem de memória e de conhecimento (Kramsch 1993: 42–43). Esta bagagem, em termos linguísticos, é uma gramática estruturada que se contrapõe à língua sendo aprendida. Ou seja, os aprendizes sabem que existe outra língua, diferente daquela que adquiriram como língua materna e esperam encontrar o equivalente à sua língua no idioma escolhido, como palavras, verbos e demais elementos da estrutura linguística. Por si só, isso já faz com que o ambiente interno de aprendizagem não seja igual ao de aquisição da língua materna.

Além disso, existe o fator tempo e idade. Na Escola, cada dia é, no mínimo, equivalente a uma semana. Impossível seria reproduzir o ambiente tradicional de um programa regular de L2 ou como a L1 é adquirida porque leva vários anos para um estudante adquirir uma segunda língua ou para uma criança internalizar a língua materna (C. Chomsky 1969: 38). N. Chomsky (1965: 59) também postula a aprendizagem de uma língua como apenas um fator inato. Para ele, conhecimento e competência são considerados fatores internos e universais, independentes de fatores sociais e motivacionais. Concepções como as de Chomsky e Krashen, consideradas literalmente, seriam impraticáveis em um programa de ensino de línguas para adultos ou de curta duração.

O modelo da Escola é uma combinação de várias concepções, entre elas: a) atividades comunicativas e o *input* compreensível e contextualizado (Krashen 1982: 20–21; 1985: 4); b) *task-based instruction* (Nunan 1990: 10–11); c) *input processing* ou foco à forma e significado ou instrução explícita e compreensão (Lee e VanPatten 2003: 138; VanPatten 2003: 58; 2005: 272; 2007: 116); d) correção explícita (Ellis et al. 2009: 303); e) teoria neurofuncional e o papel do cérebro (Selinker e Lamendella 1978: 145); f) hipótese interacionista, a qual prevê que a aprendizagem de uma segunda língua é facilitada quando há interação entre os aprendizes e muito *feedback*—direto ou indireto—por parte dos professores (Gass 2003: 234); g) a teoria da aculturação (Schumann 1978: 29); h) contexto cultural (Kramsch 1993: 42); i) teoria sociocultural (*scaffolding*, ZPD), associada a Vygotsky (1978), cujos parâmetros já foram mencionados anteriormente neste trabalho. Enquanto Nunan (1990: 10) diz que em uma tarefa comunicativa

a atenção do aprendiz está voltada para o significado e não para a forma, na Escola, procura-se não só enfatizar os dois aspectos acima mencionados, mas também a forma oral e escrita, através da relação semântico-cultural-contextual da língua.

Em resumo, a Escola combina o ensino da língua portuguesa através da forma (conceitos gramaticais e linguísticos) e do conteúdo (conceitos culturais, históricos, políticos, artísticos e literários). Para dar vida à estrutura acadêmica, procura-se desenvolver a competência linguística, sociocultural e estratégica dos aprendizes através de uma combinação de métodos e concepções que são fundamentais ao currículo da Escola.

3. Outros fatores

A terceira parte do trabalho envolve a discussão de algumas questões relacionadas com a Escola de Português; mais especificamente, os seguintes pontos serão revistos: a imersão, o ensino de cultura e conteúdo, o juramento, a motivação e a proficiência.

3.1 A imersão

O programa de imersão da Escola existe há menos de uma década. O modelo de ensino através da imersão interna—ou imersão na língua alvo onde esta não é falada como L1—também é relativamente recente, tendo surgido no Canadá em escolas de nível elementar e médio nos anos sessenta e se espalhado por muitas escolas dos Estados Unidos (Snow 2001: 305). Ensinar uma língua através da imersão significa usar a língua como meio para ensinar conteúdo e não como objeto; ou seja, o princípio é usar a língua em lugar de saber sobre a língua (Kinberg 2001: 20; Salomone 1992: 9). Ao mesmo tempo, os estudantes adquirem não só a língua sendo estudada, mas também outras matérias que normalmente aprenderiam em um programa de ensino na sua língua nativa.

Grande parte da literatura sobre imersão interna se refere a programas que vão dos níveis elementares ao ensino médio (K–12) durante o ano escolar regular. Genesee (2008: 32) afirma que o ensino de L2 é mais efetivo através de imersão porque a L2 é contextualizada e associada a outros aspectos do desenvolvimento e do conhecimento. Snow (1990: 111–15) descreve três modelos de imersão, usando a L2 como meio para ensinar todas as disciplinas: a) imersão inicial total (iniciando no nível pré-escolar até o primeiro grau, ensino em L1 e L2); b) imersão atrasada (inicia no primeiro grau, os estudantes aprendem inicialmente a L1); c) imersão tardia (começa no final do primeiro grau ou início do segundo grau, sendo que a L2 não é meio para ensinar todas as disciplinas). Frengel (2003: 47–50) descreve programas de imersão dupla, onde alunos de outras L1 aprendem inglês nos Estados Unidos e, ao mesmo tempo, mantêm a L1, enquanto falantes de inglês como L1 aprendem uma L2. Frengel descreve o caso específico de espanhol como L2. Lindholm e Padilla (1990: 142) analisam um programa de imersão dupla e tardia em espanhol como L1 e como L2.

O programa de imersão da Escola de Português não se enquadra na descrição dos autores citados no parágrafo anterior. Como a imersão na Escola é tardia, total e entre adultos, com duração de apenas sete semanas e com objetivos diferentes das escolas de K–12, o princípio da Escola (aqui considerado como imersão interna) é não só usar a língua, como também aprender sobre as formas linguísticas e os aspectos culturais por ela expressos.

A discussão a respeito da produção oral e escrita e da aquisição de conteúdo por estudantes em programas de imersão externa e interna revela aspectos diferentes da aprendizagem. DeKeyser (2007: 209, 212, 214, 219) afirma que aprendizes em imersão externa muitas vezes perdem oportunidades para aprender sobre a língua, mas tipicamente adquirem mais marcadores de polidez, maior fluência e uma linguagem mais coloquial do que estudantes em imersão interna—aspectos que são muitas vezes ignorados em testes baseados puramente na gramática normativa. Outros estudos constataram que os aprendizes em imersão interna e em cursos regulares mantêm

traços que os distinguem dos nativos, com poucas expressões idiomáticas, sem se darem conta dos aspectos pragmáticos da L2 (Ranta e Lyster 2007: 143; Rhodes e Thompson 1990: 85). Outros estudos confirmam que alunos em imersão interna e cursos regulares desenvolveram mais a compreensão (Ranta e Lyster 2007: 142; Swain e Lapkin 2008: 301–02) ou se expressaram de maneira mais correta—gramaticalmente falando—e mais formal (Cohen e Gómez 2008: 289, 298–99; DeKeyser 2007: 219). Collentine (2004: 240, 245) comparou dados produzidos por estudantes em cursos regulares e em imersão externa. Os primeiros demonstraram maior conhecimento gramatical, ao passo que aprendizes em imersão externa produziram textos narrativos semanticamente mais ricos. Isabelli-García (2010: 299–300) também comparou dados de estudantes em imersão externa com aprendizes de cursos regulares nos Estados Unidos. De acordo com seu estudo, o fato de estudarem em imersão externa não afetou o processo de aquisição de gênero em espanhol, sendo que os estudantes de cursos regulares apresentaram correção gramatical levemente superior. A autora sugere que aprendizes em imersão externa estão mais preocupados com o significado das interações, enquanto que os demais preocupam-se mais com a forma. De acordo com Freed et al. (2003) estudantes em imersão externa demonstraram maior fluência oral do que aprendizes de cursos regulares em uma universidade americana; os últimos apresentaram maior fluência na escrita. Segalowitz e Freed (2004: 186) e Dubiner, Freed, e Segalowitz (2006: 14) compararam a fluência oral de estudantes em programas de imersão externa com estudantes de cursos regulares e concluíram que os primeiros tiveram significantes ganhos com relação à fluência oral.

Cowles e Wiedemann (2008: 9–10) compararam programas de imersão com aprendizes de português em imersão interna e externa e observaram nitidamente ganhos diferentes nas duas situações. Embora o estudo de Cowles e Wiedemann aponte alguns elementos não relacionados com o ensino propriamente dito e que podem ter afetado os resultados, o discurso dos estudantes em imersão externa assinalou mais exemplos de desvios gramaticais, retenção de desvios que já poderiam ter sido resolvidos (fossilização) e mais interferências da língua materna—inglês, no caso. Por outro lado, adquiriram um discurso mais coloquial e mais fluente. Os estudantes em imersão interna mostraram um discurso mais eficaz com relação à estrutura de coesão, usando sentenças mais elaboradas e complexas, mais formais e mais acuradas. Para L. Allen (2010), aprendizes mais avançados desenvolvem áreas que não são normalmente verificadas em testes de avaliação de aquisição, como o conhecimento pragmático, sociolinguístico e sociocultural de uma língua. Lord (2010: 497) observou dois grupos de estudantes em imersão externa, um que possuía instrução prévia de fonética no país de origem e outro que nunca tinha estudado fonética antes. O primeiro grupo demonstrou maior exatidão quanto à pronúncia dos alofones fricativos e oclusivos. Lindseth (2010: 256) sugere que aprendizes no nível intermediário-médio são os que podem beneficiar-se mais dos programas de imersão externa.

Baseando-se nos resultados de um programa de imersão externa, DeKayser (2010) afirma que estudantes com formação acadêmica no país de origem beneficiam-se mais de programas de imersão externa porque estes aprendizes colocam em prática o que aprenderam formalmente em sala de aula e, ao mesmo tempo, acrescentam outros conhecimentos e experiências que normalmente são adquiridas através da imersão externa, como conhecimento pragmático, fluência e entonação e conhecimento sociolinguístico e cultural de uma língua. Ou seja, ele sugere aprender o básico "em casa" primeiro, para depois ter a experiência no exterior.

A discussão está longe de acabar. O valor da imersão externa é insubstituível em termos culturais, pragmáticos e de fluência e entonação. O valor da imersão interna, com relação à aquisição de estruturas mais formais, é inegável. No mundo ideal, de acordo com as palavras de DeKeyser (2007: 217), os aprendizes deveriam saber elementos formais básicos da L2 antes da imersão externa, para adquirirem aspectos da L2 que, em geral, não são aprendidos em sala de aula.

3.2 Cultura e conteúdo

Na Escola, as aulas de conteúdo se referem às aulas que tratam de aspectos culturais. O conhecimento do homem através da língua, arte, moral, leis, costumes e outras capacidades e hábitos adquiridos pelo ser humano como membro de uma sociedade não é recente (Tylor 1916 [1871]: 439–40).[8] Kramsch (1993: 42) revisita as ideias de Malinowski[9] sobre cultura, as quais se referem ao conhecimento institucional e ideológico compartilhado pelas pessoas de uma comunidade. Kramsch (1993: 9) afirma que o uso da língua não pode ser desassociado da criação e transmissão da cultura. Hadley (2000: 346) afirma que a) língua e cultura podem levar a uma compreensão *cross-cultural* mais significativa e b) língua e cultura são inquestionavelmente inseparáveis. De acordo com Galloway (1990: 88), as culturas são poderosas criações humanas, cuja comunidade compartilha uma identidade comum. Hilles e Lynch (1997: 372) vão mais além, afirmando que o conhecimento diário que uma comunidade compartilha é 'invisível' porque é algo intrínsico desta comunidade, cujas regras ou costumes nem sempre estão registrados concretamente, sendo, por isso, difíceis de serem percebidos, adquiridos ou assimilados. O conhecimento de outras culturas leva o aprendiz a apreciar outros estilos de vida, respeitando a diversidade, além de refletir sobre sua própria cultura.

A integração de língua e cultura nas aulas de L2 tem sido enfatizada ultimamente, graças, em parte, aos princípios dos *Standards for Foreign Language Learning* (National Standards 1996: 27); no entanto, por muitos anos o debate girou apenas em torno do *input* compreensível, da gramática implícita, do inatismo na aquisição da L1 aplicado à L2, sem considerar que a meta de qualquer ensino de L2 é capacitar o aprendiz a funcionar linguística e socioculturalmente. A inclusão de cultura nos cursos de língua estrangeira é o reconhecimento de que a língua é um fenômeno social e discursivo que acontece num mundo com múltiplas manifestações, cuja expansão se deve, em parte, aos debates teóricos dos estudos interdisciplinares e à globalização, com diferentes perspectivas dos papéis das sociedades locais e globais.

O aprendiz precisa desenvolver habilidades para que possa interpretar, expressar e negociar a L2 em contextos sociais e culturais, conforme mencionam Fendt (2000: 203) e Wright (2000: 337). É através do encontro entre língua e cultura que um aprendiz não só adquire a L2 como também pode, adicionalmente, compreender o que leva um falante nativo a manifestar-se de uma forma e não de outra. O objetivo não é apenas tolerar, mas também promover essa cultura, além de adquirir a L2 eficientemente (Hilles e Lynch 1997: 373–76), desenvolvendo, portanto, a competência comunicativa sociocultural do aprendiz. Byrnes (2005: 284) afirma que uma língua, quando adquirida através de aspectos textuais e culturais, permanece por mais tempo do que quando é ensinada apenas através de contextos comunicativos. De acordo com Hadley (2000: 346), muitos professores, em cursos regulares, por falta de tempo, deixam o ensino de cultura para mais tarde, quando os estudantes já estiverem dominando a língua, mas Scott e Huntington (2002: 629) comentam que até mesmo estudantes noviços são capazes de entender textos, desde que respeitado o nível do aprendiz.

Na Escola, o ensino de cultura acontece formalmente através das aulas de conteúdo e informalmente através do contato diário entre estudantes e demais membros da Escola. É através dessa interação que o aprendiz questiona e descobre respostas, evidências, associa fatos históricos, compara culturas, interpreta eventos e forma opiniões, adquirindo a língua e construindo seu conhecimento socio-cultural, para aprender a comunicar-se efetivamente com outros falantes da L1 na vida real. A proposta é mostrar variadas manifestações culturais—como as artes em geral, a história, os esportes, as comidas—para depois passar para outro nível como as heranças, tradições e valores que explicam como uma sociedade é, e o que leva essa sociedade a ser como é, aspectos mais problemáticos porque são menos óbvios, de acordo com Hilles e Lynch (1997: 373).

Em um programa de imersão como o da Escola, uma simples caminhada de cinco minutos para o refeitório pode significar uma aula de cultura porque o processo colaborativo existe em

todos os momentos. Um evento como a celebração da Festa Junina pode gerar muitas leituras relacionadas com a origem portuguesa da Festa, as comidas típicas das diferentes regiões, a música da época e local, as danças variadas de Norte a Sul, a diversidade das celebrações no Brasil e em outros países lusófonos, variação linguística, o Brasil urbano e o Brasil rural, as crenças religiosas, a noção de feriados e dias santos, a noção de trabalho e virtude e suas diferenças nos países lusófonos em comparação com os Estados Unidos, entre outros aspectos. Estas informações podem ser ensinadas em todos os níveis, adaptando-se a informação à forma, ou contextualizando a forma aos aspectos culturais, históricos e geográficos.

O currículo dos iniciantes trata de geografia humana, aspectos históricos, artes em geral, música e comida, com abordagens simples e diretas. O currículo dos mais avançados inclui reflexões mais profundas de caráter político, histórico, artístico, ambiental, antropológico e social que contribuíram para a formação e identidade do mundo de língua portuguesa atual. Por serem bastante específicos, estes aspectos são ensinados por profissionais que se especializaram nessas áreas.

As aulas de cultura (ou aulas de conteúdo) tratam de assuntos que normalmente mantêm a motivação e interesse dos aprendizes pela língua e pela cultura. Espera-se que, através de descrições e interpretações de experiências culturais, conforme sugere Moran (2001: 9), os aprendizes possam sair do ciclo de (pre)conceitos pré-concebidos (Kramsch 1993: 209). O ensino de cultura na Escola, através de pessoas provenientes de diferentes regiões, através de materiais autênticos e da internet, contribui para que o aprendiz possa comunicar-se na L2; entender, aceitar e apreciar culturas diferentes da sua; conectar-se com outras pessoas e disciplinas; comparar outras culturas com a própria e participar de comunidades multilíngues, objetivos estabelecidos nos *Standards for Foreign Language Learning* (National Standards 1996: 27; Phillips 1999: 13).

3.3 O juramento

Fundamental em todos os sentidos é o juramento, ou "principal rito de entrada", nas palavras de DaMatta (2008: 7), que o aprendiz faz ao chegar à Escola de Português. O juramento é o catalizador da energia que emana de cada estudante e faz parte da motivação que ele/ela leva à Escola, e este desejo o/a impele a não falar inglês ou espanhol durante sete semanas. O juramento—um ato simbólico—assinado pelo estudante, é o compromisso que ele/ela assume com o sistema; o que é, de fato, um compromisso consigo mesmo e, por isso, uma estratégia eficaz de aprendizagem que faz com que os aprendizes se dediquem totalmente à Escola.

O juramento se aplica a todos os níveis e implica o uso exclusivo da L2. O uso da L2, como prática de ensino, não é um conceito novo; entretanto, usar somente a L2 em cursos obrigatórios pode ser um processo muito difícil para quem está em contato com a L2 apenas durante as poucas horas semanais em cursos regulares. Além disso, após o término de cada aula, a falta de oportunidades para interação na L2 constitui outro fator que dificulta a aquisição. Em imersão externa, os aprendizes possuem todos os recursos disponíveis mas, muitas vezes, acabam usando a sua L1, por mais paradoxal que possa parecer. Cowles e Wiedemann (2008: 12) constataram que estudantes em programas de imersão externa no Brasil acabavam usando a L1 em situações sociais. DeKeyser (2007: 212–14) afirma que há uma grande tentação em falar a L1, não só porque o esforço é menor e a comunicação mais precisa, mas também porque muitos estudantes se apegam a outros falantes da mesma L1 por compartilharem elementos culturais do seu próprio país, perdendo muitas oportunidades de praticar e aprender a L2. Outros fatores também contribuem para isso, como o formato das aulas que, em geral, são diferentes; o fato de que os esforços são direcionados à comunicação, com menos atenção à forma; à falta de correção dos falantes nativos—seja por simpatia, incompreensão, seja porque os 'erros' não interferem na comunicação. Na Escola, o juramento de falar português em todos os momentos é reforçado por todos, uma vez que é um programa de imersão total na L2 (Curtain 1986: 1–2),

estruturado artificialmente para que tudo aconteça na L2. O juramento é um regulamento que faz parte da rotina da Escola, ao qual todos os aprendizes aderem. Como conseqüência, as sete semanas são totalmente em português.

3.4 A motivação

Embora o ambiente geral, o juramento, a metodologia e o currículo usados na Escola sejam fatores positivos para que um aprendiz se desenvolva, aprimore-se e mude de nível, haverá sempre aqueles que se desenvolverão mais e aqueles que se desenvolverão menos. E isto provavelmente se deve a fatores relacionados com as diferenças individuais de cada aprendiz. A motivação, ansiedade, personalidade e atitude são aspectos complexos e difíceis de serem medidos. A motivação, mesmo de forma bastante resumida, será um dos aspectos considerados neste trabalho.

A motivação é um princípio intrínseco que pode determinar, em geral, o sucesso de um aprendiz. Ellis (1986: 116–19) afirma que é impossível saber se é a motivação que determina a aprendizagem ou se é a aprendizagem que aumenta a motivação. Shrum e Glisan (2009: 32–33) dizem que a motivação faz com que os aprendizes esforcem-se mais, levando a um maior sucesso em termos de proficiência linguística, porque estudantes motivados trabalham mais e mantêm uma atitude positiva. Em seu estudo, H. Allen (2010), observou que alguns dos estudantes em imersão externa perderam a motivação e o interesse pela língua e pela aprendizagem. Os aprendizes que se envolveram mais, seja em atividades acadêmicas, seja nas interações com suas famílias, aprenderam mais.

A motivação para aprender uma língua pode ser também um fator afetivo; indivíduos motivados se identificam com a cultura da língua sendo ensinada e, ao se identificarem, assumem uma atitude positiva, encontrando significado nas interações do dia-a-dia. A motivação é algo que os aprendizes trazem dentro de si, algo mantido ou desenvolvido pelo ambiente e pelas pessoas com as quais o aprendiz convive. Muitas vezes, reflete-se na atitude do aprendiz com relação à língua e naquela força interior que o leva a querer aprender mais. Certamente, a motivação é um fator relevante na aquisição da L2 em qualquer ambiente, seja de imersão interna ou externa. Quando um aprendiz decide passar sete semanas na Escola, mantendo o compromisso de falar apenas a L2, convivendo com poucas pessoas, em relativo isolamento, é fácil relacionar aprendizagem e motivação.

3.5 A proficiência

Proficiência em L2 é o resultado da interação social em contextos que refletem o conhecimento linguístico de um falante ou a demonstração de sua habilidade linguística. Rotineiramente, a proficiência escrita e falada de todos os estudantes da Escola é testada no início e no final do programa,[10] tendo como ponto de referência a escala da ACTFL[11] (ACTFL 1998; Buck 1989; Hiple 1987: 15–24; Shrum e Glisan 2009: 246–50). A escala possui quatro níveis e três subníveis em cada nível, com exceção do superior. Portanto, os níveis noviço, intermediário e avançado possuem os subníveis baixo, médio e alto (cf. nota 11).

As descrições contidas na escala da ACTFL não mencionam a variante tempo para se chegar a um ou outro nível. Glisan e Foltz (1998: 7) observaram que aprendizes com dois anos de instrução alcançaram os níveis de noviço-intermediário a noviço-alto. Aprendizes com quatro anos atingiram o nível intermediário-baixo. De acordo com Tschirner e Heilenman (1998: 149, 155), estudos relacionados com proficiência oral e tempo de instrução em sala de aula demonstram resultados variados, de acordo com a motivação, tempo de instrução e tipo de língua sendo aprendida. Após dois anos de instrução, os aprendizes atingiram os níveis de noviço-alto a intermediário-médio, sendo que a média foi o nível intermediário-baixo. Os autores comentam que, como regra geral, chega-se ao nível intermediário-baixo após quatro semestres

de instrução, mas em seu estudo, Tschirner e Heilenman (154) mostram que atingir o nível intermediário-médio em quatro semestres parece ser mais difícil do que comumente se pensa.

A título de demonstrar o avanço dos aprendizes da Escola, resultados de um programa de verão foram usados, sem menção ao ano em que os dados foram examinados. Estes resultados não fazem parte de experimentos com os aprendizes. Os dados foram obtidos através de testes rotineiros de entrada e de saída (oral e escrito) aos quais os aprendizes se submetem todos os anos. Na Escola, o objetivo mínimo é fazer com que todos os aprendizes sem conhecimento prévio de português ou espanhol alcancem o equivalente a aproximadamente dois semestres de instrução, passando de zero português para o nível noviço-médio, como descrito na escala da ACTFL. Com relação aos falantes de espanhol, o objetivo é levá-los para níveis mais altos. Na EP, os falantes que nunca estudaram português são considerados como nível 1 ou 1.5 (níveis internos da EP não relacionados com a escala da ACTFL). Os primeiros são considerados iniciantes de fato (*real beginners*) e no nível 1.5 encontram-se os falantes de espanhol, formando uma categoria separada de acordo com as diferenças essenciais entre os dois grupos. Estas diferenças se devem ao fato de que os falantes de espanhol possuem cerca de 89% de cognatos lexicais (Simões 2008: 2), além de sintaxe semelhante à língua portuguesa. Simões afirma, ainda, que as diferenças entre espanhol e português brasileiro são um pouco menores em virtude dos empréstimos indígenas e africanos.

Conforme o Quadro 1 demonstra, aprendizes sem conhecimento prévio de português subiram entre 3 e 5 níveis com uma média de 4.17. Os falantes de espanhol subiram 7.5 níveis, variando entre 5.5 e 9.5 níveis, sendo que a média alcançada em todos os níveis foi de 4.23. O Quadro 1 mostra que 88.6% dos aprendizes terminaram o programa como intermediário-alto ou acima. O número de aprendizes que iniciaram no nível avançado foi de 14.3%. O número de aprendizes que terminaram como avançados subiu dramaticamente para 65.7%, sendo que 5.8% atingiu o nível superior.

Quadro 1. Resultados gerais

Aprendizes Noviços Falantes de Espanhol	Média: Subiram 7.5 níveis (passaram de noviços para o nível avançado)
Aprendizes Noviços sem Espanhol	Média: Subiram 4.17 níveis (passaram de noviços para o nível intermediário)
Média Alcançada (Todos os Níveis)	Subiram 4.23 níveis
Número de Aprendizes que Terminaram no Nível Intermediário-alto ou Acima	88.6%
Número de Aprendizes que Iniciaram o Programa no Nível Avançado	14.3%
Número de Aprendizes que Terminaram o Programa no Nível Avançado e Acima	65.7%
Número de Aprendizes que Terminaram o Programa como Superior	5.8%

O sucesso dos aprendizes que tinham conhecimento prévio de português também pode ser medido em expressão numérica, embora as expectativas, em termos de mudança de nível, não fossem tão altas quanto a dos aprendizes que não tinham nenhum conhecimento de português.

O Gráfico 1, de regressão linear, demonstra que há uma linha que correlaciona o nível que o aprendiz inicia com o número de níveis que ele sobe. Ou seja: quanto mais baixo o nível que o aprendiz inicia, mais alta será a mudança de níveis. Por outro lado, falantes que entram no nível avançado só poderão sair nos níveis avançado ou superior, havendo menos possibilidade de mudança em termos de nível, sendo que as mudanças ocorrem dentro do seu próprio nível.

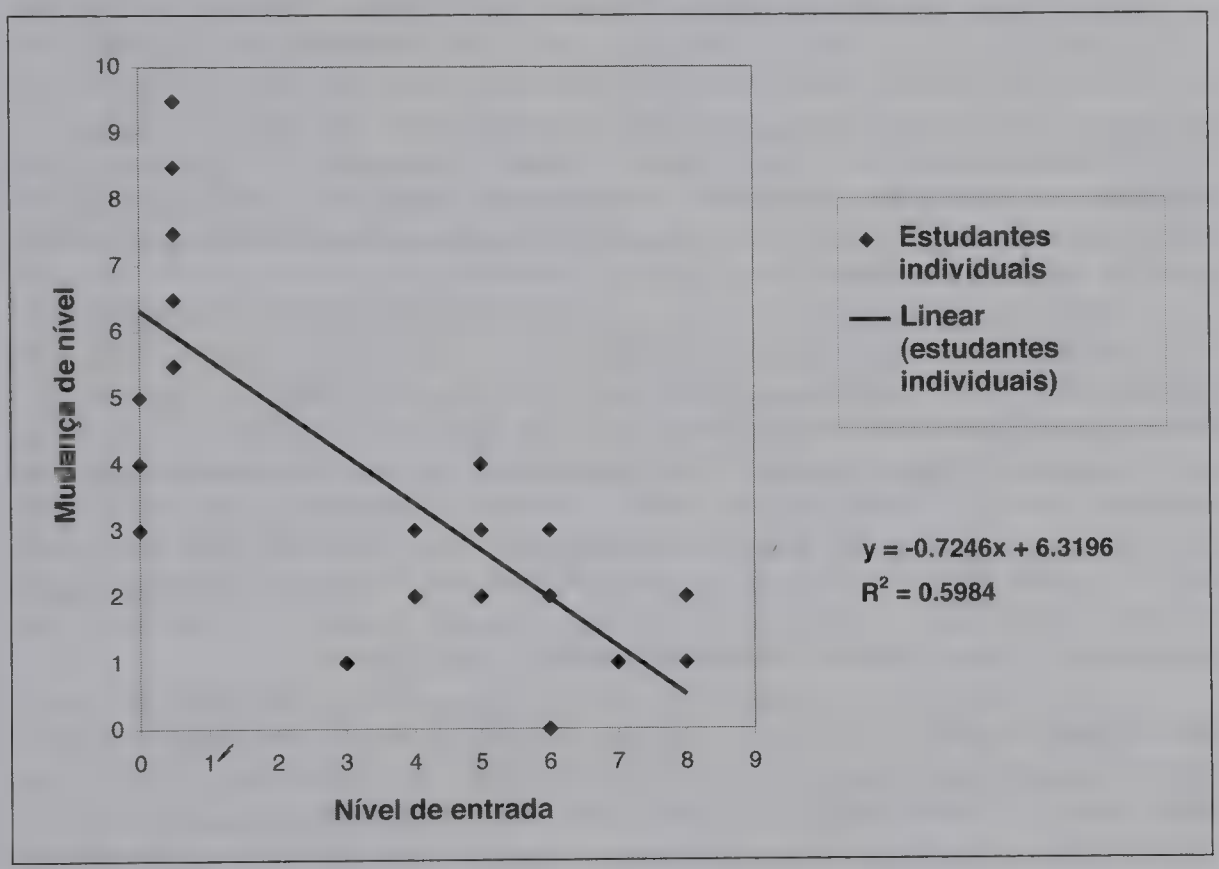


Gráfico 1. Regressão linear

Considerando que é extremamente raro algum aprendiz chegar ao nível superior, ao qual nem todos os falantes nativos de uma língua se encontram apesar de serem nativos, os aprendizes classificados como avançados continuarão como avançados. O que provavelmente mudará será a fluência, entonação, aspectos pragmáticos da língua, conhecimento de conteúdo, aspectos que não são observados na avaliação de entrada e saída da Escola.

De acordo com DeKeyser (2007: 212), aprendizes iniciantes (ou noviços) progridem mais rapidamente, sendo muito mais difícil passar do nível intermediário-alto para o nível avançado, também observado por Tschirner e Heilenman (1998) e constatado na Escola. Tschirner e Heilenman (150) afirmam que o nível superior pode ser indicado mais pela maneira como o aprendiz é testado do que pelo que ele fala. Galloway (1987: 38) afirma que os aprendizes dos níveis intermediário-alto e avançado estão em um *plateau* e que, superficialmente, por mais que se esforcem, parece não demonstrarem muitas mudanças, ao contrário do nível noviço. Sobre o *plateau*, McLaughlin (1987: 145–48) vai mais além, afirmando que os aprendizes estão em fase de reestruturar seu conhecimento, não apenas corrigindo, como também produzindo um discurso mais complexo. Conforme Breiner-Sanders (2002: 9–10), a pirâmide invertida da

ACTFL representa não só o grau de dificuldade para se chegar ao nível superior como também o crescimento dos aprendizes dentro de cada nível.

Aspectos como conhecimento cultural, literário e pragmático são habilidades linguísticas que não são testadas nos exames de entrada e saída da Escola, bem como habilidades como pronúncia e entonação. Certamente, os aspectos acima mencionados poderiam ser examinados em futuros trabalhos.

Conclusão e limitações do trabalho

Este artigo revisita algumas teorias de aquisição de L2, tendo como base um programa de imersão em português com curta duração em uma universidade americana. Aspectos como a) o uso da língua alvo em programas de imersão interna—ou no país onde a língua alvo não é falada—e em imersão externa, b) concepções metodológicas que servem como ponto de partida para a orientação acadêmica do ensino de português ou qualquer L2 e c) a incorporação de língua e cultura através de conteúdo e contextos foram também apresentados. O juramento de não falar a L1 e a motivação, como aspectos internos da aquisição na Escola de Português, foram brevemente analisados.

A título de ilustração, foram demonstrados alguns resultados da Escola, constatados através da comparação entre exames de entrada e de saída. Este trabalho não se propôs a descrever experimentos e resultados de experimentos, mas examinar, de uma maneira ampla e geral, a estrutura filosófica e certos aspectos de um programa de imersão nos Estados Unidos. Neste artigo, não se postula que o ensino de L2 na Escola seja mais eficiente do que qualquer programa regular de ensino de L2, ou de que o ensino de L2, através da imersão interna, seja mais eficiente do que a imersão externa. Não se postula que a Escola possua o melhor programa de aquisição de L2. Contudo, defende-se a ideia de que a soma do ambiente e de aprendizes motivados, além da combinação de um conjunto de métodos de ensino, sejam elementos indispensáveis para a aquisição de L2—e este é um conceito válido para qualquer programa.

Trabalhos, como o de DeKeyser (2007), Cowles e Wiedemann (2008), e outros, certamente alertam para diferenças e vantagens quanto à aquisição de L2, tanto em programas de imersão interna como externa. As duas imersões podem complementar-se. Como DeKeyser (2007: 214) sugere, quando os aprendizes tiverem conhecimento funcional da gramática da L2, a experiência de imersão no exterior poderá ser provavelmente até mais rica e significativa, com respeito à aquisição de expressões idiomáticas, elementos pragmáticos do discurso, entonação e fluência, aspectos mais facilmente adquiridos quando em imersão externa. A integração de língua, conteúdo e contexto, somada a elementos externos e internos, como a motivação, são fatores diferenciais para a aquisição que poderiam continuar a ser explorados em futuros trabalhos.

NOTAS

[1] Palavras como aprendiz, estudante e aluno significando 'grupo de estudantes', 'grupo de aprendizes', 'grupo de alunos', foram inseridos na forma masculina—singular ou plural—sem qualquer conotação de gênero. Tal preferência linguística se deve ao fato de que, muitas vezes, esta generalização se faz necessária para que haja maior fluidez do texto, além de ser, ainda, a norma em Português.

[2] Aprender e adquirir (*learn/acquire*) uma língua, embora conceitos diferentes, são considerados equivalentes neste artigo porque 1) o objetivo não é analisar as diferenças entre um e outro conceito e 2) o significado dos dois termos não é claramente separado em Português. Os dois conceitos são amplamente definidos em Krashen (1982: 83).

[3] Língua estrangeira (LE) e segunda língua (L2), embora sejam conceitos diferentes, neste trabalho significam a aprendizagem de uma língua que não a nativa, sem outras implicações quanto ao número de línguas que uma pessoa fala ou ao local onde a língua está sendo aprendida. Os dois conceitos são amplamente definidos em VanPatten e Lee (1990), por diferentes pesquisadores.

[4] Cada Escola possui sua própria estrutura interna e fundamentação teórica, com existência independente. Cada Escola funciona de acordo com a perspectiva teórica do seu diretor/da sua diretora, com

autonomia acadêmica para decidir sobre metodologia e atividades. Todas as informações contidas neste artigo são de responsabilidade da autora do artigo.

[5] *Thought and Language* foi publicado na Rússia em 1934, depois da morte de Vygotsky. Foi republicado em 1956 e somente em 1962 apareceu em inglês. De acordo com Bruner (1985: 22), um dos grandes méritos de Vygotsky foi o de lutar contra o behaviorismo vulgar da época com um espírito humanístico livre. Vygotsky, que viveu entre os anos 1898–1934, foi um dos primeiros a aceitar a ideia de *information processing*, que foi desenvolvida nos anos noventa (Kozulin 1990: 2–5).

[6] O termo apareceu inicialmente no trabalho de Wood, Bruner e Ross (1976: 98), baseado nas ideias de Vygostky.

[7] Krashen (1982: 20–22), desenvolve o conceito de i+1. Embora à primeira vista se assemelhem, os dois conceitos são diferentes (Krashen 1985: 2–9; Shrum e Glisan 2009: 27).

[8] O livro, publicado originalmente em 1871, apesar de não definir especificamente a palavra 'cultura' e expressar definições sobre raça que seriam inapropriadas atualmente, é uma introdução ao estudo do homem e da civilização.

[9] Malinowiski, citado por Kramsch (1993), foi originalmente publicado em 1926. Para maiores detalhes, ver Malinowski (1944).

[10] Os exames de entrada e saída são parte da rotina da EP. Não analisamos dados de todos os anos da EP. Os números analisados se referem a um dos programas de verão sem especificar os anos em que foram obtidos, por razões óbvias de manter o anonimato dos participantes. Resultados específicos de entrada e saída de todos os anos podem ser obtidos com a EP.

[11] Em 1986 a ACTFL desenvolveu um teste que mede o nível de proficiência oral de um falante (em 1998 o projeto foi revisado). O teste se compõe de uma entrevista oral, cujos níveis são noviço, intermediário, avançado e superior, cada nível possuindo os subníveis baixo, médio e alto, com exceção do nível superior (Breiner-Sanders et al. 2002: 9–13; Buck 1989; Hiple 1987: 15–24; Shrum e Glisan 2009: 246–50). Para completa descrição dos níveis da escala da ACTFL confira: <http://www.languagetesting .com/scale.htm>.

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The Role of Extra-credit Assignments in the Teaching of World Languages

David Alley
Georgia Southern University, USA

Abstract: The granting of extra credit is a hotly debated topic in all fields of education. Teachers are reluctant to offer extra credit for fear of inflating grades, but students are persistent in their demands for extra-credit points to which they have become accustomed. This article considers extra-credit assignments in the teaching of world languages. Like lab activities in the sciences, extra-credit assignments are seen as opportunities to expand the curriculum to include research on culture and content-based topics which might otherwise be excluded. A framework for designing meaningful extra-credit assignments is presented along with an example appropriate for beginning and intermediate students of Spanish.

Keywords: content-based, culture, curriculum planning, extra credit, Spanish instruction

Introduction

"I really need an 'A' in this course, but I haven't done too well on the exams. Do you give extra credit?" This is a familiar question to all teachers. It usually comes during the last two weeks of class when there is little time for the student to complete an assignment of any significance, and even less time for the teacher to create and grade whatever work the student does turn in. To avoid accusations of favoritism, the teacher who agrees to offer last minute extra credit must make the assignment available to all students. This, of course, multiplies the amount of grading required at a time when the teacher is already overwhelmed. Given the pressures of time at the end of a grading period, the content and communication regarding these extra-credit assignments are often improvised and poorly designed, leading to charges of excessive pandering by colleagues. Nevertheless, teachers who refuse to offer extra credit are perceived as harsh and inflexible by students.

Few topics elicit such spirited debate among teachers and students as the granting of extra credit. Norcross, Horrocks, and Stevenson (1989) surveyed 145 faculty and 525 students at 2 universities regarding their use and opinions of extra-credit assignments. Their findings can be summarized by a comment made by one of the student respondents: "It all depends on which side of the grade book you're on" (202). Fifty-six percent of the student respondents said that extra credit should be offered to all students. Only 28% of university faculty agreed with this statement. Twenty-one percent of the surveyed faculty said that extra credit should never be offered while only 3% of students agreed with this statement. These negative attitudes among faculty regarding extra credit were confirmed by a subsequent study by Norcross, Dooley, and Stevenson (1993) which found that 60–70% of faculty interviewed claimed they never offered extra-credit opportunities and were adamantly opposed to the concept. However, Hill, Palladino, and Eison (1993) found that 74% of faculty surveyed did, in fact, occasionally offer extra-credit opportunities. These studies indicate that university faculty members do not always practice what they preach. The conflict between belief and practice may be partially due to the expectations of students who view extra credit as a right rather than a privilege.

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Beginning early in the elementary grades and continuing through high school, students have come to expect extra-credit opportunities from their teachers. Teachers in grades K–12, like their university counterparts, may claim to oppose the granting of extra credit, but relent under persistent pressure from students. "I am vehemently opposed to [extra credit]," said a high school teacher from upstate New York. "Yet, I've allowed students to earn it" (Manzo 2000: 2). Inconsistencies in the rigor and quality of extra-credit assignments have raised questions about the integrity of student grades. "For many students, turning in an extra book report or worksheet, collecting specimens for science lab, volunteering for school or community activities, or even bringing extra supplies to class, can mean the difference between a D or a C, or, more often, a B and an A" (Manzo 2000: 2). Such grade inflation contributes to the number of poorly prepared students in college whose chances of success are seriously diminished. A study by Cabrera, LaNasa, and Burkum (2001) found that only 10% of poorly prepared four-year college entrants ultimately graduate. In addition, students whose inflated grades are partially based on meaningless extra-credit assignments waste public funds by maintaining academic eligibility for scholarships to university study for which they are unprepared. For example, 50% of Tennessee state-supported students lose their scholarships by the end of their freshman year (Garrett 2009). Nearly 57% of Georgia scholarship recipients suffer a similar fate during their first year of college (Dee and Jackson 1999).

How Does Extra Credit Fit into the Curriculum?

Despite the widespread use of extra-credit assignments in all subjects, it is not a topic that has been extensively studied in the professional literature of world language education. This void is understandable given the minor importance of extra-credit assignments in comparison to other more pressing issues such as curriculum planning, the use of the target language in classroom instruction, and performance assessment. However, teaching world languages is a monumental task in which all components, including extra-credit assignments, should maximize the use of the limited time available. For this reason, the topic of well-designed extra-credit assignments deserves attention, and a logical point of departure for this discussion is an examination of how extra-credit assignments fit with the existing curriculum.

The publication of the *Standards for Foreign Language Learning* (1999) marked the culmination of a new vision for K–16 foreign language curriculum in the United States. The visionary nature of the document is reflected in the oft-repeated comment that the Standards are a destination rather than a road map (James 1998: 6). Through the 5 C's, the Standards broaden the world languages curriculum to include not only the linguistic system (Communication), but also cultural products, practices, and perspectives (Culture), other subject areas (Connections), comparisons between the target language and the students' native language (Comparisons), and the larger target language community (Communities).

The use of a variety of authentic materials to supplement the textbook is one characteristic of the expanded Standards-based curriculum. For example, while the textbook may provide an exercise in which students match a picture with a weather expression, a Standards-based curriculum would include an activity in which students are directed to a target language weather map and asked to describe the weather in five major target-language cities. Successful completion of this activity would require the student to locate target-language cities on a world map (Connections), convert temperature readings from Centigrade to Fahrenheit (Connections), and relate the diversity of weather conditions to the countries' cultural practices such as clothing styles and leisure time activities (Culture). A student who knows target-language weather vocabulary and is able to locate and utilize relevant meteorological, geographical, and cultural information from target-language sources displays "translingual and transcultural competence," a key goal for world language students of the twenty-first century according to the Modern Language Association. "The idea of translingual and transcultural competence, in

contrast, places value on the ability to operate between languages. [Students] acquire a basic knowledge of the history, geography, culture, and literature of the societies whose language they are learning . . . and the capacity to do research in the language using parameters specific to the target language" (MLA 2007: 3–4).

Communicative activities which practice the complex skills leading to translingual and transcultural competence are notably absent from most textbooks. In her survey of Italian texts, Aski (2003) found that drills and mechanical exercises significantly outnumber communicative exercises. A similar imbalance in Spanish and French texts was identified by Frantzen (1998) and Lally (1998) respectively. Many teachers favor drills and mechanical exercises since these seem to represent tradition and common sense (Wong and VanPatten 2003). However, a teacher whose textbook and pedagogical orientation are focused on grammar and vocabulary has little time for teaching culture and content. According to Moore (2006), "Foreign language teaching, in general, continues to be dominated by the grammar-translation approach, with its traditional emphasis on vocabulary and grammar. Consequently, little attention is paid to developing listening and speaking skills, and even less emphasis is put on teaching culture" (587). Teachers are wary of deviating from the textbook and continue to emphasize grammar and vocabulary over the teaching of culture and related content areas due to concerns about teacher accountability. "Students must pass the state tests in order to get their high school diploma. Since culture is not included in the tests that are given, teachers feel little or no obligation to include it in their instruction" (Moore 2006: 587). Grim (2008), however, contends that the practice of separating language and culture runs counter to research which shows that integration of content and linguistic components produces higher achievement in students. As Phillips (2009) points out, the linkage between linguistic and cultural content is particularly important at the high school and university levels where more intellectually capable students would benefit from greater cognitive challenges. Met (2009) asserts that content provides a context that gives the language meaning and purpose. Given the wide-spread use of uniform syllabi and standardized tests, how can creative teachers demonstrate the practical application of world languages through content-based assignments in an already over-crowded curriculum?

Science Labs and Stretching the Curriculum

Science teachers faced a similar dilemma in the mid-nineteenth century. During that time, numerous scientific discoveries, such as the laws of thermodynamics and Darwin's theory of evolution, exploded into public consciousness. However, science students had very few opportunities to gain hands-on experience with the scientific method that had led to those and other discoveries because the predominant means of instruction of that time was lecture and rote memorization. During the 1880s, however, several leading universities embraced the German model of science education which included extensive laboratory experiences for students. Secondary schools soon followed suit, and by the beginning of the twentieth century, laboratory experiences were firmly established in the science curriculum (NRC 2006).

The laboratory experience has become an accepted part of almost all science courses. Defined as "opportunities for students to interact directly with the material world using the tools, data collection techniques, models, and theories of science" (NRC 2006: 31), lab courses give students an opportunity to apply the theories they learn in the lecture portion of a class and to observe the scientific process first hand. For science teachers, lab courses provide valuable extra time for students to integrate the content of scientific discoveries with the process of the scientific method. In a sense, lab courses stretch the curriculum.

Well-planned extra-credit assignments allow the world language teacher a similar opportunity to stretch the curriculum by giving students practical applications of their emerging language skills. Ideally, all world language classes would include ample opportunities for students to practice Standard 3.2: "Students acquire information and recognize the distinctive viewpoints

that are only available through the foreign language and its cultures" (National Standards 1999). However, as previously discussed, an overemphasis on grammar and vocabulary, and a preoccupation with testing, leave little room for many teachers to delve deeper into the fascinating issues of culture and related content. Extra-credit assignments offer an imperfect yet workable solution to this dilemma.

Three Guidelines for Planning Meaningful Extra Credit

Meaningful extra-credit assignments, like science laboratory experiences, are the result of careful planning. The National Research Council's (2006: 101–02) recommendations that laboratory experiences should be integrated into the course design, have clear objectives, and promote ongoing discussion are equally applicable to the design of extra-credit assignments in world languages. Integration of extra-credit assignments is accomplished in two ways. First, assignments should be planned in advance, ideally during the construction of the course syllabus. Responding to a desperate student's last minute request for extra credit almost always results in hastily conceived assignments that have little or no relation to the course's objectives and themes.

Secondly, assignments should allow for multiple points of entry available throughout the semester because student interest in extra credit is often directly related to their developing grade. For this reason, extra-credit assignments should have clearly defined objectives and assessment procedures because they are likely to be completed by students working independently at different times during the semester. The backward design process described by Wiggins and McTighe (2005) offers guidelines for the creation of self-explanatory extra-credit assignments. Step one in the backward design process requires identification of a desired result. In step two, the teacher determines acceptable evidence that students have accomplished the desired result, and, in step three, the teacher designs and sequence's instructional activities that lead to the instructional objectives.

Finally, extra-credit assignments should promote ongoing discussion by requiring students to share the results of their work with their classmates through some type of spoken or written presentation. According to Swain (1995), speaking or writing the language helps learners discover the gaps between their linguistic intentions and abilities. By requiring students to make an oral or written presentation of their extra-credit assignments, the teacher provides a meaningful context for output. In addition, class presentations might also provide an incentive for other students to volunteer for future extra-credit assignments.

Where Does a World Language Teacher Find Ideas for Extra-credit Assignments?

Each chapter of a thematically organized world language text offers possibilities. For example, an extra-credit assignment related to a chapter on housing in a Spanish textbook can ask students to make comparisons between apartments in the United States and apartments in Spain using online advertisements as references. Converting the square meter measurements of the Spanish apartments to the more familiar square feet measurements of American apartments provides valuable practice in the content area of mathematics. By comparing the dimensions of the advertised apartments, students learn the important cultural fact that apartments in the Hispanic world in general, and Spain in particular, are significantly smaller than comparable American apartments. Students present the results of their research in posters with pictures and floor plans of comparable American and Spanish apartments.

In addition to themes from textbook chapters, another source of ideas for extra-credit assignments is the school calendar. For example, if the course overlaps with the spring prom, students in a class could receive extra credit for researching Hispanic dances, such as the salsa,

the merengue, and the bachata. Those who complete all of the assignments could be offered the opportunity to teach the steps to the class prior to the big dance. Extra, extra credit would be offered to students who dance with the teacher.

Example of a Content-based Extra-credit Assignment

Hispanic holidays also offer abundant possibilities for extra-credit assignments. Independence Day celebrations, "El día de los muertos" and "Las posadas" from Mexico, "Carnaval", and "Cinco de mayo" are several holidays that offer rich possibilities for independent research and colorful presentations. As an example of how to plan and evaluate an extra-credit assignment let us focus on one widely celebrated holiday throughout the Americas: the October 12 celebration known as Columbus Day in the United States and "El día de la raza" or "El día de la hispanidad" in Latin America. This assignment would be appropriate for students in second-year high school or second-semester college, and would best be offered during the fall. Using Wiggins and McTighe's (2005) backward design formula, we first identify the objectives for the extra-credit assignments:

1. Students will be able to describe Christopher Columbus
2. Students will be able to identify key biographical information about Columbus
3. Students will be able to distinguish between Columbus's four voyages to the Americas
4. Students will be able to evaluate the historical impact of Columbus's voyages
5. Students will be able to present a summary of their research on Columbus

Next, we determine acceptable evidence that the student has mastered these objectives. Since extra-credit assignments are mostly completed outside of class, it is important to provide students with guidance on how they will be evaluated before they begin their work. In addition, a simple rubric such as the one in Table 1 simplifies the teacher's job of grading these extra assignments.

In the final step of the backward design formula, the teacher designs and sequences instructional activities that lead to the instructional objectives. Table 2 provides sample activities for each objective.

Conclusion

This article has considered the topic of extra-credit assignments in world language teaching. Previous research indicates that students of all grade levels have come to expect extra-credit assignments, and teachers have grudgingly accommodated these expectations. There is little research on this topic and none from the field of world languages. This article introduces the subject of extra-credit assignments into the literature, but further research is needed. Specifically, a survey of current practices by world language teachers in regards to extra-credit assignments would be useful, as would a survey of students' expectations in regards to these assignments. In essence, a replication of the Norcross, Dooley, and Stevenson (1993) and Norcross, Horrocks, and Stevenson (1989) studies with a focus on world language teaching would be helpful.

In 1847, Benjamin Silliman opened the first chemistry laboratory at Yale University (NRC 2006: 19). The laboratory was designed exclusively for faculty use since at that time students learned their chemistry through lectures and rote memorization. As an experiment, however, Silliman selected a few students to work with him in the new laboratory. The experiment proved to be successful. These fortunate few gained first-hand knowledge of the nascent scientific method, and, demonstrated that students learn best when provided opportunities to apply theory to practice. A short forty years later, the teaching of science had undergone a fundamental paradigm shift, and almost all chemistry courses featured a laboratory component as part of the instructional process.

Table 1. Evaluation of Extra-credit Assignments: Christopher Columbus

Objective	Fails to Meet Expectations 0–4 points	Partially Meets Expectations 5–6 points	Meets Expectations 7–8 points	Exceeds Expectations 9–10 points
Description of Columbus	Student's description lacks detail and is incomplete	Student's description offers few details and is only partially complete	Student's description is complete and offers some details	Student's description is thorough and includes numerous details
Biographical Information	Student's answers to comprehension questions and related activities demonstrate poor understanding of key biographical information	Student's answers to comprehension questions and related activities demonstrate partial understanding of key biographical information	Student's answers to comprehension questions and related activities demonstrate good understanding of key biographical information	Student's answers to comprehension questions and related activities demonstrate excellent understanding of key biographical information
Four Voyages	Student matches the routes, dates, and countries visited by Columbus in his four voyages with 40% or lower accuracy	Student matches the routes, dates, and countries visited by Columbus in his four voyages with 50–69% accuracy	Student matches the routes, dates, and countries visited by Columbus in his four voyages with 70–89% accuracy	Student matches the routes, dates, and countries visited by Columbus in his four voyages with 90% or higher accuracy
Historical Impact	Student identifies key results of Columbus's voyages with 40% or lower accuracy	Student identifies key results of Columbus's voyages with 50–69% accuracy	Student identifies key results of Columbus's voyages with 70–89% accuracy	Student identifies key results of Columbus's voyages with 90% or higher accuracy
Presentation	Student's presentation failed to follow the guidelines and presented a poor summary of Columbus's life, voyages, and legacy	Student's presentation followed some guidelines and presented a partial summary of Columbus's life, voyages, and legacy	Student's presentation followed most guidelines and presented a good summary of Columbus's life, voyages, and legacy	Student's presentation followed all guidelines and presented an excellent summary of Columbus's life, voyages, and legacy

Table 2. Sample Activities

Objective	Sample Activities
Description of Columbus	Students collect images of Columbus and label each with the name of painter, time period when the portrait was painted, and a brief description of the physical characteristics of Columbus based on the portrait
Biographical Information	Student read a short biography of Columbus in Spanish and answer comprehension questions
Four Voyages	Students collect information about Columbus's four voyages and create maps depicting routes, dates, and countries visited for each voyage
Historical Impact	Students compare and contrast a collection of maps produced before and after Columbus's voyages Students classify foods as originally from Europe or the Americas to illustrate the trade that Columbus's voyages initiated
Presentation	Students summarize the background and significance of Columbus in the form of a written or oral presentation

In many ways, the teaching of world languages in the United States is undergoing a similar paradigm shift. Although world language study is "neither a required nor a sequential discipline in schools or in colleges and universities" (Phillips 2009: 29), there is widespread acceptance of the discipline's importance in a global society. "In the context of globalization and in the post-9/11 environment, then, the usefulness of studying languages other than English is no longer contested. The goals and means of language study, however, continue to be hotly debated" (MLA 2007: 3). Traditionally, the goals of most language courses have focused on the study of grammar and vocabulary. Textbooks, the primary means of teaching, have served as the *de facto* curriculum. Learning the grammar and vocabulary of a language without the opportunity to meaningfully engage with the target language culture is analogous to learning science through the memorization of facts and theories without the benefit of laboratory experiences. Extra-credit assignments, such as those described in this article, are like miniature laboratories; they provide practice in the development of students' emerging translingual and transcultural skills. Like science teachers who make laboratory experiences a part of their instructional program, many world language teachers already include cultural and content-related activities in their classes. However, a significant number of world language teachers are in the midst of the previously mentioned paradigm shift. For those teachers and their students, extra-credit assignments represent a small, low-risk step along the longer road that leads to a Standards-based curriculum.

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REVIEWS

■ **Prepared by Domnita Dumitrescu**

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Pan-Hispanic/Luso-Brazilian Literary and Cultural Studies

Beard, Laura J. *Acts of Narrative Resistance: Women's Autobiographical Writings in the Americas.* Charlottesville: U of Virginia P, 2009. Pp. 216. ISBN 978-0-8139-2862-3.

Narrative resistance, as defined by Laura J. Beard, uses autobiography or works with an autobiographical function to resist and subvert the established order—whether it is a male dominated society, a racist educational system, or a stagnated literary genre. Beard effectively identifies historical parallels between the authors' lives and their characters' fictional backgrounds and demonstrates how their written messages challenge established paradigms. Although not autobiographies in the strictest sense, the six narratives analyzed all have several things in common: they serve an autobiographical function, they reflect women's issues in the Americas, and they achieve resistance status. What they do not have in common is a shared cultural background or language, since they span a vast geographical and linguistic area, ranging from Canada to Argentina. Readers of *Hispania* who want to focus on Hispanic texts and cultures will be most interested in Beard's close reading of works by Ana María Shua and Luisa Futoransky—both Argentine Jews. Those who study Portuguese will welcome texts by Brazilians Nélida Piñon and Helena Parente Cunha. While not directly related to Spanish and Portuguese, the indigenous traditions of two aboriginal women from British Columbia, Lee Maracle and Shirley Sterling, appeal to humanists and students of Comparative Literature since they illustrate a similar use of autobiographical techniques to broach resistance themes.

Although, as mentioned before, none are obvious autobiographies, these personalized fictions all contain elements closely identified with their authors. These quasi-autobiographical components add a degree of realism and credibility to the fictional characters and highlight the urgency for each of them to tell their stories and affirm their own heritage and identity in an effort to subvert, protest, and overcome the restrictions imposed by the dominant society. Perhaps one of Beard's most effective strategies for illustrating the narrators' personal situations is the use of graphic elements to tell their stories, including photographs, hand drawings, maps, and souvenirs of their childhood.

The six works are organized into three subgroups, which probe three essential ways that narrative forms identity: to reflect upon the self; to locate oneself in the community; and, in turn, to project one's identity upon outside social structures. Each subgroup provides two examples for each function. The texts selected amply trace the progression from self-discovery to community solidarity, and to leading society in new directions.

Perhaps the most typical reason for including autobiographical elements in narrative is what Beard labels "Addressing the Self." She chose Helena Parente Cunha's theoretical

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self-reflectivity in *Women between Mirrors* to underscore the importance of self-awareness for the writer. Although Cunha insists that she is not composing her memoirs or autobiography, she writes "myself for myself" (11) and questions how women view themselves from inside and outside, as if trapped or sandwiched in a mirror, and how writing constructs identity and existence, making this the most transcendental of the narratives. Less philosophically self-aware, Louisa Futoransky's cleverly illustrated paratactic scrapbook, *De Pe a Pa,* recounts itinerant travel narrative from *Pe*king to *Pa*ris, while *Son cuentos chinos* explores Asian settings. These exotic destinations are familiar to the author herself, as well as to the protagonist whose name, Laura (Falena) Kaplansky, is derived from Futoransky's own, paralleling her nomadic life journey and self exile. Somewhat critically, Beard draws a fine line between self-discovery and self-promotion, underscoring Futoransky's obsessive "dream of receiving literary prizes, especially the Nobel" (61), not quite the same thing as resisting patriarchal hierarchies to serve noble principles.

Two books of autobiographical narratives about Indian residential schools in Canada fall under the category "Bearing Witness to the Self and the Community." As testimonials, Lee Maracle's *Bobbi Lee: Indian Rebel* and Shirley Sterling's *My Name is Seepeetza* illustrate the practical impact of a narrative resistance that raises awareness and leads to enlightened societal attitudes and actual political change. As an example of decolonization literature, these life narratives by two First Nations women expose mechanisms of educational oppression in the Indian School system. As such, they are not just personal stories, but reflect the experience of a culturally specific larger group. Inevitably, the question of the authenticity of the individual testimony as a representation of the collective group's experience and identity arises, so Beard's introduction to this section acknowledges the relationship between individual and communal voice. *Bobbi Lee* confronts racism and calls upon readers to participate in social, political, and cultural change.

Likewise, *My Name is Seepeetza* uses life narrative to raise social awareness about ethical and political questions surrounding the Indian Boarding School system. Seepeetza's story is typical of the native children who were taken from their families and communities and sent to such schools throughout Canada and the United States. Her name is changed to Martha Stone and all aspects of her native identity are denied. For example, she is not allowed to perform her tribal dances, but is decked out in green tartan kilts with jeweled silver pins and green hats, and taught to dance Irish jigs and the Highland fling. Beard employs Suzette Henke's concept of "scriptotherapy" to study these writings about trauma, exploring how they give voice to previously unspeakable memories. By reclaiming her name and identity, Seepeetza writes a secret, fictionalized journal, an act of narrative resistance that allows her to express her true feelings while living under the censorship of school teachers who force her to write under a white name and to sew impersonal identification numbers into her clothing. Of all the texts studied in *Acts of Narrative Resistance: Women's Autobiographical Writings in the Americas,* Beard's discussion of *My Name is Seepeetza* best illustrates the broadest definition of narrative resistance by describing how a child uses details of his or her personal story to protest the imposition of Eurocentric culture by the school personnel. Beard effectively demonstrates how both self-reflective and community-aware narratives in Spanish, English, and First Nations indigenous languages can be used to depict and resist mainstream domination and to effect social change.

Joy Landeira
University of Northern Colorado, USA

Dixon, Paul. *O Chocalho de Brás Cubas: Uma leitura das* Memórias Póstumas. São Paulo: Nankin, 2009. Pp. 160. ISBN 978-85-7751-037-7.

Brazilian author Machado de Assis is well known as one of the most important authors of the Portuguese-speaking world. Dixon's analysis of *Memórias Póstumas de Brás Cubas* is an

excellent addition to the vast body of works that investigates Assis's intricate production. The book is divided into an introduction, eight chapters, an epilogue, and bibliography. The opening by Valentim Facioli states that the main goal of the book is to examine, analyze, and interpret *Memórias Póstumas de Brás Cubas* using phenomenology and a brief note on the author and his expertise.

On the "Introdução" (13), Dixon declares that his work is a reading of the book as a combination of subjectivity and empiric objectivity. He explains that his analysis will focus on the aesthetic aspects of the work without ignoring the historic, social, political, and cultural aspects of the text. Furthermore, he presents his method of study, the phenomenology, and clearly shows the central thesis, that a brief episode of the protagonist's childhood is a key to the whole book.

Chapter 1, "O Chocalho de Brás Cubas," brings the key to the whole analysis: the episode of the rattle, when baby Brás Cubas is learning how to walk, prompted by his mom's rattling a toy. For Dixon, this is the center of the whole book and the center of his whole phenomenological analysis that will influence the structure of the book, the discursive level, the narrator, the philosophies, the thematic level, the special dimension, the images, the pictographic strata, and the syntactic level.

In chapter 2, "O Narrador sem Fundamento," Dixon focuses on the narrator. He points out that the basic analysis of a narrator (reliable and unreliable) is not able to explain Brás Cubas. The impossibility of placing him in a neat analysis is one of the greatest accomplishments by Machado de Assis as he creates a new type of narrator.

The analysis of the function of nature is explored in Chapter 3, "Cubas e o Verme (Natureza e Intersubjetividade)." Reviewing other Brazilian canonical work of the time, Dixon is able to claim that Assis's use of nature is not a usual one. He argues that even though some critics claim that nature is not present in Assis's work, the fact is that nature is indeed present and in very important way, especially in the phenomenological analysis.

The main idea of Chapter 4, "V de Visão (o Princípio Óptico)," is the study of the ludic way in which Assis used the written word throughout the novel to create another level of meaning. Dixon shows that this visual impact is another function of the written word and that Assis anticipates tendencies that will only be fully explored later on. Dixon is able to connect the movement created with the playfulness of the words with the rattle as the key idea of his book as well as of Assis's novel.

The notion of nationalism and national identify is the center of Chapter 5, "Brás, Brasil e a Cultura Europeia." Dixon proves that, contrary to some views, Assis is indeed defending a literary nationalism but one that is based on a more psychological level.

Chapter 6, "O Delírio (Entre o Universo e a Ponta do Nariz)," is where Dixon presents his investigation of the formal aspect of the work. He argues that *Memórias Póstumas de Brás Cubas* is organized on a very elaborate level, constructed around an axis with alternation between two poles to imitate the idea of a zigzag, again relating to the rattle as the key factor of the narrator and of the book as a whole.

The different philosophies presented in Assis's work are the theme of chapter 7, "Falando Sério? (O Problema do 'Humanitismo')." Dixon's study assesses the satiric presentation of many important ideas of Assis's time and how they play an important role in the book.

Chapter 8, "O Emplasto (o Superficial e o Subjacente)," focuses on the invention of a medicine (a poultice) by Brás Cubas, and the relation with shamanic practices. Dixon goes on to show how this idea is closely connected with the whole logic of the book even though it seems arbitrary at first.

The conclusion, "Epílogo," is a well condensed summary of the main ideas discussed and reiterates that the reader is much like the young boy narrator trying to walk to reach the rattle as she or he reads the book with its zigzag pattern. And finally, the "Bibliografia" presents a valuable resource of works used by Dixon. The reader can notice that Dixon is an experienced critic of Assis, having read an ample selection of scholarship about the author that includes an

international array of critics, and having published other books on the Brazilian writer. This book is a very well-organized analysis of *Memórias Póstumas de Brás Cubas* that is able to shed new light on a work that has already been discussed in so many ways. The reader who is able to read in Portuguese will both enjoy and learn a lot from this work.

Paula Rodrigues Pontes
Pace Academy, USA

Egan, Linda, and Mary K. Long, eds. *Mexico Reading the United States*. Nashville: Vanderbilt UP, 2009. Pp. 316. ISBN 978-0-8265-1639-8.

Thirteen essays in this thought-provoking volume explore aspects of Mexican perceptions of the United States, spanning from 1920 to the present. The multiplicity of voices in this comprehensive and thoughtfully arranged assemblage covers a broad range of topics in a variety of artistic expressions—novels, essays, film, political cartoons, and Mexican sociocultural movements—all from a Mexican point of view.

Addressing intersections of bicultural and binational ways of life over almost a century, *Mexico Reading the United States* is arranged chronologically into three parts: first, "Separate and Unequal: Mexico Struggles for Autonomy, 1920–1960"; second, "Inseparable Differences: Mexico Adapts U.S. Models, 1960–1990s"; and third, "At Home with the Other: Mexico Deals with Virtual Nationhood into Twenty-first Century". These essays provide contrasting insights into a wide range of current issues including immigration, Mexican identity, transculturation, consumerism, neoliberalism, globalization, and the virtual realities of cyberspace.

Although each essay is worth reading for its own content and merits, some invite particular attention. In part 1, coeditor Mary K. Long's article, "Writing Home. The United States through the Eyes of Traveling Mexican Artists and Writers, 1929–1940," traces visions of the United States presented by well-known Mexican artists and writers including José Clemente Orozco, Salvador Novo, Xavier Villaurrutia, and José Juan Tablada. Critical analysis illustrates how repeated impressions of order and technological efficiency are mixed with a common denominator of overwhelming materialism, and, in the Mexican view, "bland, boring and familiar uniformity" (26). Yet, there appears a willingness among most cited authors to adopt new techniques benefiting from information, experiences, and modernization without threatening their own cultural identity. Salvador A. Oropesa's study, "Salvador Novo. The American Friend, the American Critic," diligently explores the importance and influence of the poet-essayist and delves deeply into Novo's social, cultural, and political insights based on travel in Mexico and the United States. Novo enjoyed many aspects of American culture, especially the impeccable technical and artistic aspects of Broadway's plays, recognizing that "very professional work can be done by Mexicans and Americans when they work together" (65). However, he criticizes the discrimination and exploitation of Mexican "braceros" and the immigration policies of both the United States and Mexico. Two remaining essays in this part involve filmmaking and attest further to the conflicting nature of perspectives throughout this volume. Robert Conn focuses on the creation of a political and cultural consciousness in Vasconcelos's screenplays, while Fernando Fabio Sánchez explores cultural clashes between the United States and Mexico, and dual implications of Steinbeck's story *The Pearl* and the film *La perla*.

In the leading essay of part 2, "Carlos Monsiváis 'Translates' Tom Wolf," Linda Egan confronts the angst developed around issues of civil rights. Examining shifted priorities between US and Mexican culture, Monsiváis continues to emphasize "the capacity for autonomous self-criticism, willingness to confront power and insist on government's obligations to serve" (107, 109), traits of the United States so admired by himself and other Mexican intellectuals. Maarten Van Delden's superb monograph, "La pura gringuez," demonstrates keen scholarship and insightful cultural commentary. He delineates meticulously the essence of the asserted cultural differences and clash of identities between the United States and Mexico, as reflected

in the critical views of three well known Mexican writers: José Agustín, Carlos Fuentes, and Ricardo Aguilar Melanzón. Van Delden raises fascinating questions about the validity and sources of the "continuing tradition of denigrating the United States while longing for Mexico" (170). Completing part 2 in unrelated critical veins, Héctor Domínguez-Ruvalcaba provocatively documents political adaptations and cultural translations in development of US and Mexican gay movements, and Danny J. Anderson invokes stereotypes of misguided idealism and US "do-gooders".

In part 3, Emily Hind, in her article "'Mexican' Novels on the Lesser United States," examines some of the complexities introduced by NAFTA, as portrayed in novels by Andrés Acosta, Juvenal Acosta, Boullosa, Puga, Servín, and Xoconostle. She dwells upon contradictions and imbalances of government regulations of the drug trade, illegal immigration, and the inability of the North and South to "discuss rationally the scale and causes of undocumented migration" (198). Four remaining essays analyze fictional representations of the human effects of transnationality. As told by Oswaldo Estrada, the fictional Violeta in Xavier Velasco's *Diablo Guardián* lives pathetic, self-denigrating attempts at Americanization. Meanwhile, Hilda Chacón provides unexpected analyses of well-chosen Mexican political cartoons. Ignacio Corona's poignant essay attacks xenophobic and prejudicial views of Hispanic immigration held by a US bigot. Quite to the contrary, Beth E. Jörgensen's article in chapter 13 examines positive visions of a Latino world within the United States postulated by Jorge Ramos.

Mexico Reading the United States is a provocative, well-researched, and engaging discursive addition to the canon. Even though one might well question the justification for the criticisms and impressionistic views of many individuals within some of the contributions, this sophisticated, uniquely eclectic assemblage of essays attests to the breadth of perspectives reflected in the volume. Cultural and economic interconnectedness and increasing Mexican migration into United States demand immediate attention to improve cross-border mutual understanding in the twenty-first century.

Gloria Gálvez-Carlisle
University of California–Los Angeles, USA

Faber, Sebastián, and Cristina Martínez-Carazo, eds. *Contra el olvido: El exilio español en Estados Unidos*. Madrid: Biblioteca Benjamin Franklin, 2009. ISBN: 978-84-8138-839-8.

The collection of twelve essays in *Contra el olvido: El exilio español en Estados Unidos* suggests that the experience of both voluntary and forced exile of Spanish intellectuals to the United States in the twentieth century was not homogeneous. The editors, Sebastian Faber and Cristina Martínez-Carazo, put it well when they write, "Los ensayos aquí reunidos reflejan la pluralidad de acercamiento a la experiencia del exilio republicano en Estados Unidos y la dificultad que entraña formular una definición coherente a la hora de evaluar un fenómeno tan complejo e inaprensible como éste" (20).

The wide variety of essays included in this collection attempts to redefine the experiences of twentieth-century Spanish scholars in the United States, including Pedro Salinas, Luis Cernuda, Juan Ramón Jiménez, América Castro, and José Rubia Barcia. As the editors remind us in the introduction, entitled "Problemas y paradojas del exilio español en Estados Unidos," the reasons for leaving Spain and their experiences once established in the United States affected the written works of the scholars in different ways. However, the editors begin by noting the similarities of the circumstances of exiled Spanish authors. Most worked in Spanish departments at the university level, which, according to the editors, forced them into a position of cultural marginalization because of the geographic isolation of North American universities. In turn, this isolation allowed them to concentrate their efforts on writing and publishing. Furthermore, most exiles were not involved in Spanish politics, which the editors highlight by quoting Joan Ramon Resina's assertion that this common point was also reflected in the United States's neutral

position towards Spain during the years leading up to the war, the Spanish Civil War itself, and the years after (19). Even though these strict generalizations affected the exiles' scholarly production, the essays in this collection successfully defend the attempt to redefine each exile's experience as an individual, particular one.

One paradigm through which several of the authors in this collection craft their arguments is the dichotomy between the experience of the exile and the intensification of a sense of Spanish nationalism. The distance that exile granted the Spanish authors examined in these essays allowed them a unique perspective from which they were able to conceive of their country in a new way; yet, they perpetually longed for their homeland (which is particularly true in the poetry of Salinas and Jiménez).

The collection is divided into four sections: 1) "Escribir desde el exilio: Poesía y novela," 2) "Américo Castro y su entorno," 3) José Rubia y su entorno," and 4) "Reflexiones y memorias." The authors of the twelve essays contribute in different ways to the study of the Spanish exile in the United States; some examine the general situation of exile, while others focus on the experience of specific scholars. The first section is by far the most encompassing. Four of the five essays examine the effect of exile on the life and works of Pedro Salinas, Luis Cernuda, and Juan Ramón Jiménez. The last essay in this section, written by Ricardo F. Vivancos Pérez, takes an especially unique approach. He redefines works on Hispanic cultural and literary studies by advocating for a global and integrated definition of Spanish-language literary production. He suggests creating a literary canon that ignores geographic and political boundaries, which fittingly reflects the situation of exile as paradoxically belonging nowhere, yet being in two places at the same time (physically and nostalgically).

The second section, which focuses on Américo Castro, is composed of three essays. Perhaps the most intriguing essay is Samuel Armistead's well written "Américo Castro en América." Armistead offers a complete picture of Castro's experience in the United States and praises Castro's influence on current scholarship.

The third section includes two essays devoted to José Rubia Barcia, one of the least known Spanish writers in exile in the United States, and the most contemporary of the group of authors examined in *Contra el olvido* (22). In these essays, the project of both Soledad Fox and Javier Herrera is to help recuperate the works of Rubia Barcia, which, compared to their counterparts studied in this collection, have often gone unstudied. Perhaps the most overtly politically engaged of the authors studied in this compilation (in both the United States and Spain), Rubia Barcia repeatedly focuses in his essays on the theme of disorientation of exile as *up-rootedness* from the homeland.

Rather than functioning like a conclusion to this collection, the final chapter, "Reflexiones y memorias," which includes two essays, does not necessarily tie up loose ends, nor does it leave the reader with a sense of completion. This reviewer would have liked to have seen the articles in this section included elsewhere and/or for the editors to have written a final section that explicitly revealed the cohesiveness of the essays and that offered thought on further scholarship on transatlantic exile.

The authors in this collection investigate the situation of Spanish exiles from the Spanish Civil War to the mid-1960s by reexamining traditional assumptions about the homogeneity of their experiences in the United States. Readers will be left with an encompassing and fresh sense of Spaniards in exile. Those interested in twentieth-century Spanish Literature—especially those who study the works of Salinas, Cernuda, Jiménez, Castro, and Rubia Barcia, and maybe, even more notably, those who are attracted to transatlantic studies and themes of exile—will find this collection to be a useful resource.

Jennifer Brady
University of Colorado, USA

González Echevarría, Roberto. *Cuban Fiestas*. New Haven: Yale UP, 2010. Pp. 340. ISBN 978-0-30016-706-1.

En *Cuban Fiestas*, Roberto González Echevarría hace gala de su amplio conocimiento literario, que abarca desde el Siglo de Oro español hasta la literatura cubana contemporánea (incluyendo su nueva orientación hacia la cultura popular), para observar cómo se representan las fiestas cubanas, en muchos casos estructuradas alrededor del calendario católico, en novelas, películas, cuadros e incluso deportes (el béisbol) relacionados con Cuba. El libro se estructura en siete capítulos, cada uno en torno a un aspecto particular y dividido a su vez en secciones, de las cuales la última se aleja del estudio objetivo y se centra en una experiencia personal del autor que se relaciona con el tema del capítulo, lo que le confiere a la obra un tono nostálgico y más personal de lo que ocurre en otras obras de este crítico.

El primer capítulo ofrece el marco del estudio, que incluye la definición de "fiesta", para la que el autor se basa tanto en las de distintos diccionarios de la lengua inglesa (se hace hincapié en el hecho de que el término, aunque con una connotación particular, ha sido introducido ya en esa lengua), como en los valores tradicionales que él ha experimentado y que se observan en estudios no solo de críticos literarios, sino también de sociólogos y antropólogos. De hecho, aunque se centra en Mijail Bajtín, con sus ideas en torno a la narrativa y al carnaval, también recurre en menor medida a C. L. Barber, Claude Lévi-Strauss, e incluso a estudiosos cubanos como Fernando Ortiz o Lydia Cabrera. Para González Echevarría, la complejidad de la fiesta hace que no se ajuste a un campo teórico en particular, y, por ello, este autor usa los conceptos teóricos que le convengan en cada caso concreto, para evitar ajustarse a una visión excesivamente académica y matar el espíritu festivo de la fiesta, es decir, para no convertirse en un aguafiestas.

El segundo capítulo se centra en el papel que la música y el baile tienen en el siglo XIX cubano, y su representación en dos novelas: *Francisco,* de Anselmo Suárez y Romero y, especialmente, *Cecilia Valdés,* de Cirilo Villaverde. En ambas obras, enmarcadas dentro del costumbrismo y del romanticismo, y producto de la tertulia literaria de Domingo del Monte, el autor emplea las fiestas como punto de partida para estudiar la complejidad racial y social de la Cuba de mediados del siglo XIX, con lo que este libro contribuye significativamente al cada vez mejor estudiado campo de la literatura sobre la esclavitud en la isla. Este mismo tema de la tradición afrocubana decimonónica continúa en el capítulo siguiente (el tercero), si bien ahora González Echevarría salta de la narrativa a la pintura, analizando tres imágenes que representan el "Día de los Reyes", celebración suspendida a finales del siglo XIX (tras la abolición de la esclavitud) por las autoridades isleñas. Este capítulo, junto con el anterior, pone de relieve el sincretismo cultural que ocurría en la isla a través de fiestas originalmente europeas y católicas, pero que habían sido adaptadas por los afrocubanos para darles una esencia diferente, realmente cubana.

En el capítulo cuarto, tenemos un regreso a la narrativa, ahora en la novela del siglo XX, con varios autores, algunos ya parte del canon literario cubano, otros todavía buscando entrar en él. El primer tercio del capítulo se centra en Alejo Carpentier, cuya obra el autor conoce muy bien. De nuevo, la presencia afrocubana en la obra de Carpentier es el elemento que sirve de conexión con los capítulos anteriores, si bien hacia el final del capítulo se analizan otros temas, como la revolución y las cuestiones de género sexual, en la obra de Severo Sarduy y Daína Chaviano. Jorge Mañach, José Lezama Lima y Guillermo Cabrera Infante son los otros autores estudiados en este capítulo, que opera como puente entre la alta cultura y la cultura popular que cierra la obra en los siguientes capítulos.

Efectivamente, el capítulo quinto cambia radicalmente de enfoque, ya que se pasa de la narrativa al béisbol; ahora, a las cuestiones de raza se unen la política (la relación Cuba–Estados Unidos), así como un análisis del componente festivo encerrado en un partido de béisbol. El siguiente capítulo (el sexto) vuelve a la narrativa, pero ahora cinematográfica, al analizar la

conexión entre las fiestas y el cine, no solo en el cine cubano antes y después de la revolución, sino también en la visión que Hollywood presenta de La Habana como *locus* de fiesta, juego y diversión. Se estudian en este capítulo obras como *Havana* y *The Godfather II*. El libro termina con un capítulo muy breve, que sirve de conclusión o coda al estudio.

En general, este libro hará las delicias de los estudiosos de Cuba, no solo en el plano literario, sino también en términos de estudios culturales. Es de fácil lectura, puesto que las referencias, siempre puntuales, no oscurecen el estudio de las obras primarias; no obstante, su único elemento cuestionable son las últimas secciones de cada capítulo, de naturaleza autobiográfica, que no parecen contribuir mayormente al estudio principal, sino que se ven más bien como una distracción y un canto nostálgico a un mundo que el autor echa de menos, puesto que—como reconoce él mismo al comienzo—ha sido incapaz de adaptarse al modo de vida norteamericano.

Miguel González-Abellás
Washburn University, USA

Muñoz, Willy O. *Huellas ignotas: Antología de cuentistas centroamericanas (1991–2005).* Vol. 2. San José, Costa Rica: EUNED, 2009. Pp. 506. ISBN 978-9968-31-684-2.

This anthology of short stories by Central American female authors is the result of Willy O. Muñoz's many years of research in Central America and productive contact with the region's writers and their literature. Volume 1, which is not under review here, includes texts published between 1890 and 1990. Volume 2 contains texts written or published by a diverse array of writers from the region between 1991 and 2005, a period in which there was a proliferation of writings by Central American women.

Muñoz has organized his anthology by the date of composition or publication of each text. This arrangement allows for inclusion of authors from different generations. The thirty-seven writers included in the anthology were born between 1933 and 1974. Nine were born in Panama (Isis Tejeira, Beatriz Valdés, Rosa María Britton, Moravia Ochoa López, Aida Judith González Castrellón, Consuelo Tomás, Yolanda J. Hackshaw, Melanie Taylor, and Gloria Guardia); eight in Guatemala (Esmeralda Putzeys Illescas, Mildred Hernández, Jessica Masaya Portocarrero, Aida Toledo, Ruth Piedrasanta Herrera, Gloria Hernández, Fabiola Juárez, and Lorena Flores); seven in Nicaragua (Mercedes Gordillo, Patricia Belli, Isolda Rodríguez Rosales, Marisela Quintana, Betty Lacayo, Alejandrina Gutiérrez, and María del Carmen Pérez Cuadra); four in Honduras (María Eugenia Ramos, Rocío Tábora, Waldina Mejía, and Lety Elvir); four in El Salvador (Ruth Evelyn Cruz, Jacinta Escudos, Irma Chavarría, and Jennifer Rebeca Valiente); and one in Costa Rica (Anacristina Rossi). The remaining four writers were born outside of Central America: Erika Harris, who is considered a Panamanian writer, was born in Mexico, and Myriam Bustos Arratia, Giovanna Giglioli, and Dorelia Barahona, considered Costa Rican authors, were born in Chile, Italy, and Spain, respectively. Moreover, Alejandrina Gutiérrez, who was born in Nicaragua, spent part of her childhood in Venezuela and lives in Costa Rica. Muñoz provides biographic and bibliographic information for each of these authors and an introduction to each short story.

Although this is a diverse group of women, their writings share many characteristics. Several of their stories reflect what Beatriz Cortez, in her recent study *Estética del cinismo: Pasión y desencanto en la literatura centroamericana de posguerra* (2010), has characterized as an esthetic of cynicism and expression of disenchantment in post-conflict Central American literature. Indeed, in his introduction, Muñoz asserts that contemporary Central American female authors are highly conscious of the power of the written word and have made use of language to represent the diversity of experience of Central American women and their cultures that, in many cases, had not been given representation in the past. He notes that these writers expose and critique the use of language and knowledge by a patriarchal system of oppression, wherein,

in many cases, women are relegated to domestic roles where they must endure the abuse and infidelities of their husbands. To varying degrees, these writers see their work as the appropriation of language to contest and replace its phallocentric representation of the world with one that takes account of women, their bodies, and their experiences. Muñoz also points out their interest in representing individuals from socially, economically, or politically marginalized sectors of society. Additionally, he notes these authors' efforts to represent the diverse nature of human sexuality and its manifestations. Stylistically, Muñoz observes that they avail themselves of a sophisticated array of fictional techniques to give expression to their themes.

A brief description of several of the stories will demonstrate their diversity and how they exemplify Muñoz's characterization of contemporary short story writing by Central American female authors. In "Punto y seguido" (1999), a brief story by Honduran writer Rocío Tábora, the narrator struggles with the language of others and realizes she must find her own words or perish. Female sexual attitudes and practices are explored through a multiplicity of voices in "Palabra de mujer" (1995) by Guatemalan author Mildred Hernández. Another Guatemalan writer, Jessica Masaya Portocarrero, makes use of a male narrator, a professor, in her story "Diosas decadentes" (2001), to demonstrate the sexual power women have over men. The narrator of Guatemalan writer Aida Toledo's short story "Cuerpos dóciles" (2001), a female Don Juan, discusses her sex and the ways she has made use of men. In "Corazones en la pared" (2000) by Panamanian writer Yolanda J. Hackshaw, an obsessed individual, presumably a male stalking a woman, turns out to be a woman. "Las ratas serán buenas madres para ti, hijo mío," a stand-alone section of the novel *El desencanto* (2001) by Salvadoran writer Jacinta Escudos, treats the topic of abortion and its psychological impact on women. In a similar fashion, in "In Memoriam" (2005) by Guatemalan author Lorena Flores, a narrator revisits the painful events surrounding a spontaneous abortion she experienced. The political violence Central America has experienced in recent decades is expressed in "Domingo por la noche" (1998) by María Eugenia Ramos, which treats civil rights abuses, including the kidnapping, rape, and murder of women perpetrated by the police. Finally, the exploitation of the working class, a long-standing theme in Central American literature, is treated in "El talingo" (1999) by Panamanian writer Consuelo Tomás, which presents the work life of a black laborer in the Canal Zone.

In sum, Muñoz has done a fine job of compiling and contextualizing some of the best short story writing by Central American female authors. This volume will be useful for scholars seeking to become familiar with contemporary writing from the region and for general readers interested in recent fiction. This volume, like the first, could additionally serve as an excellent reader for advanced language and literature classes.

Edward Hood
Northern Arizona University, USA

Saz Parkinson, Carlos Roberto. *Positively Negative: Pío Baroja, the Essayist*. Newark, DE: Juan de la Cuesta, 2011. Pp. 276. ISBN 978-1-58871-192-2.

Published after his death due to the commendable efforts of both his mother (Sara M. Saz, Professor of Spanish, Colorado State University) and his dissertation advisor (Gonzalo Sobejano, Columbia University), Carlos Roberto Saz Parkinson's book on Pío Baroja's essays is a wonderful addition to Baroja studies and to the field of Peninsular Literature more broadly considered.

This is undoubtedly the first book to give full attention to the essays produced by Baroja, and it stands out not only for addressing this under-researched aspect of the author's literary production, but also for the rich dialogue Saz establishes between Baroja's work, the philosophy of both Schopenhauer and Nietzsche, and the essayistic traditions of Montaigne and Bacon. Central to *Positively Negative* is a hypothesis that distinguishes between Baroja's novels and his essays: "If Baroja's major novels are generally Schopenhauerian in tone, by contrast his essays often display a distinctly Nietzschean flavor" (25; the most definitive statements outlining

this perspective do not appear until the work's dense conclusion 243–44, 255). The author mobilizes this provisional, dualistic model as a way of avoiding the difficulty of addressing the "contradictory psychological makeup" (29) that would be required of someone who subscribed to both Schopenhauerian and Nietzschean thought at once.

For Baroja, as Saz makes clear, writing is a power and an imperative. Baroja is an "outstanding individual" (27) who is doubly alienated, both from the academic establishment and the society at large (35). If his novelistic works often depict "characters struggling to lead full lives only to end tragically or pessimistically" (24), his essays—as carefully described in chapters 3 and 4—reveal, to a certain extent, the triumph of a vitality of negativity (the title's reference to *Positively Negative*) and a "tristeza activa" (105) over forces of resignation and withdrawal that plagued Baroja. Even if it seems at times that the author strives for a totalizing and coherent characterization of Baroja-the-person (Saz joins other critics in asserting that Baroja failed to live up to his hopes for an intense life [254]), his nuanced perspective on the notion of writing as a process nonetheless shines through—perhaps following in the footsteps of Montaigne's critique of the foolishness of looking for a "constant and solid view of man" (38; also 41, 50).

In this respect, it seems most important that Saz Parkinson frames his study in terms of autobiography (21, 25; i.e., Baroja's novels have been seen as "intensely autobiographical," and the essay is itself taken to be an autobiographic genre). To wit: the reader might deservedly expect to learn as much about Baroja as the topics and themes addressed in his work—knowledge of Baroja-the-person along with knowledge of the sources of his writerly inspiration (Nietzsche and Schopenhauer) (22–25) and the broader social context in which he wrote (a Spanish society that was "backward, repressed, unscientific, mediocre, vulgar, claustrophobic, sexist, shallow, and uncultured" 27). Saz splendidly explores the modern essayistic tradition through Montaigne saying that "The essayist cannot be separated from his writing" (39), and he accordingly finds himself searching occasionally for the "true Baroja" (28). This inquiry is vertebrated by a lively discussion that conveys the building momentum one might expect from the open questioning of a philosophical text itself. For example, Saz wonders why Baroja had a "need for an autobiographical outlet" when he already used the novel for this purpose, and, also, why he might have written thousands of pages of essays if they were such an "underappreciated literary form" (25); likewise, we read that "Lukács wondered aloud" (32) and that Baroja was (perhaps like his philosophical influences) "struggling uncomfortably with a number of questions" (73). The genre of the essay is, of course, well-suited to this sort of ongoing questioning, a fact upon which Saz's text astutely capitalizes.

Whatever one thinks about the possibility that Baroja's essayistic work moves out from under the shadow of Schopenhauer to assert a more Nietzschean perspective (and Saz provides a superbly detailed argument supporting this idea), what most remains with the reader is the vital energy and value of the essay as an "art form to channel . . . feelings, thoughts and frustrations" (30). In the end, Saz wants to bring the figure of the essayist more recognition as both a thinker and creator (34)—and in this he succeeds, delivering a thoughtful picture of an underappreciated aspect of Baroja's literary output.

In conclusion, Saz's philosophical trajectory is clearly presented (chapters 1, 2), his outline of Baroja's essayistic production, unique (chapters 3, 4), and even his analysis of the Basque author's novels (chapters 5) is intriguing (Saz's comments regarding Baroja's linkage of sexuality and economy are particularly lucid (e.g., 153), as are his comments on sexuality in Baroja's novels). Although the structure of *Positively Negative* may reflect that of a dissertation, what is clear is that Saz had already laid the ground work for a provocative and distinguished career in Spanish Peninsular Literary Studies.

Benjamin Fraser
The College of Charleston, USA

Tinajero, Araceli. El Lector: *A History of the Cigar Factory Reader*. Trans. Judith E. Grasberg. Austin: U of Texas P, 2010. Pp. xviii + 268. ISBN 978-0-292-72175-3.

Throughout its history, Cuba's destiny has been closely linked to two products: tobacco, a native plant, and sugar, an import. They have played a determinant role in the island's economic and political events. Fernando Ortiz, in his landmark study *Cuban Counterpoint: Tobacco and Sugar* (1940), goes even further and ties them, allegorically, to Cuba's cultural identity. The historical figure of "el lector" was born in Havana in 1865 at a time of political turmoil which would erupt shortly after (in 1868) in the Ten Year War, when Cubans were trying to gain their independence from Spain. One of the consequences of these political struggles is the successive waves of Cuban diasporas to the United States, Spain, and neighboring Latin American countries. With them, Cubans carried their culture, trades, and practices. Thus, "el lector" becomes an item of export and establishes roots in places like Tampa and Key West in the United States, Spain, Mexico, and the Dominican Republic.

Tinajero's excellent study approaches the topic from a variety of angles. First, she establishes that the tradition of reading aloud goes back to the classical era, among the Greeks, and has been practiced for more than fifteen hundred years by Catholic monastic communities. In addition to her ethnographic interviews with "lectores" and "lectoras" today, she delves into historical records that reveal the importance of this figure and the tobacco industry during the late nineteenth century at the times of Cuba's struggles for independence from Spain. For instance, José Martí, Cuba's foremost hero, visited the tobacco factories in the United States when he was trying to gather support and resources for the cause. Literary representations complete Tinajero's analysis.

Part 1 ("Reading Aloud in Cigar Factories until 1900") consists of two sections. The first is dedicated to the birth of the tradition in Cuba in 1865, where the cigar rollers selected one member from their ranks, who was paid by the workers. Standing on a tribune or stand, he read newspapers, novels, or other intellectual works. It was not without controversy and some feared that it would distract the workers, or that it could be used to promote radical ideas and dissent. For others, it encouraged discipline because it was conducive to the cigar rollers sitting quietly performing their work and listening. The second part moves to Spain, to Emilia Pardo Bazán's novel *La Tribuna* (1882). Cigar making and the "cigarrera" had been the subject of Prosper Mérimée's *Carmen* (1847), later immortalized in Bizet's opera in 1875. After 1868, many Cubans fled to Spain in exile and some towns became permeated with Cuban culture—the tradition of the reader, music such as the "habanera," among others. The "lectores" lasted until the 1880s when manual workers were displaced by machine operators.

Part 2 ("Workshop Graduates" and "Workers in Exile") moves to the United States and Puerto Rico and covers the period 1868–1931. The first cigar workers arrived in Key West in 1868. The small village with its humid climate and strategic location—the closest point to Cuba from the United States—made it ideal for the tobacco investors. It also offered easy channels of communication with other major cities such as New York. By 1885, Key West had become one of the fifteen most important ports in the United States. Cuban culture was also thriving. As the tobacco industry expanded, cigar factory owners moved to Tampa, giving birth to the new communities of Pino City and Ybor City—the later still exists with the same name, and newspapers in Spanish started at this time are still being published. Cuban cultural institutions were abundant throughout the growing city. Some "lectores" took a leading role in the community.

Part 2 ends with two specific cases of "lectores"—one fictitious and one real, the Puerto Rican "lectora" Luisa Capetillo. Tinajero discusses *Anna in the Tropics* (2003) by Nilo Cruz, the Cuban-American Pulitzer Prize laureate. Cruz dramatizes the fading tradition of the "lector" in a cigar factory in Ybor City in 1929 on the verge of the Great Depression, at a time when factories became mechanized, thus making the role of the "lector" impossible in the noisy surroundings. It is the end of an era, as Cruz nostalgically depicts. Capetillo's controversial

figure in the anarchist movement sheds light on the intellectual and ideological impact of the role of the "lector".

In part 3 ("Cigar Factory *Lectores* in Cuba, Mexico, and the Dominican Republic, 1902–2005"), the author points out how the reader reappears in Cuban literary tradition, in such works as Cristina García's *The Agüero Sisters* (1997) and *Yocandra In the Paradise of Nada* (1995) by Zoé Valdés. With the advent of the Cuban Revolution in 1959, the "lector" becomes an employee of the state. Lastly, the author moves to Mexico, where the "lector" still lives in the memories of some cigar workers. This part closes with the Dominican Republic, where the tradition existed sporadically. These last sections are important since they are based on informants and oral history, thus emphasizing the human and cultural impact in popular lore.

The study closes with a brief Epilogue where the author reaffirms the role of the "lector" in the dissemination of culture. The bibliography is well-chosen and exhaustive. In addition, it is important to recognize the carefully selected photographs, clippings from newspapers, and cartoons that supplement Tinajero's academic analysis.

Tinajero's monograph is highly useful for the scholar of Cuban cultural traditions and diasporic studies. One aspect this reviewer finds particularly valuable is that it delves into the everyday lives of Cuban communities, how their traditions survive and evolve, and the imprint they leave on the cultures that receive them. For the outsider, for example, places such as Ybor City, Florida, may just be a colorful note in a tourist book. The translation from the original Spanish makes accessible to the English-speaking reader one of the myriad of human stories—lived and written in Spanish—that over the past five centuries have shaped the United States cultural mosaic. This scholarly study is highly recommended to both students of the subject and the general reader alike.

Ada Ortúzar-Young
Drew University, USA

Linguistics, Language, and Media

Asociación de Academias de la Lengua Española. *Diccionario de americanismos*. Lima: Santillana Ediciones Generales, 2010. Pp. 2333. ISBN 978-84-294-9550-8.

Esta primera edición del *Diccionario de americanismos* ofrece los resultados de un proyecto lexicográfico de la Asociación de Academias de la Lengua Española, incentivado y apoyado por la Real Academia de la Lengua Española. Después de la presentación de Víctor García de la Concha, en la que refiere la historia de este proyecto, su coordinador, Humberto López Morales, Secretario de la Asociación de Academias de la Lengua Española, presenta las comisiones y equipos que intervinieron en las diferentes etapas de elaboración del diccionario y sus funciones. Pone de relieve el riguroso procedimiento para dar forma a la redacción provisional de cada lema, después de acopiar las 28,000 entradas del DRAE con marcas diatópicas, consultar la versión electrónica del mismo (ERI) y el acervo de 150 diccionarios de americanismos publicados desde 1975 compilado a través del programa informático ARU. López Morales destaca el invaluable trabajo de las academias hispanoamericanas, que analizaron, enriquecieron y modificaron el contenido preliminar de las entradas a partir de la planta elaborada en Madrid, aportando su experiencia como especialistas y hablantes de las variantes americanas del español.

Contiene el *Diccionario de americanismos* una guía del consultor, en la que se explica que se trata de una obra de carácter dialectal, porque comprende términos del español de América, incluyendo los de Estados Unidos; diferencial con respecto al español general; descriptiva, en tanto no pretende establecer normas; usual, ya que reúne mayormente términos de uso frecuente;

descodificadora, porque cumple el importante cometido de dar a conocer el contenido de unidades léxicas americanas; y actual, puesto que sus más de 70,000 voces, lexemas complejos, frases y locuciones muestran la contribución que hacen los hispanohablantes de América al léxico del español contemporáneo.

Muy importante en la guía del consultor resulta la precisión con que se distinguen y ejemplifican los criterios empleados para catalogar una unidad léxica como término apto para tener su propia entrada en el *Diccionario de americanismos*. De acuerdo con esos criterios, se incorporan como americanismos léxicos los lexemas autóctonos (*caite*) y los derivados cuando existan (*tlapalería*), las creaciones originales americanas (*sifrino*), los criollismos morfológicos (*abrazadera*), los lexemas españoles con cambio semántico (*pito*=cigarrillo de marihuana), los arcaísmos españoles vivos en América (*caravana),* y los lexemas procedentes de otras lenguas, tanto antiguos en el español americano como afronegrismos (*matungo*). Esta catalogación tiene un gran valor para entender cómo se hizo el *Diccionario de americanismos*, pero puede considerarse, además, de mucha utilidad para ulteriores estudios lexicográficos, lexicológicos y dialectales.

La descripción de la macroestructura del *Diccionario de americanismos* permite comprender cómo se ha diferenciado entre seis tipos de unidades lexémicas, cuáles son las opciones flexionales para su lematización y la amplitud de criterio que se ha tenido para aceptar todas las variantes e incluirlas en las remisiones (*cebiche, ceviche, sebiche, seviche*). Por otro lado, para guiar al consultor en la microestructura del *Diccionario de americanismos*, se ilustran los novedosos criterios y las técnicas lexicográficas aplicadas en las definiciones, por ejemplo para consignar étimos de marcas registradas (®) o el uso social (*pop* + *cult* → *espon*); se argumenta que no fue omitido el nombre científico en los términos de flora y fauna para garantizar la "identificación más certera", lo cual concede una especial utilidad al *Diccionario de americanismos*; por último, se da a conocer que en las definiciones han sido incorporadas valoraciones sociales de las unidades lexemáticas como *prest*; *cult* → *esm* o bien *vulg; desp.* (donde *pop*=popular, *cult*=culto, *espon*=espontáneo, *pres*=prestigioso, *esm*=esmerado, *vulg*=vulgar, *desp*=despectivo).

La abundante información que brinda cada artículo del *Diccionario de americanismos* lo convierte en una herramienta indispensable no solo para conocer el léxico que caracteriza al español de América, sino también para complementar y ampliar la visión del léxico español en general. Cada artículo refiere o bien la acepción propia de un solo país o bien las varias acepciones y locuciones de uno o varios países, las cuales usualmente exponen la ampliación semántica que provoca el uso americano en palabras ya registradas en el DRAE. Hay entradas, como *tirar(se)* y *pegar(se)* por ejemplo, que contienen casi el mismo número de acepciones propias del español de América que las previamente registradas en el DRAE para el español general y también muchas más locuciones.

Las marcas sociolingüísticas y diatópicas ponen de relieve la variación de los términos tanto en su valoración social y uso como desde el punto de vista geográfico dentro del ámbito americano. La acuciosidad en la recolección de datos para plasmar la variación social y geográfica y el procedimiento lexicográfico empleado para representarla en los artículos permiten al consultor conocer, por ejemplo, en qué lugares "concha" y "cajeta" son vulgares y en cuáles no.

El *Diccionario de americanismos* inaugura una nueva etapa y sienta pauta en la lexicografía española por su contenido y el uso inteligente de la tecnología, por su innovadora estructura de los artículos y la clasificación de los ítems de su corpus. Es herramienta imprescindible para quienes trabajan con la lengua española: profesores, traductores, investigadores, y permite a los propios hispanohablantes compartir conocimientos sobre sus respectivas variantes lingüísticas.

María Elena Pelly
Academia Norteamericana de la Lengua Española, USA

Carriscondo Esquivel, Francisco M. *La épica del diccionario: Hitos lexicográficos del XVIII.* Madrid: Calambur, 2010. Pp. 252. ISBN 978-84-8359-202-I.

Es muy posible que el potencial lector, ante un libro que pretende hablarle de la *épica* del diccionario, piense que este título es una exageración retórica que busca la metáfora "impactante" (nunca mejor dicho), y que, peor aún, amenaza con un panegírico lingüístico-patriótico que aplaudirá una vez más lo que ya no necesita ser aplaudido. Sin embargo, basta leer el prólogo para que se esfumen estas sospechas. Se trata realmente de una historia de aventuras, que nos muestra lo que ocurre entre bastidores, detrás de algo tan cotidiano pero al mismo tiempo tan extraordinario como el Diccionario, con sus sacrificios, batallas, heroísmos, traiciones....

Estamos ante una documentadísima, pero apasionada, indagación en las glorias y miserias de una historia cuyos protagonistas tuvieron que sufrir en sus carnes la incomprensión general de puertas hacia fuera y los golpes bajos del más infame politiqueo, de puertas adentro. Al final, el sacrificio de unos pocos salva a la empresa del naufragio, aunque solo en parte.

Todos sabemos lo fácil que es, para cualquier lexicógrafo que se precie, construir un artículo criticando al DRAE (de hecho, ya en 1750 Iriarte lo había puesto de vuelta y media). Pero, al margen de que *es más fácil predicar que dar trigo*, como observa la ya famosa cita de Gregorio Salvador, la crítica a menudo ignora que, dado que no es una obra personal, con las esperables coherencias e incoherencias que ello implica, sino el producto de unos sucesivos consensos obtenidos de forma totalmente desequilibrada y anómala, lo que ocurría "en la cocina" bien podría ser más determinante que las preocupaciones propiamente lexicológicas. Algo que todavía no se ha erradicado, a juzgar por el testimonio de Arturo Pérez Reverte acerca de la presiones político-financieras que recibió hace poco la Academia para que aceptase los aberrantes neologismos pseudo-feministas a los que andan últimamente tan aficionados los miembros y "miembras" (*sic*) de nuestros dieciocho gobiernos.

Uno de los aciertos de este libro ha sido dar gran importancia a un aspecto que, incluso para los entendidos en lexicografía, es poco conocido, y es en buena medida el elemento que más diferencia al diccionario académico de todos los demás: el método colegiado, con sus reglas y sus consecuencias. En efecto, la Academia es un organismo numeroso y parcialmente ligado al poder político, un ente casi abstracto y, a la larga, anónimo, lo cual conlleva unas reglas de juego que alejan el DRAE no solo de los diccionarios *de autor*, como fueron los -no menos "heroicos"- de Covarrubias o de Terreros, y como serían más tarde el *DUE* de María Moliner y el *DEA* de Manuel Seco (et al.). En el Diccionario académico, personajes muy diversos entre sí han de retomar y modificar la herencia de generaciones anteriores sin unos vínculos controlables que ordenen esa extraña cooperación interpersonal y transtemporal. Este libro nos muestra precisamente cómo la historia interna del diccionario es en realidad la historia de la propia Academia, y viceversa, éste refleja subliminalmente las aventuras y desventuras de la propia institución. En este sentido, uno no puede sino felicitar al autor por la gran originalidad del punto de vista elegido.

El libro comienza con una detallada historia paralela entre el surgimiento de los diccionarios modernos y el de las academias de Italia, Francia y España, manteniendo un interesante contraste con el desarrollo de la lexicografía inglesa que siempre careció de una institución equivalente, acompañado con abundantes e interesantes citas de los maestros anglosajones de la época. Otra originalidad es que la propia definición de la disciplina no se hace desde el habitual terreno de la abstracción (comenzar definiendo la lexicografía) sino desde un punto de vista más "terrenal" que será el hilo conductor de la obra: definir y describir las personas que se dedican a dicha ciencia: quiénes son y cómo trabajan los lexicógrafos. En palabras del autor: "la dificultad de la lexicografía radica en definir como producto lo que no es sino constante actividad" (27).

La descripción que se nos ofrece de la historia personal de estos peculiares personajes es en efecto muy relevante para comprender muchos de los fenómenos ligados a la propia lexicografía, incluidos los tremendos sacrificios exigidos por su actitud ética y vital, y sus no menos tremendos

obstáculos y condicionantes. Ello explica buena parte de los resultados de su actividad. La palabra *épica* se va haciendo cada vez más literal al descubrir las virtudes personales, y podría incluso hablarse a veces de "mártires", si pensamos en la actitud personal de Rufino José Cuervo, o la de Joan Corominas, y otros tantos. En eso tampoco parece que las cosas hayan cambiado mucho desde entonces, a juzgar por los criterios evaluadores del Ministerio con respecto a los diccionarios, que, simplemente, *no cuentan* en la valoración curricular.

Le sigue un capítulo sobre la aportación de Terreros no solo a nuestra lexicografía y terminografía, sino también al desarrollo científico en general, como contrapunto innovador al enfoque normativo de la Academia. A partir de allí se nos ofrece una brillante indagación de cuál y cómo fue la aportación personal de unos académicos que fueron los verdaderos pilares de la lexicografía dieciochesca, en especial Vicenzo Squarzafigo. La dificultad de tal tarea consiste en que, a diferencia de Terreros, de quien podemos extraer información directamente de su propia obra, el método colegiado esconde—por definición—las aportaciones individuales del diccionario académico, de modo que el investigador ha vaciado con paciencia y perspicacia las actas de todas las reuniones de la Academia, además de su obra, su correspondencia privada, y escritos ajenos donde se le menciona, para reconstruir, como lo haría un abogado o un detective, la historia oculta de cómo se "cocían" realmente las decisiones académicas, en medio de intrigas palaciegas y de purgas inquisitoriales.

El resultado es bastante impresionante, pues no solo logra reconstruir sus métodos y sus trabajos, sino el derrotero de las discusiones, peleas, enmiendas y votaciones que precedieron al texto finalmente adoptado. Es especialmente jugoso el apartado dedicado a la ortografía, sobre todo tras las (justificadas) polémicas suscitadas por la reciente reforma. En todas las épocas cuecen habas. Descubrimos así que muchas de las cosas más "discutibles" del diccionario dieciochesco ocurrieron a pesar de los desesperados intentos de Squarzafigo por evitarlas. Él y una quincena de idealistas que se tomaban en serio su misión, pero que fueron barridos por una mayoría de mediocres que no perdían el tiempo estudiando y que, tal vez por eso mismo, sabían manejar mejor los hilos del poder (incluidas las acusaciones de herejía, real o supuesta, que le costaron la cárcel a más de uno de dichos idealistas). El libro termina con una detallada descripción crítica del método colegiado, que permite comprender mucho mejor la lógica interna y la idiosincrasia de este peculiar producto que era, y sigue siendo, el diccionario académico, con sus luces y sus sombras.

Se trata sin duda alguna de una obra muy notable e innovadora, escrita además con cierto entusiasmo y vehemencia que son de agradecer en un campo habitualmente dado a un tipo de discurso más árido y menos comprometido.

Antonio Pamies-Bertrán
Universidad de Granada, Spain
Academia Norteamericana de la Lengua Española, USA

Rivera-Mills, Susana V., and Daniel J. Villa, eds. *Spanish of the U.S. Southwest: A Language in Transition*. Madrid: Iberoamericana, 2010. Pp. 378. ISBN 978-1-936353-00-2.

Spanish of the U.S. Southwest is an edited collection of essays that follows in the footsteps of several other volumes published on US Spanish in recent decades. This collection stands out, however, in that it focuses specifically on the US Southwest, where Spanish has endured for more than four centuries. Moreover, it offers not only general overviews of different aspects, but also detailed information from both qualitative and quantitative perspectives. Readers thus gain a clear grasp of the past, present, and future state of Southwest Spanish.

Editors Susana Rivera-Mills and Daniel Villa have masterfully compiled eighteen chapters on diverse aspects of the Spanish of this region, and organized them into five sections. Each section begins with an introduction written by an expert in that subfield. In addition to very

effectively unifying and summarizing the three or four chapters in each section, the introduction provides basic definitions, a brief overview of the topic, and more specific information for researchers interested in the area.

Section 1, "Historical Aspects of Southwest Spanish," introduced by Glenn Martínez, contains three chapters. First, María Irene Moyna analyzes a corpus of private letters exchanged among members of a southern California ranching community during the second half of the nineteenth century. Arturo Fernández-Gibert then describes how education and technological advances in the late nineteenth and early twentieth centuries displaced oral traditions in New Mexican society. Finally, Juan Antonio Trujillo analyzes patterns of linguistic variation by measuring the frequency of Spanish archaisms in a digitized collection of historical manuscripts dating from the seventeenth through nineteenth centuries. All three chapters introduce innovative methodological practices in historical sociolinguistics.

The four chapters in Section 2, "Loss and Maintenance of Southwest Spanish," introduced by Garland Bills, take community-based approaches to the study of language. All the contributors concur that language shift is largely based on intergenerational language transmission and focus on additional factors that influence the process. These include gender (Marie T. Mora); sociocultural realities, namely, English speakers' attitude that Spanish is a threat (Tonya E. Wolford and Phillip M. Carter); socioeconomic factors (David L. Jenkins); and degree of acculturation or communicative need (Susana V. Rivera-Mills).

John Lipski introduces section 3, "Descriptive Studies of Southwest Spanish," the four essays which mainly relate to historical and contemporary New Mexican Spanish. Applying a variationist framework, Rena Torres-Cacoullos and Catherine E. Travis analyze the overt expression of subjects in the code-switched discourse of Spanish/English bilinguals with different levels of proficiency. Patricia Gubitosi analyzes how use of periphrastic passive and passive "*se*" has evolved in newspaper articles published in New Mexico and California between 1855 and 1955. Jens H. Clegg explores the motivations behind lexical borrowings from English into Spanish in different semantic fields, concluding that lexical need is not the only driving factor. Finally, following a "panchronic" approach, Daniel Villa focuses on the expression "*patrás*" in data from several centuries and suggests that it may be undergoing a process of grammaticization.

The first two chapters in Section 4, "Language Attitudes and Identity Issues," introduced by Almeida Jacqueline Toribio, focus on identity labels used by Mexican-origin individuals. Through interviews conducted in five different Texas communities, Julie A. Dowling examines the multiple labels people use in daily life and how they "are transformed in translation, dependent upon to whom one is speaking and in what language" (266). Meanwhile, María Dolores Gonzales offers a historical overview of identity labels as well as the current preferences of interviewees residing in New Mexico and southern Colorado. Next, Tyler K. Anderson investigates the attitudes towards linguistic variation in Spanish expressed by six Mexican-origin women living in western Colorado. His study, which follows a perceptual dialectology framework, emphasizes the importance of ethnographic research for an in-depth understanding of language attitudes.

Jennifer Leeman does an outstanding job of weaving together the different topics in Section 5, "Language Politics and Issues in Spanish Heritage Speaker Pedagogy." The opening chapter, by Holly R. Cashman, has a twofold objective: a) to describe Arizona as an antibilingual state, and b) to outline the responsibilities of researchers of bilingualism "to protect and advance language minority groups' rights" (320). The author offers the academic community pragmatic and inspiring suggestions for countering the widespread ideological opposition to bilingualism. In the following chapter, Ana Sánchez-Muñoz investigates how social setting influences lexical variation in the oral discourse of Spanish heritage speakers. Her quantitative analysis reveals that heritage speakers appear to be aware of register differences. Finally, Robert W. Train emphasizes the importance of ideology and politics in determining the status of a language by illustrating

the links between notions of education and power throughout the history of Spanish language usage in Sonoma County, California.

In sum, this volume makes a substantial contribution not only to the growing field of US Spanish, but also to general linguistic research. Although the volume's focus is specific to one geographic region, the contributors shed light on key methodological, theoretical, and pragmatic issues that have broader application. Therefore, the contents will be of interest to many, including students and researchers of language contact, linguistic variation and shift, US Spanish, psycholinguistics, and language politics and education.

Marta Fairclough
University of Houston, USA

Robles-Sáez, Adela. *3,000 locuciones verbales y combinaciones frecuentes*. Washington, DC: Georgetown UP, 2011. Pp. 352. ISBN 978-1-58901-730-6.

Este libro ha sido concebido, principalmente, como una herramienta lexicográfica para estudiantes de español como lengua extranjera. En este sentido, su consulta resulta beneficiosa en tres aspectos: ampliación de conocimientos léxicos, facilitación de la redacción académica y ayuda en la traducción. Sin embargo, el libro también puede ser de utilidad en la enseñanza del español como lengua materna.

Las locuciones que componen el diccionario obedecen a dos criterios: uno formal y uno estadístico. Formalmente, corresponden exclusivamente a la estructura "verbo + sintagma nominal" (en función de sujeto, objeto o complemento de régimen preposicional). Estadísticamente, las formas seleccionadas son las que registran una alta frecuencia de aparición en las fuentes de los datos: el Corpus de Referencia del Español Actual (CREA) y el Callfriend Corpus del Linguistic Data Consortium de la Universidad de Pennsylvania. Cabe destacar que las locuciones incluidas en este libro no corresponden a las de la fraseología tradicional, i.e. no se incluyen frases con un grado extremadamente idiomático como *salir el tiro por la culata* o *subir la sangre a la cabeza*, sino a estructuras correspondientes a verbos con altas frecuencias combinatorias, como *salir airoso*, *salir al paso* y *salir barato*.

El libro está dividido en cuatro partes: la introducción, el cuerpo, un apéndice de familias de expresiones y un índice de los complementos nominales de las locuciones que conforman el cuerpo. En la introducción, se especifican los criterios lexicográficos empleados en la confección del texto, así como las instrucciones para su uso y la lista de abreviaturas y signos empleados. El cuerpo está ordenado alfabéticamente de acuerdo con los verbos, y cada locución correspondiente al verbo en cuestión está ordenada alfabéticamente de acuerdo con su complemento nominal. La tercera sección está compuesta por familias de expresiones que comparten estructuras combinatorias paralelas. Por último, hay un índice ordenado alfabéticamente por el complemento nominal que acompaña al verbo.

En cuanto al cuerpo, cada entrada consigna información semántica, de registro y estructural. Los aspectos semánticos incluidos son el significado de la expresión, expresiones sinónimas y antónimas, expresiones complementarias, equivalentes monolexemáticos, y expresiones hiperónimas e hipónimas. Cada entrada señala, también, si la expresión pertenece a un registro formal, neutro o informal. Además, para cada locución hay un análisis estructural que indica la función gramatical de la frase que acompaña al verbo.

Este trabajo es una contribución valiosa a la lexicografía fraseológica del español por muchos motivos que se enumeran a continuación. En primer lugar, la organización de las secciones permite un rápido acceso a la expresión deseada, o bien a través del verbo de la locución, o bien a través del elemento nominal que acompaña al verbo. Esta es una clara ventaja en comparación con otros diccionarios similares que están ordenados alfabéticamente por la primera palabra de la locución. Por otro lado, las entradas y los anexos incluyen información connotativa sobre las expresiones equivalentes como, por ejemplo, el valor negativo que sobre

el agente del verbo acarrea *ocasionar*, por oposición a *causar*, que tiene un valor neutro. En tercer lugar, la inclusión del registro en el que se suele usar la expresión es un valioso elemento de la competencia comunicativa que se extraña inclusive en diccionarios monolexemáticos. Debe destacarse, también, que la presencia de expresiones sinónimas y antónimas es una herramienta importante que permite al estudiantado de español evitar redundancias en redacciones y presentaciones académicas orales. Finalmente, todos los ejemplos presentados en el diccionario pertenecen a los *corpora* mencionados anteriormente, de manera que ninguno de ellos ha sido creado *ad hoc*.

En cuanto a las limitaciones de la obra, es importante destacar que son pocas. En primer lugar, habría sido ideal que cada entrada incluyera una alusión al lugar donde se usa la locución en cuestión, pues algunas de ellas están limitadas a variedades particulares. Para citar un ejemplo, bajo la entrada de *pegar*, aparece el uso dialectal de dicho verbo en la combinación *pegar fuego*, usada en el Caribe como equivalente informal de *prender fuego*, pero prácticamente inexistente en España o América del Sur. Un caso similar es la inclusión de *pillar un resfriado* como equivalente más informal de *agarrar un resfriado*, pues el uso de *pillar* con este valor es mayoritariamente peninsular. Por otra parte, circunscribirse a la estructura "verbo + sintagma nominal" trae como consecuencia que las combinaciones de la forma "verbo + complemento circunstancial" como *echar de menos* o perífrasis verbales como *echar a perder* se encuentren ausentes en el libro.

Por lo anteriormente expuesto, *3,000 locuciones verbales y combinaciones frecuentes* de Adela Robles-Sáez resulta un aporte lexicográfico de enorme importancia y de consulta fácil para quienes estudian español como segunda lengua. La vasta información semántica, estructural y estilística incluida en sus entradas resulta también bastante beneficiosa para la redacción de discursos académicos en el español como lengua nativa.

Alvaro Cerrón-Palomino
Arizona State University, USA

Fiction and Film

Casariego, Martín. *La jauría y la niebla.* Sevilla: Algaida, 2009. Pp. 314. ISBN 978-84-9877-189-3.

Martín Casariego's latest novel, *La jauría y la niebla*, winner of the Segundo Premio Logroño de Novela, is a fascinating study of the lives of three disparate characters during one December day in a small Basque town. Forteen-year-old Ander is tormented and bullied by his classmates; Leandro, Ander's younger brother, discovers that the three wise kings do not exist; and Ignacio Mayor, an elderly writer, is filled with doubts about his own self-worth while talking to a class of schoolchildren. The novel skillfully alternates between the three distinct narratives, all related in third person. Both Leandro and Ander meet Ignacio, and these incidents are recounted in both the children's and the adult's narration from their different perspectives. Casariego's intention is to draw the reader's attention to Basque extremism and terrorism by creating a novel that denounces bullying on any level. The bullying of schoolchildren and their harassment at the hands of their peers is parallel to that which the Basque citizens suffer at the hands of extremists, some of whom are their peers. This parallelism is very subtle, so, if the reader is looking for a direct condemnation of events, he or she would not cite this text but rather those of Fernando Aramburu and his *Peces de la amargura*, *El zulo de los elegidos* by Manuel Villar Raso, or *Y Dios en la última playa* by Cristóbal Zaragoza. Nevertheless, this certainly does not diminish the novel's value and makes it more universal in scope because it encompasses the theme of

different manifestations of terrorism. ETA is still a salient theme in Spanish society today. Even though the Basque terrorist group has supposedly agreed to a cease fire, their prior draconian methods of assassination and subsequent losses suffered by Basque and Spanish citizens plays a significant part in contemporary Spanish politics.

Although seemingly contrasting, the three protagonists all suffer a loss of innocence over the course of a single, ordinary day. Ander cannot understand why his peers suddenly turn against him and then continually bully him to the point of torture in the space of three months. On the day in which the story takes place, their final act of cruelty is to put anchovy heads between the pages of his textbook. As a result, the once outgoing teen loses considerable weight and turns into an individual who is introverted, introspective, and depressed. Leandro, upon learning that the three wise kings are really adults/parents in disguise, suffers his first loss of childhood innocence, which, in turn, causes him to question other things that he has been told. Ignacio, a writer from Madrid, realizes that no one knows his work, and that neither the young students in the Basque country nor their professor express much interest in what he has to say, nor have they read the book that he is signing for them.

Regarding the eldest of this novel's three protagonist, the two most compelling moments in Ignacio's day occur, first, when Ander asks him if he is happy, and then later, when Leandro, in a different scene, asks him if the three wise kings really exist. In response to the latter, Ignacio tells him to ask his parents. Of all the questions posed by the students, Ander's is the one that causes Ignacio the most introspection and self-doubt. But the old writer's tribulations do not end there. In another scene, Ignacio is filled with enthusiasm because he hopes to rekindle a harmless flirtation with Irene, the conference organizer whom he has known for some time and with whom he has corresponded in writing. Irene informs Ignacio that she will not be able to call him again because he comes from Madrid, he is not Basque, and he does not write in Basque. Irene insists that if the Basques do not take such drastic measures, their language, Euskera, might disappear. Casariego artfully depicts Ignacio's disappointment and rejection in this interchange.

This scene reveals the significant theme in the novel, the question of Basque independence from the rest of the Spain. In like fashion, the narrative also includes a depiction of linguistic guards at Leandro's school who, even at recess, make sure the students are not speaking Castilian, so intent are they on maintaining their language's purity. Casariego condemns their actions as well as those of people who continually harass their peers. The bullying of Ander can be related to those who suffer from being Spanish in the Basque Country. Casariego also criticizes the Basques and Spaniards who are complicit in permitting such events to take place. *La jauría y la niebla* is a wonderful study of those who suffer from terrorism on a variety of levels, from bullying, to not being able to speak Spanish at recess or not being allowed to communicate with someone because you are not Basque. In *La jauría y la niebla,* Casariego manages to craft a thoroughly nuanced portrayal of his three protagonists/ victims in the narrative space of one day. Through this compassionate representation, the reader is able to identify and empathize with Ander, Leandro, and Ignacio and their mutual realization that the world is indeed a difficult place to navigate.

Joanne Lucena
Arcadia University, USA

Mãe, Valter Hugo. *A verdadeira história dos pássaros*. Matosinhos: Booklândia, 2009. Pp. 31. ISBN 978-989-628-133-5.

Os livros de Valter Hugo Mãe (Angola, 1971) destinados à infância e à juventude começam por seduzir pelo formato, pelas ilustrações e pela cor. As dimensões, com 16.5 por 24 cm, únicas ou muito raras no mercado editorial português, fazem de cada obra um objecto que apela a uma cumplicidade forte com o leitor. É este o caso de *A verdadeira história dos pássaros*, que articula consciência mítica, leis da natureza e estética: o vento, a personagem que desencadeia

a acção, consciente de si e do mundo, aparece como o responsável pela evolução de duas espécies genericamente designadas de "galinholas" e "passarocos"; e o texto, representação do interminável e sublime poema que é a Natureza, encerra em si uma ideia de sabedoria e progresso ecológico.

A verdadeira história dos pássaros recorda-nos, com a expressividade da linguagem dos mitos, que a literatura é conhecimento e (re)invenção do mundo: "Um dia, num tempo já perdido da memória, o vento não suportou mais a solidão quando corria pelos ares a olhar para o mundo lá em baixo" (4). O título, à maneira dos folhetos de cordel que começam com o sintagma "a verdadeira história", é já predição de uma narrativa original. As ilustrações, também de Valter Hugo Mãe, o tratamento e a disposição dos signos tipográficos prolongam os sentidos do texto, que busca a essência do ser humano nas palavras e na Natureza.

A configuração mítica do relato, que apresenta a *verdadeira* origem de uma das mais singulares espécies de animais através da referência mitológica a outro elemento da Natureza (o vento), não deixa de colocar os leitores bem dentro de uma plenitude original que a ciência esclarece: a evolução das espécies e a função do vento e da gravidade no voo das aves: "De tanto calcular e observar, era muito fácil concluir que os animais mais pequenos, e até mesmo os mais delicados, talvez fossem os mais adequados para viagens pelo ar" (11).

A mitificação do vento e dos pássaros é um modo de gerar estranhamento em relação a uma evidência científica e de senso comum: os pássaros voam no e com o vento. Esse estranhamento dá a cada leitor a possibilidade de ver no mais (in)visível a complexidade e a simplicidade da vida na Terra; ao mesmo tempo, a partir da objectividade e da subjectividade das coisas da Natureza, o leitor é estimulado a compreender os enigmas da sua própria vida dentro da ordem natural e cósmica.

Metafísica e realidade, emoção e verdade afirmam-se na diegese e na linguagem, que, como nos outros livros de Valter Hugo Mãe, é despretensiosa, límpida e musicalmente sugestiva. A expressividade das palavras comunica *naturalmente* a expressividade da Natureza, e favorece um olhar estético e intelectualizado: esse olhar que nos liga à infância mais pura que é a da comunhão com a Natureza: "Quando se convenceu da sua melhor escolha, o vento desceu baixinho junto às ervas e começou a cutucar as criaturinhas com breves abanões" (16).

O vento e os pássaros não são apenas vento e pássaros. Recobre-os uma elevação própria de deuses ou de criaturas de deuses; a sua realidade faz-se daquele fantástico que é tanto mais sublime quanto mais existir no mais real. Esta paisagem poética, construída sobre uma paisagem real ocultada pelo olhar gasto, promove um olhar novo e intenso sobre o "fora" e o "dentro" da Natureza.

Nesta *física*, nesta essencialidade da Natureza, há, portanto, uma *metafísica*: na intemporalidade do vento, que contém a memória da origem do nosso universo, inscreve-se a origem dos animais que porventura mais cedo ligaram o ser humano à magia do mundo, que é simultaneamente e sempre a magia da visão das crianças.

A boa literatura é sempre a *outra voz* (Octávio Paz): a voz que nos guia por realidades desconhecidas, que nos faz vislumbrar a dimensão oculta e desejada que existe para lá da nossa vida de todos os dias. *A Verdadeira História dos Pássaros* propõe uma visão renovada sobre o mundo natural e sobre o mundo das "pessoas que ainda guardam a esperança de, um dia, também conseguirem voar" (29). Este livro, de um escritor que em 2007 venceu o "Prémio José Saramago", diz-nos que a Natureza e a infância não têm de ser necessariamente paraísos perdidos. Se soubermos manter a experiência do espanto que nos faz ver tudo como se fosse sempre a primeira vez, estaremos mais aptos a participar no renascimento do mundo natural e humano.

A Verdadeira História dos Pássaros pode ajudar-nos a perpetuar ou recuperar a infância perdida; e é assim porque este livro é Literatura enquanto processo total, sem princípio nem fim, que cria sentidos e caminhos para a vida.

Esta narrativa tem outro mérito: convida-nos a ler outros livros deste autor e de outros autores da mais recente literatura portuguesa para a infância e a juventude, que vive um período de grande produtividade e qualidade.

Carlos Nogueira
Universidade Nova de Lisboa, Portugal

Saramago, José. *Caín.* Trans. Pilar del Río. Lima: Santillana, 2009. Pp. 189. ISBN 785458843-0.

José Saramago (1922–2010) was a Portuguese novelist, playwright, journalist, who was awarded the Nobel Prize in 1998. Most of Saramago's novels depict allegories of human nature, often dealing with fantastic alternative worlds. Saramago explores throughout his work the fragility of human condition, the issue of identity and the meaning of life.

In his latest novel, *Caín*, Saramago rewrites the biblical story of Cain and Abel. As with the publication of *The Gospel According to Jesus Christ* (1991), Saramago's *Caín* has aroused considerable controversy in Portugal since its publication in November, 2009. Members of Portugal's Catholic Church and community found Saramago's representation of God and the biblical characters offensive and sacrilegious.

The novel is divided into twelve chapters. *Caín*'s heterodiegetic narrator holds a burlesque and ironic tone. In chapter nine, this posture is patent; Cain prevents the sacrifice of Isaac, as commanded by God to prove Abraham's faith. The narrator satirizes both the action of Abraham and God's irrational and brutal request: "El lector ha leído bien, el señor ordenó a abraham (*sic*) que le sacrificase a su propio hijo . . . como quien pide un vaso de agua. . . . Lo lógico, lo natural, simplemente humano hubiera sido que abraham (*sic*) mandase al señor a la mierda, pero no fue así" (88).

Saramago's distinctive and experimental style is present in *Caín* with its extremely long sentences and scarce punctuation marks. Many of his paragraphs also run several pages without pause. Proper nouns are generally not capitalized, minimizing in this case the importance culture has bestowed upon these nouns.

Chapters 1 and 2 retell the story of Adam and Eve's expulsion from the Garden of Eden, whose jocose description as "desnuditos, en pelota viva" (15) removes the solemnity from the original biblical version. After the eviction, Adam and Eve hide in a cave guarded by Azael. The archangel disobeys God, saving the couple from starvation, and helping them flee God's cruel mandate.

Chapters 3 and 4 describe the story of the brothers Cain and Abel. Saramago's representation of Cain opposes Cain's traditional view as a despicable fratricide. After Abel's murder by Cain's hands, the latter blames God by saying: "Cómo tú fuiste libre para dejar que matara a abel (*sic*) cuando estaba en tus manos evitarlo" (39). After this episode, Cain begins a journey to discover his place in the biblical history/story. Saramago's Cain resembles Hermann Hesse's representation of the same character. In *Damian* (1919), Cain is depicted as brave and powerful; and his visible forehead mark, as a badge of courage instead of as a mark of damnation. As portrayed in *Damian,* Saramago's *Cain* is depicted as a peon in God's humanity and perverse chess game.

Chapter 5 describes Cain's sexual encounter with Lilith, the queen of "nod". According to the apocryphal book of Genesis, Lilith was the first woman created by God. However, Lilith rejects the submissive position that God assigns her. The myth recounts that Lilith was turned into the snake that later successfully tempts Eve. Lilith in Saramago's *Cain,* is represented as a powerful, independent and sexually voracious woman: Eve's antithesis.

Chapters 6 through 9 rewrite three biblical episodes with Cain as a protagonist and judge of the events. In chapter 10, the oscillation of time and space takes Cain back to his beloved Lilith. Cain meets Enoch, their son, and stays briefly at the palace only to continue his existential

journey in search of answers: "Sí, creo que así será, si nací para vivir algo diferente, tengo que saber qué y para qué" (144).

In the last two chapters, Cain believes that he has gained the knowledge he was seeking. Cain is the only one saved in Noah's ark. He confronts God again, who acknowledges his liaison with Satan and affirms that he gives Satan an opportunity every time something bad happens, "para que se entretenga" (168). Cain sees in dismay that God and Satan are the same: "Satán no sea más que un instrumento del señor, el encargado de llevar a cabo los trabajos sucios que dios no puede firmar con su nombre" (153). In *Caín*, God is represented as a projection of man's own being, as an embodiment of all that man himself is, good and evil. This figure echoes Feuerbach's ideas of God, who affirms that it is not God that realizes himself through man; it is man who realizes himself through God. In other words, it is man who creates Gods and not vice versa.

Departing from symbolic Biblical interpretation, Saramago's latest novel offers a literal and inquisitive reading of the Old Testament, in which God's actions are questioned. Saramago's depiction of God as cruel, senseless, hypocritical, and illogical raises the issue of the true nature of manmade Gods. *Caín* is once more a Saramago masterpiece dealing with the human condition and its capacity to create its own tyrannical masters.

María Fernández-Babineaux
Texas A&M University–Commerce, USA

Yánez Cossío, Alicia. *Memorias de la pivihuarmi Cuxirimay Ocllo*. Quito: Manthra, 2008. Pp. 233. ISBN 978-9978-353-3.

Alicia Yánez Cossío's latest historical novel, *Memorias de la pivihuarmi Cuxirimay Ocllo*, is a fascinating look into the origins of the Inca Empire. According to an interview with Yánez Cossío by Thalía Cedeño and Ramiro Dávila, *Memorias de la pivihuarmi Cuxirimay Ocllo* is based on Juan de Betanzos' *Suma y narración de los Yngas* (1557), which remained unedited until 1987. Juan de Betanzos is such an important figure since his work reveals the only first-hand knowledge of the Inca Empire other than the Inca Garcilaso's *Comentarios reales de los incas*, first published in 1609. In this novel, Yánez Cossío brings to life in today's parlance the perspective of Betanzos, who was the principle Quechua interpreter of the Viceroyalty of Peru. Thus, the story as told in *Suma y narración de los Yngas*, sometimes difficult to read for its colloquial style, comes alive as it flows from the pen of Yánez Cossío.

What is remarkable about Yánez Cossío's historical novel is the way in which it brings together Incan history with how the history itself was preserved. For instance, Francisco Pizarro, the Spanish conquistador, captured and imprisoned Atahualpa at the battle in Cajamarca in 1532. Atahualpa's wife, Cuxirimay (also known as Cusi Rimay Ocllo), then joined and lived with the sovereign emperor while incarcerated in Cajamarca. Some time after Atahualpa's death on July 26, 1533, she became the mistress of Francisco Pizarro, with whom she had two sons: Juan and Francisco. Not incidentally, while growing up in Lima, Francisco played with the Inca Garcilaso de la Vega. Furthermore, after Francisco Pizarro was assassinated, Cuxirimay, now known by her Christian name, Doña Angelina Yupanque, married Juan de Betanzos. Consequently, Betanzos' book is a combination of the remembrances of the wife of the last Inca king and his own as interpreter of the Viceroyalty of Peru.

Memorias de la pivihuarmi Cuxirimay Ocllo is full of Andean imagery and folklore. As one who lived for years in Ecuador, I was fascinated with the history I was reading. I learned about places and place names with which I am familiar: names such as Tomebamba and Guapdondelig, Quito and Cañar, and many others. Years before the city became known as Cuenca, it was the Incan city of Tomebamba, considered the cradle of the Inca Huayna Capac, which is believed to be built on Guapdondelig, an ancient city of the Cañari nation. Moreover, the amount of Quechua words in the narrative provides the reader, with use of the glossary, a real opportunity to learn

numerous vocabulary items. For Ecuadorian readers, as well as for others, the chance to see the origin of this vocabulary and how it was initially used is special. That in itself makes this work a worthwhile read.

The novel begins with the birth of Cuxirimay Ocllo, the daughter of Huayna Capac, in Tomebamba, who, at ten years old, was to be become the *pivihuarmi*, or favored wife, of her older brother Atahualpa. The engine of the narrative is the conversation between Cuxirimay and her governess Ninacuri, a woman from the Cañari nation. Ninacuri primarily relates the diverse details of the mythological creation of the world by the god Viracocha and of the legendary foundation of Cuzco by Manco Capac. The amount of details given makes the reading a bit laborious at times. However, what keeps one's attention is the growing relationship between Cuxirimay and Ninacuri, as the author delves into the personality of Cuxirimay. As Yánez Cossío develops her character, one wonders how Cuxirimay possibly could be as well-adjusted as she is portrayed. The author then draws the reader to that which allows the protagonist to preserve her humanity, her severe aversion to violence. Throughout the narrative, as the violence escalates and Cuxirimay continually finds herself right in the middle of it, the stories about the Incan wars and military conquests related to her as a child by Ninacuri prove to be that which transform her as she reluctantly comes to accept in her own way that violence and war are a part of this world. One marvels at how she apparently is able to thrive in an environment that dehumanizes women but also enslaves peoples and nations. Nevertheless, she becomes the heroine, the one who outlives all the powerful men in her life. Once again, as is the custom of Alicia Yánez Cossío as a novelist, a woman, despite her circumstances, can overcome obstacles to experience life in a meaningful way.

I recommend this novel to anyone who enjoys reading Inca history, as well as anyone who wants to learn more about Andean indigenous customs and traditions.

Dane Boyles
Austin Community College, USA

DISSERTATIONS 2010

Prepared by David Knutson, Xavier University

The annual list of doctoral dissertations completed and in-progress provides a reference and record for graduate students, their advisors, and all scholars of Spanish and Portuguese language, literatures, linguistics, and cultures. We have queried all departments that offer the PhD degree in these areas. These departments provide the categories, authors, and titles listed. We express our appreciation to all departmental representatives who responded to the request for this information. We also ask forgiveness in advance for potential errors and omissions in receiving, interpreting, and compiling this extensive amount of complicated data.

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Volume 94

Number 4

December 2011

Hispania



A journal devoted to the teaching of Spanish and Portuguese, published by the American Association of Teachers of Spanish and Portuguese, Inc.

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Hispania

Volume 94 ■ Number 4 ■ December 2011

A journal devoted to the teaching of Spanish and Portuguese
Published by the American Association of Teachers of Spanish and Portuguese, Inc. Founded 1917

AATSP
The American Association of Teachers of Spanish and Portuguese

Hispania ■ Volume 94 ■ Number 4 ■ December 2011

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Hispania (ISSN 0018-2133), the official journal of the American Association of Teachers of Spanish and Portuguese, Inc. (AATSP) is published quarterly by AATSP, 900 Ladd Road, Walled Lake, MI 48390; and distributed by The Johns Hopkins University Press. Periodicals postage paid at Walled Lake, MI, and at additional mailing offices. Publication number 246-360. POSTMASTER: Send address changes to AATSP, 900 Ladd Road, Walled Lake, MI 48390.

SUBSCRIPTION to *Hispania* is part of the association membership, including automatic chapter membership, in the American Association of Teachers of Spanish and Portuguese, Inc., $65 a year for individuals, $45 for first-year members, $100 joint membership (two individuals residing within the same household), $25 for students for a maximum of three years. Membership is open to all persons interested in Spanish or Portuguese. Library and institutional subscriptions are $120 a year for US, $130.50 ($120 with $10.50 shipping) for Mexico and Canada, and $132.60 ($120 with $12.60 shipping) for other internationals. All subscriptions are due and payable in advance. Membership runs on the calendar year, **not academic year.**

Editorial Office
Hispania, Department of Foreign Languages and Literatures, University of Alabama at Birmingham, HB 407, 1530 3rd Ave. S., Birmingham, AL 35294-1260 USA. **www.mc/manuscriptcentral/hispan**

Institutional Subscriptions
The Johns Hopkins University Press, 2715 N. Charles Street, Baltimore, MD 21218

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Printed at The Sheridan Press on paper that meets the requirements of ANSI/NISO Z39.48-1992 (Permanence of Paper).

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Editor's Message: *Hispania*, AATSP, and ANLE: *Todos a una*

The Director of the Academia Norteamericana de la Lengua Española (ANLE), Gerardo Piña-Rosales, is one of those unforgettable colleagues who adds energy, creativity, and academic expertise—literary, cultural, and linguistic—to the discussion wherever he goes. I am delighted to present him formally to the *Hispania* readership. If you have not had the pleasure of meeting him yet at one of the AATSP's annual conferences, presiding at an ANLE special event in the United States, or attending an academic meeting abroad, please make it a point to do so. Piña-Rosales's abbreviated biographical statement below speaks for itself. At my invitation, he agreed to write the guest column, expanding on the collaboration between the ANLE and the AATSP. With much anticipation in 2009, our Executive Director, Emily Spinelli, formally announced the collaboration to the AATSP membership. Please read on and you will learn of a number of collaborative initiatives detailed by Piña-Rosales and additional food for thought about Spanish in the United States. Over the years, the AATSP and the ANLE have had many members in common and share a similar cause. I invite you to visit the website of the ANLE (www.anle.us) to familiarize yourself with its mission and myriad activities.

Sheri Spaine Long
Editor
Hispania

Gerardo Piña-Rosales, Director ANLE

Nacido en La Línea de la Concepción (Cádiz) en 1948, vivió, desde 1956 hasta 1973, en Tánger (Marruecos). Desde 1973 reside en Nueva York. Estudió en las Universidades de Granada y Salamanca. Se doctoró en Lengua y Literatura españolas por el Graduate Center de la City University of New York con una tesis sobre *La narrativa breve del exilio español de 1939*. Es profesor en la City University of New York (Lehman y Graduate Center). Ha enseñado también en St. John's University y Teachers College, Columbia University. Es miembro Correspondiente de la Academia de Buenas Letras de Granada y Presidente Honorario de la Sociedad Honoraria Hispánica Sigma Delta Pi. En 1992 fue nombrado Numerario de la Academia Norteamericana y Correspondiente de la Real Academia Española. Desde 2008 es director de la Academia Norteamericana de la Lengua Española. Entre sus libros cabe destacar: *Gabriela Mistral y los Estados Unidos,* 2011; *Hablando bien se entiende la gente* (en colab.), 2010; *Escritores españoles en los Estados Unidos* (ed.), 2007; *Desde esta cámara oscura* (novela), 2006; *Locura y éxtasis en las letras y artes hispánicas* (coed.), 2005; *Odón Betanzos Palacios: La integridad del árbol herido*, 2004; *Hispanos en los Estados Unidos: Tercer pilar de la hispanidad* (coed.), 2004; *España en las Américas*, 2004; *Presencia hispánica en los Estados* (coed.), 2003; *Confabulaciones. Estudios sobre artes y letras hispánicas* (coed.), 2001; *Acentos femeninos y marco estético del nuevo milenio* (coed.), 2000; *1898: Entre el desencanto y la esperanza* (coed.), 1999; *La obra narrativa de S. Serrano Poncela. Crónica del desarraigo*, 1999; *De la catedral al rascacielos. Actas de la XVII Asamblea General de ALDEEU en Nueva York* (coed.), 1998; *Homenaje al Profesor Mordecai Rubin*, 1997; *Guía de estilo para periodistas,* 1997; *Narrativa breve de Manuel Andújar*, 1988; *De 'La Celestina' a 'Paraphernalia...': Estudios sobre teatro español*, 1984.

Hispania Guest Editorial

En el mes de abril de 2009, la Academia Norteamericana de la Lengua Española (ANLE) y la Asociación Americana de Profesores de Español y Portugués suscribieron un convenio de colaboración. Todos sabemos que la mayoría de este tipo de convenios, una vez que han sido anunciados, a bombo y platillo, por los medios de información, suelen quedarse en agua de borrajas. Es decir, que después de los mutuos parabienes y congratulaciones de rigor, el flamante convenio cae en el más ominoso de los olvidos. Sin embargo, no ha ocurrido así con el acuerdo firmado por estas dos importantes instituciones. Ni que decir tiene que desde mucho antes de la firma del convenio la AATSP y la ANLE eran ya si no hermanas, por lo menos primas. En efecto, numerosas fueron las reseñas y comunicados de prensa que periódicamente se publicaron en las páginas de *Hispania*; y fueron también numerosos los contactos entre miembros de ambas instituciones. Y es natural, porque al fin y al cabo, la razón de ser de la AATSP y la ANLE no es otra que la lengua española (y en el caso de la primera, también el portugués).

Para la ANLE, vinculada, como las demás academias hermanas, a la venerable Real Academia Española, la firma del convenio representaba una oportunidad ideal para que algunos profesores de español de este país—y el público en general—se enteraran de que las academias no son reductos de un rancio archiconservadurismo a ultranza ni los académicos dinosaurios con bigote y traje gris de doble pecho, con la misión de fulminar, desde sus olímpicas alturas, a los pobres hispanounidenses, que ignoran la gramática (esa señora tan antipática) y las reglas del buen decir. Si por cualquier razón se les habla de los académicos de la lengua, tuercen el gesto con indisimulado desdén, como si dijeran: "Ah sí, esos fosilizados señores que se pasan la vida decretando qué se puede y cómo se debe decir". La mayoría de los académicos de nuestro tiempo se han desempolvado las pelucas dieciochescas. Suelen ser gente corriente y moliente, aunque, eso sí, con toda una vida dedicada al estudio de la lengua española, por la que muestran no solo un interés científico, sino también—lo que es más importante—un gran amor, una irreductible pasión. Si cuando se nos avería el automóvil, buscamos a un buen mecánico que nos lo repare, ¿por qué no pensar que la lengua también tiene sus mecánicos, a los que conviene acudir cuando alguna de sus piezas—ya sea morfológica, sintáctica, ortográfica, etc.—no carbura? Después de todo, no es tarea fácil, si tenemos en cuenta que en los Estados Unidos hay ya cincuenta millones de hispanounidenses. Por otra parte, la ANLE no pretende ser la policía del español en EEUU, sino más bien la fuente de consulta, consciente de la naturaleza dinámica de la lengua en este país.

Tras el convenio, el primer objetivo que varios miembros de la AATSP y académicos de la ANLE nos propusimos alcanzar fue el de crear una comisión que analizara, con criterios científicos (agradezcamos los avances tecnológicos), la situación de los estudiantes hispanohablantes de herencia, los llamados "heritage speakers". No es el momento ahora de dar a conocer los resultados de estas primeras investigaciones. En el próximo congreso de la AATSP, en Puerto Rico, presentaremos algunos de estos resultados.

Puede parecer perogrullesco, pero los estudiantes hispanos se benefician enormemente del estudio de la lengua española. En algunos casos, la alfabetización se consigue de un modo mucho más rápido y eficaz si se le permite al estudiante mantener y perfeccionar la lengua materna. En los centros de educación donde el estudiantado es multicultural, los estudiantes bilingües—y biculturales—pueden ser modelos para el fecundo trasvase de ideas y el enraizamiento de la tolerancia y el respeto mutuos. Una comunidad que favorece el multilingüismo y el multiculturalismo proyecta una imagen de identidad positiva entre sus miembros. Crece, por tanto, la solidaridad entre ellos. La globalización que avanza a pasos agigantados en nuestra época obliga a los Estados Unidos a plantearse diferentes vías en más de una lengua en el mundo de los negocios. Ser monolingüe es suicida.

Es solo el comienzo. Los miembros de la AATSP y los de la ANLE tienen por delante una ímproba labor; pero, poco a poco, al alimón, sus esfuerzos se verán recompensados ante la creciente e imparable pujanza del español en este gran país.

Gerardo Piña-Rosales
Director
ANLE

Announcements

Online Submission and Review System

The American Association of Teachers of Spanish and Portuguese (AATSP) has an electronic manuscript submission and review system for *Hispania*. Submissions are only accepted through the ScholarOne Manuscripts system, which can be found at the following URL. Please bookmark it in your browser:

http://mc.manuscriptcentral.com/hispan

All articles and book/media reviews must be submitted electronically at the above URL. *Hispania*'s submission guidelines can also be accessed there by clicking on "Instructions & Forms" under "Resources" on the right-hand side of the log-in screen. Peer reviewers and journal staff will also be using the system for peer reviewing, manuscript tracking, and other correspondence. If you have not yet registered in the new system, please visit the URL above and click on "Register here" under "New User?" at the right-hand side of the log-in screen.

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If you would like to become a peer reviewer, please visit the new *Hispania* online submission and review system and click on "Register here" under "New User?" at the right-hand side of the log-in screen. From there, you will be guided to enter your personal information, create a user ID and password, and choose keywords that best relate to your areas of expertise. Once you have registered in the system, you can be considered for future peer reviewing, based on the keywords you select.

Call for Reviews / Registering to Review

If you are interested in reviewing books and/or media, please contact Book/Media Review Editor Domnita Dumitrescu at **ddumitrescu@aatsp.org**. *Hispania* will not accept unsolicited reviews and does not publish reviews of works more than two years old. If you have a specific title in mind, please consult with the editor. We especially encourage offers to review film and other media resources. Members of the AATSP who wish to be considered as reviewers of book/media reviews should upload their information at **http://mc.manuscriptcentral.com/hispan** and send their CV to the Book/Media Review Editor. Publishers and authors should submit their materials for possible selection to **Domnita Dumitrescu, Department of Modern Languages and Literatures, California State University, Los Angeles, 5151 State University Dr., Los Angeles, CA 90032**. Because of the number of works that correspond to *Hispania*'s broad scope, not all requests to review specific items can be granted. An invitation to review does not guarantee publication. All reviews must pass through a double-anonymous review process and publication decisions are based upon reviewer comments and the discretion of the editors.

Dissertation Call

Hispania publishes annually a list of "Dissertations in Hispanic and Luso-Brazilian Languages and Literatures." The forms for submitting reports on Completed (defended) and In Progress Dissertations are available at http://www.xavier.edu/modern-languages/hispania/. The deadline for inclusion in the 2011 Completed Dissertation list is December 1, 2011. More information is available via e-mail from Professor David Knutson at knutson@xavier.edu.

Upcoming Special Focus Issues for *Hispania*

Hispania invites literary, linguistic, and pedagogical manuscripts for peer review that relate to the topics found in the two Special Focus Issue descriptions below.

2013: "The Scholarship of Community Engagement" (submission deadline, January 1, 2012) comprises experiential learning linked to the community, service learning, volunteerism related to language learning, languages for special purposes, and related topics.

2015: "The Scholarship of Film and Film Studies" (submission deadline, January 1, 2014) encompasses the teaching of film in the classroom, film as text for language learners of all levels, theory and film, literary works in film, linguistic aspects of film, and related concepts.

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Starting in the March 2012 issue, all articles in Spanish published in *Hispania* will conform to the latest standards of the *Ortografía de la lengua española* (2010), including the elimination of the diacritic accent from *solo* and demonstrative pronouns. Articles written in Portuguese will be required to conform to the Novo Acordo Ortográfico in order to be considered for publication in the journal. Please review the *Hispania* submission guidelines often at **http://mc.manuscriptcentral.com/hispan** to be current with our latest style standards.

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Cañas y barro de Vicente Blasco Ibáñez: La adaptación oportuna

David R. George, Jr.
Bates College, USA

Abstract: El artículo analiza la adaptación para Televisión Española de la novela de Vicente Blasco Ibáñez *Cañas y barro* (1978), una de las series más populares y celebradas del periodo de transición a la democracia en España. Teniendo en cuenta que el autor valenciano muere en el exilio, repudiado por el régimen de Francisco Franco, el trabajo se centra en dilucidar cómo la serie participa en la restauración del autor en tanto que figura literaria y políticamente en el imaginario colectivo cultural de su país, en el momento en que allí se da la consolidación de un sistema constitucional, y la televisión contribuye como ente público a tal consolidación.

Keywords: censorship, literary adaptation, transition, TV mini-series, Vicente Blasco Ibáñez

Entre 1976 y 1982, la televisión en España experimenta una transformación fundamental en su financiación y en lo que se refiere a su misión como ente público, paralela a la llevada a cabo en el país en su transición a la democracia.[1] Los cambios en administración y legislación, señala Manuel Palacio, posicionan a la corporación que es Televisión Española (TVE) a favor del proceso político, asumiendo un papel activo en la progresiva socialización democrática de la población ("Notas").[2] Primero como producto de una iniciativa individual y más tarde formalizada como respuesta gubernamental a la demanda de mayor programación cultural, la mini-serie basada en la adaptación de clásicos y modernos de la literatura española va a resultar una pieza clave en esa estrategia didáctica de producción televisiva. Palacio subraya la importancia de estas producciones como evidencia de la misión pedagógica explícita de TVE, que buscaba cimentar la cohesión política e "incidir en el imaginario de hechos constitutivos de la vida colectiva contemporánea de los españoles" ("Notas").

La saga de los Rius (1976), basada en dos obras del catalán Ignacio Agustí, abre un ciclo de adaptaciones de alta calidad que, con la excusa de dar a conocer grandes obras literarias, recrea de forma visualmente muy placentera el contexto sociopolítico de finales del siglo XIX y principios del XX.[3] Dice Carmen Peña Ardid que entre los objetivos de estas adaptaciones está "el popularizar obras de la cultura ilustrada pero desde la conciencia de que a mediados de los setenta, nuevas capas sociales se estaban convirtiendo en espectadores asiduos de la televisión" (71). Es entonces cuando ésta cuenta con una presencia generalizada en los hogares españoles, incorporándose el medio rural a la audiencia de las ciudades, por otro lado en constante crecimiento, con un público de educación media más alta. Palacio atribuye a la televisión un rol importante en la divulgación de unos modos de vida modernos y urbanos que desde la década de los sesenta se dan con el desarrollismo económico (*Las cosas* 17). El progreso material que el medio de comunicación refleja y alienta precede y acompaña las aspiraciones prodemocráticas que una vez clausurada la etapa dictatorial han de propagarse de igual modo a través de él y de sus posibilidades de programación para audiencias masivas.

No deja de ser interesante que en su *Historia de la televisión en España* (2001) el mismo Palacio haga escasa referencia a las cuatro adaptaciones de dicho ciclo que dentro del espacio "Grandes Relatos" compartirían horas de máxima audiencia con producciones anglosajonas de

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gran popularidad como *Raíces*, *Hombre rico, hombre pobre* o *Poldark*. Me refiero a las adaptaciones de las novelas de Vicente Blasco Ibáñez *Cañas y barro* (1978) y *La barraca* (1979) que, junto a *Fortunata y Jacinta* de Benito Pérez Galdós (1980) y *Juanita la larga* de Juan Valera (1982), resultan estar entre las de mayor seguimiento por parte del público general. La poca atención concedida a estos programas por el historiador más importante del medio en España quizá obedezca a que éste ve su contribución a la formación de una conciencia más amplia del pasado nacional únicamente en su papel de divulgadoras de una herencia literaria, y no como parte de una recuperación de la historia y de los modos de pensamiento que la han formado. Sin embargo, la coherencia de este ciclo en el tipo de novelas elegidas indica que su reproducción para la pequeña pantalla va destinada a ofrecer a los telespectadores algo más que una mera dosis del canon cultural en formato de dramas de época. De hecho, aunque es innegable que el éxito de estas series puede atribuirse a su carácter de obras maestras de autores excepcionales, su atractivo parece residir igualmente en su premisa, implícita o explícitamente expuesta, de presentar algo anteriormente negado al público español en el marco de la reciente dictadura.

Filmada en parte en el escenario original de La Albufera, la serie *Cañas y barro*, hecha para TVE, recrea con cuidado en el detalle la vida en la región valenciana en las postrimerías del siglo XIX. La recreación de una época por sí sola, sin embargo, no sustenta el proyecto, que en su producto final trasciende el calificativo de "folletín de costumbres" que le otorga Palacio (*Historia* 155). En pleno rodaje, su productor, Eduardo Manzano, anuncia la intención "de llevar con la mayor dignidad al cine un autor que, por motivos de todos conocidos, ha permanecido durante muchos años relegado de la publicidad y del reconocimiento como autor universal" ("*Cañas y barro*"). Tomando esta declaración como punto de partida, este ensayo examina la manera en que, efectivamente, por encima de la nostalgia de tintes pintorescos, la adaptación de *Cañas y barro* participa en el objetivo de restaurar a Blasco Ibáñez en el imaginario cultural colectivo de la Transición, tras décadas de censura y alteraciones sobre su pensamiento y obra. Se trata de una iniciativa muy pertinente de recuperación de un hacer literario excepcional, que aspira igualmente a exponer al público de la nueva democracia la ideología republicana articulada por el escritor en su periodismo y ensayos. Esa línea de pensamiento se adapta de forma muy oportuna en la ficción televisiva a las necesidades pedagógicas asumida por TVE como institución pública a favor del cambio político pacífico y consensuado.

¿Un *boom* Blasco Ibáñez?

Publicada en 1902, *Cañas y barro* es la última de las llamadas "novelas valencianas" y es considerada entre ellas como la que mejor combina elementos decimonónicos con tendencias modernistas propias del comienzo del siglo XX.[4] Ambientada en El Palmar, pueblo de La Albufera, su argumento recrea la lucha entre pescadores de vieja tradición y nuevos agricultores del arroz, a través de tres generaciones de la familia Paloma. El abuelo, apodado tío Paloma, envejece con el orgullo de ser el mejor en su oficio de pescador; su hijo Tòni, (Tono en la serie) presionado por la penuria, emprende la tarea sisífica de reclamar territorio de la laguna para el cultivo, rellenándola con tierra desde su barca con la ayuda de su fiel hija adoptiva, Vicenta, apodada "Borda"; el nieto, Tonet, haragán y vividor, avergüenza a ambos con su conducta y su resistencia a emplearse en cualquiera de los trabajos. La historia traza en ese contexto los amores entre este último y una muchacha del lugar, "Neleta", desde la niñez al adulterio, una vez casada ésta con el comerciante Paco Cañamèl, con desastroso desenlace. Esta trama de amores y desencuentros familiares constituye un buen argumento que apela al interés de un público mayoritario de 1902 y de 1978.

Cañas y barro, adaptada para el formato televisivo por Manuel Mur Oti y dirigida por Rafael Romero Marchent, se transmite en seis capítulos semanales entre el 26 de marzo y el 30 de abril de 1978, captando una audiencia estimada en 17 millones de espectadores que lo sitúan como segundo programa más visto del año (Palacio, *Historia* 155). Veteranos actores como

José Bódalo y Alfredo Mayo comparten elenco con rostros menos pero también conocidos para los telespectadores, como Manuel Tejeda o Terele Pávez, y con la nueva estrella asociada al "destape", Victoria Vera.[5] Juntos captan el interés del público con una historia y un contexto que les transporta a un pasado de ocho décadas atrás, desde presupuestos que se alejan notablemente de aquellos con los que la cultura audiovisual de la reciente dictadura había presentado ese mismo periodo de entre siglos.

Una semana después de trasmitirse el último episodio de *Cañas y barro*, aparece un artículo publicado en *ABC* con el titular "Revive un mito literario". El reportaje de doble página de Pilar Trenas explica el éxito obtenido por la serie como parte de un "boom" de Blasco Ibáñez en el sentido más amplio, puesto en marcha tres años antes, cuando los herederos del escritor ceden a la editorial Plaza y Janés los derechos de publicación de buena parte de sus novelas. Trenas concluye afirmando: "Blasco Ibáñez es hoy un autor recuperado para nuestra literatura, después de haber permanecido prohibido, y su recuperación se ha realizado de una manera vertiginosa . . ." (35), con pocas dudas del rol de la miniserie en tal *revival*. La impresión de rescate persiste en nuestros días, y prueba de ello es que la página web dedicada a la serie lleva por título "*Cañas y barro*, la resurrección catódica de Blasco Ibáñez". Hay que decir, sin embargo, que la idea no corresponde del todo con la realidad, pues aunque no cabe duda que la adaptación televisiva, la reedición y el cincuentenario de la muerte del autor en los años 70 se conjugan a favor de un restablecimiento público de éste y de su obra, la celebración lleva algo a engaño sobre el grado de repudio que sufre durante la dictadura franquista. En este periodo, si bien se oculta al intelectual político, no se le elimina enteramente como literato de ficción. El "boom" anunciado tras el estreno de la serie en TVE en 1978 requiere, pues, cierta matización. Sería una exageración decir que el escritor valenciano desaparece totalmente del escenario literario y cultural de la dictadura, como sí pasa, por ejemplo, con otras figuras de la generación realista: Benito Pérez Galdós o Leopoldo Alas "Clarín" (Pérez Bowie 141). Vale la pena hacer repaso de la suerte que corre la reputación de Blasco en los años siguientes a su muerte.

Es cierto que la Guerra Civil y la subsecuente victoria nacionalista ensombrece la prominente figura pública de Blasco. Cuando éste muere en 1928, en la ciudad francesa de Menton, es el escritor español más famoso de su tiempo. Gran parte de su obra ha sido traducida a otros idiomas y algunas de sus novelas han sido llevadas al cine, incluidas varias a las pantallas silenciosas de Hollywood. La editorial Prometeo, que funda en 1917, es responsable de la edición tanto de sus novelas como de clásicos de la literatura universal en traducción, en formato de bolsillo y accesible en coste a la creciente clase media urbana española. A pesar de retirarse de la política en 1908, Blasco continúa siendo una figura central del movimiento republicano, y el periódico *El Pueblo* de Valencia, también fundado por él en 1891, un importante estandarte de esa ideología hasta el final de la Guerra Civil. El enfrentamiento entre Blasco y el general Miguel Primo de Rivera, así como sus continuas críticas a Alfonso XIII en la prensa internacional, en panfletos y ensayos como *Por España y contra el Rey*, *El terror militarista en España* y *Lo que será la República Española*, le aseguran la celebridad durante el corto periodo que se inicia en 1931. En ese momento, cuando finalmente disfruta en su país del reconocimiento que por décadas ha gozado en el extranjero, se promociona al escritor como padre de la nueva República, siendo sus restos mortales repatriados en 1933 por iniciativa de subscripción pública y pasando a llevar su nombre un buen número de calles y plazas de barrios populares de toda España.[6]

En la zona nacionalista, la orden pública del 4 de septiembre de 1936 de "la incautación y destrucción de cuantas obras de matiz socialista o comunista se hallen en bibliotecas circulantes o escuelas", resulta en la sistemática desaparición de *Cañas y barro*, *La barraca*, *La catedral*, *La bodega* y *El intruso* (Blas). El nombre Blasco Ibáñez es eliminado tanto de espacios públicos como de manuales y libros de texto. Poco después de la ocupación de Valencia, el 30 de marzo de 1939, la familia del novelista se convierte en diana de la represión franquista: tanto *El Pueblo* como *Prometeo* son clausurados, el hijo de Blasco que dirige la editorial encarcelado y la emblemática casa familiar de verano, "La Malvarrosa", confiscada por el Frente de

Juventudes y convertida en Escuela de Flechas Navales. Durante la mayor parte de la década de los 40, las referencias a Blasco Ibáñez se limitan a mencionar su carrera de novelista en estudios académicos y sus escritos permanecen prácticamente inaccesibles al público general.[7] En 1946, la editorial Aguilar lanza una primera edición de las obras completas en tres volúmenes a un altísimo precio de 450 pesetas, que reduce su mercado al de una burguesía lectora que no supone una amenaza perceptible a la estabilidad del régimen. Esta situación se altera con el estreno, en diciembre de 1948 en el Teatro Avenida de Madrid, de la versión cinematográfica de *Mare Nostrum*, novela de 1918, bajo la dirección de Rafael Gil y con la actuación de María Félix y Fernando Rey. La película supone un fracaso, pero lanza de nuevo el nombre de Blasco Ibáñez al foro público, coincidiendo con la reedición en la editorial Planeta de algunas de sus novelas menos conocidas.

Diferentes resultados obtiene la adaptación de *Cañas y barro,* con la que Juan de Orduña en 1954 juega a reelaborar el naturalismo de la novela de acuerdo a los nuevos parámetros estilísticos del neorrealismo que mandan desde Italia, eludiendo no obstante los elementos de la obra original que pueden resultar controvertidos. La película, que hoy pasa inadvertida para los historiadores, recoge cierto éxito de crítica y taquilla en su momento, mereciendo el elogio en *ABC*: "No ha soslayado un solo instante el realizador del drama, no ha limado los rasgos de uno solo de los personajes, no ha eludido las atrevidas escenas, guardando eso sí, en todo momento, el sentido del buen gusto y de la dignidad artística" (Donald 37). El trabajo de Orduña, basado en un guión de Manuel Tamayo, efectúa ciertamente un rescate de la figura del escritor, eso sí, dentro de los límites que permite la cultura del franquismo, así como de las coordenadas que absorben entonces cualquier texto de la cultura de masas en su ideología nacional católica. En el panfleto publicitario de la película distribuido por CIFESA, se apunta claramente a las bases de esta reubicación de la historia de Blasco en los años 50: "En las novelas valencianas dejó [Blasco] lo mejor de su sensibilidad y de su inspiración . . . donde debió estar siempre y preferentemente, es allí donde su maravillosa observación podía encontrar las mejores y más vivas sugestiones" (6). El Blasco que oficialmente es celebrado en este contexto es el de la novela regionalista. El panfleto continúa diciendo que todos los demás lugares por donde el escritor de Valencia "desvió su pluma", es decir, sus novelas ambientadas en otros lugares de España, sus novelas cosmopolitas e históricas y su periodismo, deben quedar suprimidos. Se reclama pues al escritor por regionalista y por realista. No obstante, resulta útil recordar que el tipo de regionalismo practicado por Blasco difiere considerablemente tanto del regionalismo practicado en el siglo XIX como del tradicional costumbrismo que el folleto parece alabar. Como escribe Paul Smith: "A diferencia de algunos escritores regionalistas, Blasco no adula al pueblo. Al contrario, expone su ignorancia, vicios y brutalidades junto con sus buenas cualidades" (19). Julio Rodríguez Puértolas añade que el principal distintivo de la obra de Blasco consiste en el uso que le da a esta clase de narrativas a la hora de ofrecer "un análisis crítico y realista de los conflictos sociales y una interpretación progresista de ellos" (245).

Lo que resulta ser bastante fiel al texto en la adaptación cinematográfica de Orduña es lo relativo a la ambientación. También al argumento, donde, sin embargo, se van incorporando elementos y limando aspectos que suavizan, precisamente, aquellos detalles realistas que el panfleto exalta, con el objetivo de convertir la historia en un melodrama. El guión de Tamayo altera los elementos que cree problemáticos de la novela original de tal manera que ésta quepa dentro del modelo de la novela regionalista o costumbrista que el propio Blasco intenta superar. Reduce el componente de crítica social y la indagación en los aspectos clave de la lucha de clases, para reforzar los principales motivos que propaga el cine oficial de la época: la autoridad de la Iglesia, la imagen esencialista del campesino frente a fuerzas exteriores (extranjerizantes) y una estricta esquematización de los roles de género que confirma la inquebrantable centralidad de la familia y de la maternidad: el párroco del Palmar, el padre Miguel, actúa como fuerza clave dentro de una comunidad piadosa, tradicional y de fuertes valores familiares.

El estreno de la cinta viene de nuevo precedido por la reedición de *Cañas y barro* a cargo de Planeta, esta vez como parte de la colección "Autores españoles contemporáneos". En los años que siguen, la editorial barcelonesa continúa sacando las novelas de Blasco en formato de bolsillo, aunque con grandes mutilaciones (Villanueva 92). En 1962, la llegada a España de una nueva adaptación de la novela *Los cuatro jinetes del Apocalipsis* (1916), dirigida en Hollywood por Vicente Minnelli y protagonizada por Glenn Ford, es acogida positivamente por la crítica e inevitablemente llama la atención sobre aquella faceta cosmopolita del autor que resulta menos cómoda para el régimen. En ese sentido, es de notar que la campaña publicitaria de la película minimiza la asociación con Blasco al poner su nombre en letra pequeña al pie del cartel ("Los cuatro jinetes"). Sin embargo, cinco años más tarde, en 1967, el nombre del novelista sale a primer plano a raíz de una serie de reconocimientos académicos y mediáticos en torno al centenario de su nacimiento. La publicación de una biografía por José Luís León Roca coincide con la emisión de dos espacios culturales de TVE dedicados a su figura y su obra: el documental "Valencia de Blasco Ibáñez", entrega semanal de la serie *La víspera de nuestro tiempo,* aprovecha su biografía para hacer un recorrido por las tradiciones, paisajes y gentes de la región evocada en sus novelas; de nuevo reforzando la visión regionalista, un segmento de *Los libros que hay que tener*, a cargo de Francisco García Pavón, se dedica a *La barraca*. Aparecen también en este periodo varias ediciones de las obras completas en Aguilar.

Sin embargo, la verdadera restitución de la obra de Blasco no llegaría hasta 1977–78, cuando Aguilar edita una versión ampliada, de seis tomos, que recogen tanto sus escritos literarios como periodísticos y ensayísticos. Esta iniciativa coincide con la filmación televisiva de la novela que va a suponer la sedimentación definitiva de la historia de los Paloma de La Albufera en la conciencia colectiva del público español, lector o no.

La oportunidad televisiva

La reputación de Blasco precisa entonces de una restauración tanto de la supresión que sufre tras la Guerra Civil como de los recortes de texto y alteración de su obra en la gran pantalla durante los 50. La versión del texto que se lleva a la televisión en 1978 se presenta en cierto sentido como auténtica y fiel al original frente a las modificaciones que sufre a raíz de la necesidad de encajarlo en la cultura franquista. A la hora de elaborar el guión de *Cañas y barro,* Mur Oti aprovecha el medio televisivo para transmitir el elemento esencial de la novela, que reside en el impresionismo de sus descripciones. La ambientación de escenarios resulta sin duda fundamental, pero el peso del naturalismo escenificado, recae sobre todo en los personajes, en su caracterización y, por supuesto, en su diálogo. Como reconoce el guionista, la transformación más importante que sufre el texto novelístico al ser llevado a la pantalla es precisamente hacer avanzar su argumento mediante un diálogo directo, que en el original es apenas complemento colorista del habla de los habitantes de La Albufera (Berastegui 35).[8] De forma mucho menos superficial, el diálogo también tiene la importante función de resucitar en la pequeña pantalla al escritor valenciano.

La adaptación para TVE parece contestar, implícitamente, la melodramatización de la novela en la película, al restaurar su carga naturalista y conservar un final desgraciado, completamente consecuente con la acciones de los protagonistas. Aunque en 1978 la mayoría de espectadores no tuviese presente la adaptación de 1954, hay escenas en las que Mur Oti, practicante él mismo como director del género de drama rural durante la década de los 50, parece contestar directamente al tándem Tamayo-Orduña.[9] Una de las escenas que ilustra esta idea es aquella, en el capítulo cuarto de la serie, cuando el párroco acusa a la comunidad del Palmar de falta de religiosidad y asistencia al culto, salvo en las ocasiones que preceden al sorteo de puestos de pesca. La secuencia funciona como contrapartida a las extensas escenas de misa y devoción en el largometraje. La imagen de España que el aparato franquista quiere

divulgar es una de arraigada práctica católica y no la de secular pragmatismo que propone la agenda republicana de Blasco.

Jeremy T. Medina señala lo desgarrador del argumento de *Cañas y barro*: "one of savage actions and striking emotions" (276). El crítico norteamericano, en su estudio sobre el punto de vista en la novela, añade que en esa dimensión impactante y emocional se ausenta la voz directa del autor, "Blasco himself has restrained from authorial involvement or comment" (276). Es cierto que, en general, Blasco hace uso de la técnica de impasibilidad de autor típica de la estética naturalista. No obstante, como observa Richard Cardwell, su voz, o "idealismo", emerge en los momentos clave a través del pensamiento y el discurso del tío Paloma; una identificación que lleva a este estudioso a considerar al abuelo como "héroe verídico de la novela", en principio de estructura coral (363). Montse Fayós observa también cómo las decisiones de Romero Marchent a propósito del *casting* llegan a enfatizar la centralidad del tío Paloma y de Neleta en la estructura argumental del texto de 1902: "[L]os actores de carne y hueso que los interpretan le roban el protagonismo al resto del elenco" (2002).

El mensaje de la novela es profundamente pesimista: pobreza, ignorancia, alcoholismo y crueldad son los signos de un círculo vicioso que atrapa a las masas para hacerlas incapaces de perseguir su propia emancipación. La imagen de la sociedad rural, típica de la novela naturalista, se corresponde con una correcta valoración de la situación política y social de España en el salto de siglo. Y sin embargo, lo que quizá distinga al libro de Blasco, y que aparece enfatizado en la serie televisiva, es un grado de optimismo que proyecta la situación de degeneración como no enteramente irreversible. Como observador de la transformación de su sociedad, el tío Paloma resulta un mecanismo perfecto mediante el cual se expresa una advertencia sobre la gravedad del declive y, a la vez, su posible solución. Esta voz del mensaje ético en la serie se hace eco de una idea de la ética social desde un punto de vista secular, contrastando así con el modo en que el discurso del film de Orduña se pone en boca del padre Miguel, en concordancia con la ideología que sustenta ese proyecto de adaptación. Allí el tío Paloma, sin ser un personaje negativo y más bien representado en clave pintoresca, en cierto modo participa de las motivaciones materialistas que desembocan en el desastroso final.

En el cuarto capítulo de la novela, verdadero comienzo de la historia tras tres capítulos de exposición, el viejo Paloma se maravilla de la organización social que persiste en El Palmar desde tiempos ancestrales, mediante el anual *redolí*, o lotería, que adjudica las diferentes áreas de pesca entre los vecinos. El reparto es determinado por la suerte que iguala a todos, pero la parcelación de los cotos de pesca rifados refleja el profundo conocimiento, acumulado a lo largo de los siglos, de los hábitos migratorios de los peces que transitan los canales que comunican La Albufera con el mar: "El tío Paloma se entusiasmaba hablando de esta obra de los antiguos. El lago era de los pescadores. Todo de todos; no como en tierra, donde los hombres han celebrado esas porquerías del reparto de la tierra, y ponen límites y tapias, y dicen con orgullo 'esto es tuyo y esto es mío' . . ." (100). Incluso si el pasaje es evocativo de la pérdida de un orden ideal, el mismo tono idealista se hace eco de las bases del republicanismo que hace célebre a Blasco en todo el mundo. La imagen de una sociedad en la cual los ciudadanos se juntan y deliberan la suerte de la comunidad de forma directa, evocada a través de breves interjecciones y descripciones de los pensamientos del tío Paloma, convierten a este personaje en un símbolo del ideario republicano en estado puro. Aunque luego cae en las tentaciones de la sociedad capitalista, el abuelo añora la transparencia de las relaciones sociales (políticas y económicas) que el filósofo suizo Jean-Jacques Rousseau busca recuperar en la constitución de una república liberal en la que cada uno se representa a sí mismo y la división de trabajo y comercio es minimizada (Lloyd y Thomas 36).

Mur Oti transfiere este discurso a la pequeña pantalla, dispersándolo en fragmentos a lo largo de los seis capítulos; una táctica que obedece a la necesidad de completar la presencia de los personajes en pantalla con su diálogo. Mientras en la novela los interlocutores del viejo pescador son anónimos habitantes del lugar, en la serie lo son los representantes de las siguientes

generaciones, extensibles al público televidente. Esto ocurre en varias escenas en las que el tío Paloma, de pie o sentado, se ve junto a una mesa donde se discute, sea la de la barraca familiar, la de la taberna de Cañamèl o la de una casa vecina. La incorporación de pasajes enteros del texto en diálogos, sin ser exclusiva de esta adaptación, cobra aquí especial significancia en tanto sirve para reproducir fielmente el texto original y, además, materializar o restaurar la presencia del autor ante el público: al entrelazar las palabras de Blasco—aunque en su función de narrador omnisciente—con las del tío Paloma, encarnado en el actor Alfredo Mayo, se produce una semiótica compleja de connotaciones oscilantes que reflejan el momento histórico de cambios en el que tiene lugar la restauración.

La imponente presencia de Mayo funciona perfectamente para trasmitir el temperamento del anciano pescador, y a la vez su comentario ideológico. A pesar de haber participado en más de 250 películas a lo largo de cuatro décadas, este actor difícilmente escapa a la imagen de combatiente de sus papeles más emblemáticos del cine militar de los años 40, como protagonista de *¡Harka!* (1941), *Raza* (1942) y *¡A mí La Legión!* (1942), o de excombatiente en títulos posteriores y más provocativos para el régimen, como *La caza* (1961). Como puntualiza Peña Ardid, el maduro intérprete representa claramente y desde todas las vertientes, "a la generación que hizo la guerra civil" (93). Apunta esta estudiosa con acierto, que la representación de la continuidad generacional que la serie enfatiza funciona como mecanismo principal por medio del cual es capaz de conectar con el público de la Transición (93–94). Neleta, a través de la actriz Victoria Vera, "defensora del desnudo femenino como supuesta expresión de libertad" (Peña Ardid 94), se vincula con el espíritu de la generación más joven, mientras que Rosa y Tono, a través de su humildad y sacrificio, se estarían identificando con la que vive plenamente el franquismo.

Las connotaciones que aporta a la historia esta configuración del tío Paloma funcionan dentro de una estética que se esfuerza en recuperar una figura de gran vigor como la de Blasco, pero sobre todo, y simultáneamente, tiene como objetivo reconciliar diferencias heredadas de ese pasado de confrontación, en parte evocado por su figura y sus roles más conocidos. El tradicionalismo casi feudal del tío Paloma puede asociarse fácilmente con el aura de soldado recto y patriótico que Mayo trae a la memoria, como perfecta encarnación en un actor de valores patrióticos y masculinos: ni más ni menos que alter ego de Franco en *Raza,* o franquista prototípico ya en su madurez. Esta imagen resulta en contradicción con la visión jacobina de una desaparecida Edad de Oro libre de propiedad privada, que en la serie defiende como voz ideológica del intelectual valenciano. Al hacer converger la actitud conservadora y el discurso radical, la serie conduce a conclusiones que se alejan del pesimismo marcado en el desenlace de la novela, respondiendo así a la renovada misión pública de TVE de contribuir a la unificación reconciliadora requerida para el éxito de la naciente democracia.

La voz de *El Pueblo*

El uso del personaje como medio de inserción directa de la voz del autor, si bien estrategia efectiva en términos de construcción de un mensaje, resulta un detalle que pasa inadvertido a la gran mayoría de los telespectadores no familiarizados con la novela o la obra de Blasco en general. El diálogo y el discurso indirecto son usados de otro modo más adelante en la serie, a fin de hacer referencia explícita al escritor; un guiño que no puede pasar desapercibido, al público es la presencia en los créditos de apertura de la autoría original del texto *Cañas y barro*. Esta mención se hace en referencia a los sucesos de la Guerra de Cuba, que en la historia tiene importancia como contexto histórico de fondo y como parte intrínseca del argumento, pues a ese lejano destino se enlista Tonet tras una violenta confrontación con su padre. Las intermitentes cartas que el joven envía a su familia, y las noticias que ésta, a su vez, busca para aplacar su preocupación, intercalan en la narrativa los sucesos concretos del conflicto colonial. En el episodio quinto, Tono escucha al capitán de la barca-correo leer en las páginas de *El Popular*

las noticias sobre el control del General Martínez Campos, en julio de 1895, sobre las tropas rebeldes a cuya cabeza se encontraba Antonio Maceo, episodio que marca el inicio de tres años de confrontación.[10] El artículo caricaturiza la retórica patriótica pomposa de la prensa española, que en ese momento busca el apoyo popular en la defensa de las colonias ultramarinas. La acción de la serie, entonces, se adelanta en el tiempo para situarse, en la siguiente escena, al final del conflicto, en 1898, cuando Cañamèl, dueño de la tienda y taberna del pueblo, lee en la prensa, "Por fin llegó a Valencia el barco de los repatriados, hemos visto descenderse los batallones sin armas con el aspecto de los rebaños, enfermos, espectros del hambre, fantasmas de la fiebre . . . ". Cañamèl puntualiza que el periódico que tiene entre manos es "*El Pueblo* de Valencia, lo dirige Blasco Ibáñez . . . , republicano, pero dice verdades como puños". Esta secuencia de la serie se hace eco de varios de los artículos que Blasco publica entre 1896 y 1897 denunciando las condiciones inmundas de los buques que llegan de Cuba a los puertos de Santander y Cádiz con soldados heridos y enfermos.[11]

Esta sofisticada estrategia discursiva contrasta de pleno con la superficialidad con la que la versión de Orduña aborda el espinoso tema, por otra parte difícil de evitar de acuerdo al argumento. El tratamiento de la pérdida de Cuba en la adaptación de Tamayo aparece sin esas estrategias discursivas que luego utiliza la serie. De manera significativa, el comentario sobre la triste condición en que vuelven los soldados de la guerra viene del padre Miguel. La breve mención no esquiva el hecho de la pérdida colonial, pero sí evita indagar demasiado en el asunto: cuando el Delegado del gobierno en el Palmar declara, "¡Ha sido una tragedia! . . . ¡Una gran tragedia!", Cañamèl cierra la conversación sobre la guerra diciendo "Sí, pero pasó y no hay que pensar más en ella . . ." (117–18).

Según Carlos Serrano, tener en cuenta la crítica abierta de Blasco a la Guerra de Cuba en numerosos artículos de su periódico resulta fundamental para entender tanto su figura "politique, pamphlétaire, en plus que romancier" como el aspecto clave del repudio que le pudo profesar la dictadura franquista (314). De esa reclamación se hace eco de la serie con la inclusión de esas escenas, donde se contrastan el conservadurismo de la prensa que no cuestiona el esfuerzo del gobierno de Antonio Cánovas del Castillo por aferrarse a la idea imperial de España, y la respuesta de liberales como Blasco, que denunciaban el beneficio de tal sacrificio humano para una minoría rica. Éste utiliza la plataforma de *El Pueblo*, como apunta Luz Sanfeliu, "para reclamar y demandar que el Estado y la sociedad reconociese a todos los sujetos varones, tanto a los pobres como los ricos el derecho de ser iguales y a defender por igual a la patria" (121).

La serie televisiva crea la impresión de presentar sin mediación la voz del autor a través de un personaje de ficción leyéndole el periódico a otro, y de paso al espectador. Al fin y al cabo, el guionista no hace sino crear una situación cinemática que permita la transferencia directa a la pantalla del pasaje vagamente narrado en la novela: "un día circuló la noticia de que el hijo del tío Tòni estaba en Valencia" (82). La estrategia sirve, no obstante, al propósito de presentar a Blasco como creador de ficción que los espectadores de 1978 pueden aún disfrutar y como comentarista político cuyas ideas no resultan difíciles de identificar como justas en el ideario democrático de cualquier Estado de Derecho. No menos importante, el simbólico acto de restauración del autor reclama así cierto sello de autenticidad, al inscribirse en un marco histórico. La validación por parte del empresario Cañamèl de la voz de *El Pueblo*, y por extensión de la de su director, a pesar de su republicanismo, rehabilitan la biografía del intelectual, a la vez que explican por qué ha sido apartada del público español durante décadas.[12] Al mismo tiempo, el periodismo crítico en torno al convulso periodo de la última década del siglo XIX y a otra guerra que no es la Guerra Civil, desvía sutilmente la victimización del escritor como voz liberal de oposición por parte del Franquismo hacía un marco más amplio de represión política en España.

Resolución y reconciliación

En la novela, la saga de la familia Paloma culmina en un final trágico con el suicidio de Tonet tras ahogar al hijo recién nacido que ha tenido con Neleta, ya viuda de Cañamèl. La primera reacción del padre ante las noticias de una muerte para él tan deshonrosa se templa al racionalizar el acontecimiento en el contexto de injusticia y desigualdad: "Se lo había dicho: acabaría mal. Cuando se nace pobre la pereza es el crimen" (248). El pescador convertido en agricultor se sabe incapaz de cambiar las condiciones sociales que determinan las acciones de su hijo, pero siente la obligación de darle un entierro digno en contra del abuelo, quien cree más conveniente dejar el cadáver oculto bajo las aguas de la laguna. Junto con La Borda, lo ponen bajo la tierra que con tanto esfuerzo y años han reclamado al agua. A pesar de la dignidad del gesto, con Tonet se entierra la continuidad familiar que tanto ha procurado el padre y el orgullo de casta que tanto importa al abuelo. Se deja al lector con una imagen de rencor y dolor irreconciliables: el viejo Paloma se niega a participar en el entierro y su hijo llora su propia amargura, "contemplando el vacío de su existencia, la soledad que le esperaba hasta su muerte . . ." sin alcanzar a entender el sufrimiento de la sacrificada Borda (253).

En la serie, este final se altera de manera significativa: las palabras de aceptación del determinismo se trasladan del libro al guión televisivo en boca del padre, pero sin toda la dimensión de crítica social del texto literario. El final del joven Tonet se proyecta más como resultado de su actitud irresponsable, y la demanda de sepultura se formula como rechazo a códigos de honor obsoletos. Esta escena de confrontación de valores cierra el proceso de transformación socioeconómica que la segunda generación de Paloma lleva a cabo cuando decide complementar sus medios de existencia con el trabajo de la tierra. El tío Paloma, de forma contraria a la novela, termina aceptando los esfuerzos de Tono como signo de valía continuado en su apellido.

El entierro de Tonet es reinterpretado mediante una secuencia de tomas que empieza con un primer plano de la tierra y se cierra con una panorámica del paisaje agrícola. Según retrocede la cámara, aparecen por turnos Tono, La Borda y el tío Paloma. En fuerte contraste con la desolación y el pesimismo del final de la novela, la presencia del abuelo y las miradas cómplices y afectuosas de Tono y su hija adoptiva sugieren una posible reconciliación y reconstitución de la familia. Tampoco la versión de 1954 obedece a la resolución ofrecida en la novela, alterando el final para hacerlo encajar en un ideario de exaltación a la unidad natural de la familia: el niño de Neleta vive para compensar en ella, con el gozo de la maternidad, la pérdida de su patrimonio y de su amor ilícito. En los dos casos, la muerte de Tonet señala la desaparición de la fuente de la discordia que amenaza el orden familiar. En la versión de los 50, la reconstitución de la familia viene anunciada por el llanto del niño que sale de entre las cañas, que promete la continuidad del linaje y que implica la incorporación de Neleta a la familia Paloma. Mediante la muy cinematográfica técnica del intercambio de miradas entre tres generaciones que durante largo tiempo no se miraban a los ojos, la adaptación de los setenta indica no solamente la reconciliación entre padre e hijo, sino también una legitimación del papel de hija y nieta, de suplente de esposa o compañera si se quiere, que viene desempeñando Borda desde que es traída del orfanato. Aunque en apariencia pasiva y falta de iniciativa, la constancia y la paciencia de este personaje femenino terminan por cimentar los valores de respeto y tolerancia necesarios para avanzar hacia la convivencia pacífica entre generaciones (Romero Ruíz 114).

El espacio común que se abre entre generaciones en la conclusión de la serie, simbolizado por la tierra que domina el tercio inferior de la última toma, hace alusión a aquel terreno de moderación que buscan Blasco y sus seguidores entorno a 1900, donde primero establecer y luego profundizar un sistema liberal que iría expandiéndose para incorporar a las masas y encauzar sus demandas políticas (Sanfeliu 39). La metáfora del terreno reclamado al lago cobra así, a escasos meses de la publicación de la Constitución de 1978, un sentido especial a la luz del relato televisivo: en lugar de señalar la conclusión de un proyecto, parece indicar el comienzo de una nueva labor proyectada hacia el futuro. Así pues, a pesar de alterar el original,

la reformulación televisual de la escena de cierre refuerza cinematográficamente el comentario ideológico de Blasco, incorporado en la serie a lo largo de los seis episodios. Lejos de suponer ello una infidelidad al espíritu del texto literario, en la que sí incurre la versión de 1954, cabe ver en la visión alternativa de 1978 una propuesta optimista que se encuentra latente en la obra literaria, pero que hubiese resultado al autor imposible, por inverosímil, proyectar en el contexto de oligarquía caciquista de 1902.[13] El *Cañas y barro* de TVE reformula la resolución original, a fin de adaptar esta historia ambientada en el campo levantino del cambio de siglo a las posibilidades del presente. De ese modo, la conciliación y yuxtaposición de posiciones ideológicas contradictorias se extienden más allá del marco televisivo, para llevar a cabo una reconciliación paralela: entre Blasco y su visión republicana para España, y entre el público y el proceso de Transición.

Sin duda, la serie de 1978 marca una transición en la gestión del espacio televisivo en España, al ajustarlo a las nuevas exigencias de la época. En los años sucesivos al estreno de *Cañas y barro*, la figura y la obra de Blasco vuelven a aparecer en la pequeña pantalla en cuatro series más. La primera, como fruto directo de las nuevas políticas financieras del gobierno democrático que promueve, sacando a concurso 1,300 millones de pesetas, la producción de películas y series basadas en las grandes obras de la literatura española, es *La barraca* (1979) (Peña Ardid 75). Después, como parte del proceso de descentralización que impulsa la aparición de las televisiones autonómicas a partir de 1982, la Generalitat Valenciana figura como co-productora de las adaptaciones de *Entre Naranjos* (1998) y de *Arroz y tartana* (2003), y también de una biografía, *Blasco Ibáñez, la novela de su vida* (1997). En 1983, la aprobación de "la ley del tercer canal" abre paso a la creación de las televisiones autonómicas. Como el mismo proceso político de la Transición, *Cañas y barro* no propone una ruptura absoluta con el pasado, sino una reconciliación necesaria entre las mentalidades tradicionalistas y su supresión de ideas, y las nuevas nociones impuestas por el advenimiento de la sociedad de consumo. Si Blasco y sus escritos resultan fundamentales en la proyección de una sociedad republicana de valores modernos y seculares, que podría conseguirse incluso partiendo de la decadencia y el atraso material y moral de entre siglos, su recuperación en los albores de la nueva democracia participa de un incentivo paralelo y optimista hacia la realización exitosa del proyecto que se inicia tras cuatro décadas de dictadura, cuyos logros no obstante hay que integrar en las nuevas propuestas sociales y políticas. La televisión, como medio principal de masas, toma el relevo del cine, que el aparato dictatorial considera como vehículo efectivo de propagación de ideología y valores, de legitimación de su victoria y de sus poderes fácticos a través, entre otros factores, de figuras encarnadas en carismáticos actores.

NOTAS

[1] Una primera versión de este trabajo fue leída en el congreso "Encrucijadas históricas. España: De la Segunda República al siglo XXI" celebrado en la Universidad de Auckland (Nueva Zelanda) en febrero del 2010.

[2] Palacio cita el éxito de *Los gozos y las sombras* y *La Plaza del Diamante*, ambas de 1982, para indicar la importancia de series que abordan la Guerra Civil y sus precedentes dentro de una función pedagógica de TVE, explícitamente dirigida a cimentar la unidad.

[3] *La saga de los Rius* y *Cañas y barro* representan la respuesta preliminar de TVE a los cambios registrados en el mercado televisivo internacional en los setenta, que impulsan la producción de series propias de alta calidad que serían exportables, y a los avances tecnológicos que permiten a la televisión asumir los recursos narrativos del cine (Peñas Ardid 72).

[4] Las novelas valencianas son: *Arroz y tartana* (1894), *Flor de mayo* (1895), *La barraca* (1898), *Entre naranjos* (1900) y *Cañas y barro* (1902); también ambientadas en Valencia y escritas en esta época son la colección *Cuentos valencianos* (1893) y la novela histórica *Sonnica la cortesana* (1901).

[5] Manuel Tejeda, Terele Pávez y Victoria Vera son rostros frecuentes en programas como el de actuación teatral *Estudio 1* (1964–85).

[6] Manuel Bas Carbonell señala la influencia de *Lo que será la República Española* en la redacción del texto de la Constitución de 1931.

[7] El interés por la figura continúa al otro lado del Atlántico, gracias en parte a la actividad de su hija Libertad, exiliada en México. Se reeditan los escritos de Blasco en la Ciudad de México y en Buenos Aires, y el director de cine mexicano Roberto Gavaldón estrena su adaptación de *La barraca* en 1944.

[8] El uso de diálogo en esta novela y muchas otras del autor es limitado en extremo; en lugar de transcribir conversaciones entre personajes, el autor opta por describirlas (Besó Portalés).

[9] Mur Oti empieza su carrera como director con cuatro películas que se pueden clasificar como dramas rurales: *Un hombre va por el camino* (1949), *Puebla de mujeres* (1952), *Condenados* (1953) y *Orgullo* (1955) (Heredero 253).

[10] *El Popular* parece tratarse de un periódico fundado en 1874 por Francisco Peris Mencheta.

[11] Me refiero a los artículos "Cargamento de Carne", del 31 de octubre de 1896, y "Carne para tiburones", del 21 de septiembre de 1897 (León Roca 234–37; 295–98).

[12] La biografía de Blasco es el tema de la miniserie *Blasco Ibáñez, la novela de su vida*, dirigida por Luis García Berlanga y emitida en febrero de 1998, cuyas libertades respecto a los hechos que marcan la vida del escritor son criticadas en Valencia y en especial por los herederos de Blasco (*Blasco Ibáñez, la novela de su vida* 60).

[13] La idea de adaptación que "redefine el concepto de fidelidad" al alterar la resolución respecto al texto original, es explorada por Linda M. Willem en su reciente estudio "Televisualizando *Arroz y tartana*" (86).

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Reflective Mindreading: Theory of Mind and the Search for Self in Antonio Machado's *Soledades*

Steven Mills
Buena Vista University, USA

Abstract: In Antonio Machado's collection *Soledades*, the poet's search for identity guides an introspective quest where context, body, and mind form an intricate and inseparable connection. By extending cognitive capabilities to his natural environment, the poet, through embodied cognition and Theory of Mind, reads other people's and nature's minds to interpret their intentions, fears, and mental states. This mindreading, in turn, reflects Machado's own interior states, allowing him to apprehend a clearer sense of his identity. Thus, in *Soledades,* Theory of Mind is a tool that utilizes personal memories, emotions, and thoughts as a part of the search for self. This pursuit is neither entirely physical nor purely cerebral, but rather, employs experiences from the past and present, all created through embodied cognition, to organize and understand the world. Therefore, identity is the construct of past and present mental and bodily experiences intricately intertwined with the natural and social contexts. The poet discovers that he is neither a solitary individual nor merely a dispensable element of a greater society; rather, he represents an essential part of his social and natural context.

Keywords: Antonio Machado, contextualism, embodied cognition, memory, mindreading, search for identity, Soledades, Theory of Mind

Antonio Machado is known for the metaphysical concerns in his poetry, incorporating self-conscious and existential thought into his work, and in particular in the search to discover and understand his personal identity, his sense of self. In his collection *Soledades*, Machado embarks on this search through Theory of Mind (ToM) as he personifies his environment and then, in the process, endows it with both intentionality and the ability to think. The lyric "I" contemplates his physical surroundings and discovers that his seclusion is breeched by nature, which ultimately participates in the construction of his sense of self. While his personal identity comprises his own thoughts, emotions, and desires—that is, his mind—we also see that these aspects are intricately and of necessity united with his environment of nature and society because he constructs nature's mind through the physical sensations that he believes he and it share. Such intrusions, as well as with his other human interactions, provide valuable insights into his quest. When conversing with another person, this poetic voice penetrates the other's thoughts by creating a mental state for him or her, which allows the voice also to make sense of his own state. When it is nature or other inanimate objects, he first humanizes them into thinking organisms and then attributes mental states to them as well. The cognition he grants to his environment further facilitates interaction with the external world—an embodied cognition in which, beyond providing mindreading capabilities for nature, allows our bodies to be "closely defined, and experienced, in terms of the specific actions we engage in as we move about the world" (Gibbs 17). Therefore, as the speaker engages his natural world, its humanness stems from his coupling with it: "The world becomes alive for us from being incorporated into our bodies, while at the same time, we experience ourselves being absorbed into the body of the world. This fusion of body and world makes it difficult, at times, to strictly distinguish between the two" (18). The speaker's fusion with the world is visible through ToM, which grants him

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access to the intentions and conditions of the world in which he lives, in order to better comprehend his own memories, emotions, and thoughts and, ultimately, his self. Mindreading uses experiences created through embodied cognition and retrieved through memory first to organize and understand the world and then to look inward as a tool to interpret one's own mind. Beyond personification, the speaker's search relies heavily on the coupling of body, mind, and context, to read his own mind and that of his environment, and his identity becomes a construct of this total context, at once social and individual, constructing his own self through a union between exterior forces and internal thoughts.

The presence of an independent mind as the speaker in poetry facilitates, even requires, that we look at the lyric "I" as an embodied person. Scott Brewster, in his recent study on the lyric poem, argues that, in what has become the "dominant model" for the lyric, there is a shift toward an inward and meditative speaker, isolated and "abstracted from specific historical conditions who can convey an immediacy of experience, 'personal' thoughts and feelings" (30). This transition would portray a speaker that seeks to better understand his own identity through an introspective and meditative tone within a fissured consciousness throughout *Soledades*. Nancy A. Newton, addressing Machado's poetry, similarly argues that "his poetry is not so much the expression of self as the structuring of possible selves" (231), creating a meditative poetic voice with an "attitude of unremitting doubt, uncertainty and questioning" (232). This structuring of selves, the search for identity, occurs through negatives, an opposition within the personal psyche that we can relate to Brewster's removed, self-contemplative speaker, because the "I" requires "a crucial *distancing* of self from itself" in order to achieve self awareness (Newton 236; emphasis original).[1] The effect of such binaries, the negative as a source of meaning in Machado's works, leads to her conclusion that for Machado the "mind must become its own object in which it finds itself—subject—reflected: mind which knows itself to be mind. (. . . 'El gran ojo que todo lo ve al verse a sí mismo')" (236). In a similar vein, Antonio Carreño suggests that there is an internal (mental) and external (physical) world, and in order to apprehend each this plural self must shift "de un yo intimista e introspectivo por otro exterior, en búsqueda del social e histórico: el 'otro'" (84). In these Cartesian images of self in *Soledades*, there are two separate, independent parts of a self, each performing an action to understand the world, but separate nonetheless (86).[2]

Cognitive psychology, however, allows us to reassess this claim because the internal search in *Soledades*, rather than occurring in isolation or as a fragmented ego, involves a knowing being that relies on, learns from, and couples with its exterior world. This duality only gives a partial glimpse into the speaker's sense of self; therefore, as I will discuss in greater detail later, we must replace this Cartesian approach to identity with a perspective that incorporates embodied context. Brewster, for example, while laying out the concept of lyric also concedes the practicality of considering the context from which this speaker is isolated, because the reader "must constantly ask: 'who is speaking / observing / remembering / reflecting / meditating / exhorting / praising / imagining here? How is she/he (or sometimes it) addressing me now, at this time?" (34). In a similar discussion, Jonathan Culler argues that deictics, or those elements of language that discuss the situation surrounding an utterance, "force us to construct a fictional situation of utterance, to bring into being a voice and a force addressed, and this requires us to consider the relationship from which the qualities of the voice and the force could be drawn and to give it a central place within the poem" (166).[3] To remember who exactly the lyric "I" is, we must ground the lyric voice in a natural and social context, essentially recontextualizing that abstracted "I", extending to him/her a mind, intentions, and embodiment to every degree that we do with others in our real-world interactions. Cognitive psychology demonstrates that we engage characters—reading their minds, sharing their fears, and anticipating their intentions—the same way we do with real people.[4] Therefore, we must begin an understanding of the lyric "I" with the premise that he/she, as Gibbs has described, is embodied in his or her world; he/she is a contextual being that must understand him or herself as a part of his or her context in

order to discover an elusive identity. As the lyric "I" in *Soledades* listens to the narratives of his prodigal brother, observes the monotony of a childhood classroom, or walks through the hot and dusty twilight garden, he relies on both nature and his inner self in a search that requires a union between his own cognition and the greater physical context. Beyond pure introspection, these external elements form essential clues to his identity as the speaker engages the same mental tool that we all use to understand and give meaning to ourselves and our surroundings: ToM.

Theory of Mind refers to our ability to mind read, our capacity to understand another's emotions, thoughts, intentions, and desires. Alison Gopnik, in *The MIT Encyclopedia of Cognitive Science*, explains that ToM "involves psychological theorizing about our ordinary, intuitive, 'folk' understanding of the mind" (838). ToM, used interchangeably with "mindreading," refers to the way that we, as cognitive agents, "routinely predict and explain the behavior of others by ascribing to them a cornucopia of mental states" (Rigdon 379). Simon Baron-Cohen explains it in these straight-forward terms: "Now, you and I are mindreaders. I don't mean that we have special telepathy; I just mean that we have the capacity to imagine or represent states of mind that we or others might hold" (2). James Stiller and R. I. M. Dunbar discuss ToM or mentalizing as "intentional states" that we attribute to people whom we encounter, our "understanding of states of mind, typically exemplified by the use of words like *believe, intend, suppose, think*, and so on" (95). This attribution of intentionality allows us to function as social beings by providing, as Lisa Zunshine explains, the "ability to explain people's behavior in terms of their thoughts, feelings, beliefs, and desires" (6). People attribute states of mind to others based on facial expressions, vocal tones, body language, and, as Marco Iacoboni suggests, mirror neurons. ToM "is the default way by which we construct and navigate our social environment, incorrect though our attributions frequently are" (Zunshine 6). Because it is fundamental to human interaction, in the collection *Soledades*, ToM emerges as an important tool for Machado as he portrays a cognitive agent in his poetry.

The underlying requirement in ToM is that other people have independent and private thoughts and intentions; we just try to interpret what they are as we communicate. Trying to construct another's mental state requires a lot of guesswork, but also a heavy reliance on the context as well as our own experiences and emotions, a fact that ultimately makes mindreading viable though not perfect. While we are often wrong, with ToM we nonetheless create a link between another's mind and ours, and, as Robert M. Gordon explains, when simulating the other's mind, we predict his or her behaviors and actions by calling on our own emotions, a process which "permits us to extend to others the modes of attribution, explanation, and prediction that otherwise would be applicable only in our own case" (730). This process applies to the lyric "I" in Machado's poetry because, as he struggles toward self-discovery, he attempts to understand others' minds, relying on his own experiences, emotions, and context as a foundation. Gordon sheds light on the voice's actions, suggesting that ToM "requires that you first recognize your own mental states, perhaps under certain imagined hypothetical conditions, and then infer that the other is in similar states" (730–31). We must recognize how one's situation resembles similar situations that we have either had or can imagine and then map our mental state onto the other. The poetic voice thus relies on his own emotions to interpret what his brother, God, or other people must be thinking. Eventually, he extends his ToM to nature where hidden thoughts are inherently absent, and this new direction, while revealing possible secrets in nature, also reflects his own concerns about his personal context. As he thus connects with nature on a cognitive and emotional level, his thinking is embodied, distancing the lyric "I" from a Cartesian sort of mind/body dualism that initially emerges in the text. The poetic voice relies on ToM to understand his fellow man as well as nature, but because he extends his own concerns and emotions onto the other person or object, it also becomes a mirror through which he can read his own mind and better grasp his own identity.

This mirror effect is evidenced in the first poem of the collection, "El viajero," when the lyric "I" relies on the brother's narrative combined with his own experience with his natural

environment and his emotions to read his brother's—and eventually his own—mind and desires. This sibling has returned from a life journey and recounts his experiences; meanwhile the speaker shares his personal thoughts through a meditation that resembles the trope *ubi sunt* where everything fades away when past and present meet in his memory: the image of the brother now—"las sienes plateadas, / un gris mechón sobre la angosta frente; / y la fría inquietud de sus miradas"—contrasts drastically with the young, idealistic youth who had departed to a distant land. The connection is purely mental, occurring through a memory juxtaposed with the present, and immediately precedes the poet's speculation of the future through the simultaneous changes of the season: "deshójanse las copas otoñales / del parque mustio y viejo" (87). The season turns, just as the brother, the poetic voice, and all humanity, through the "tictac del reloj" to remind us that time inexorably passes. From the very beginning of *Soledades*, we see the type of existential questioning that permeates Machado's poetry in which "se cuestiona el sentido de su existencia, cuya causa, y cuya finalidad, desconoce, y que se siente por tanto como algo precario y contingente" (Ángeles 28). This temporal passage carries the observer, in this case the poet, into a metaphysical anxiety resulting from "la contemplación de la marcha inexorable del tiempo" (Predmore 702–03), a passage of time that leads to the inability to tie down an identity that seems as elusive as the seasons.[5] This anxiety plays out through the poem as a part of his reflection on his brother, his own past and his entire context.

Faced with this dilemma, the speaker's angst is evidence of his search for identity through his embodied experiences and through reading his brother's mind. Pertinent to this study of ToM is Bernard Sesé's suggestion that the key of the poem may lie in that which the poetic voice believes his brother is thinking: "[L]a fría inquietud de los ojos del viajero contrasta, en efecto, de manera insólita, con la atmósfera familiar, cálida e íntima. ¿Será preciso intentar leer en esa mirada inquieta el secreto de esta poesía?" (130). The rhetorical question suggests that there is information in the look that we are to glean, requiring ToM in order to fully understand the brother. The lyric "I" interprets this ambulatory gaze as nostalgic, and sharing similar emotions, he looks to his environment, with the chilled winds and the decay of vegetation from the seasonal changes (87). Here, he understands the passage of time, his brother's exit and arrival, and his own aging in terms of the cyclical shifting of seasons. The mirror, a tool for reflection, juxtaposes his condition with the world's state, and he can no longer cleanly distinguish where he ends (experientially and temporally) and where the world begins; they move together in a type of cyclical dance, each reaching the end of an era. As Raymond W. Gibbs Jr. relates, the speaker here is "being absorbed into the body of the world" where "this fusion of body and world makes it difficult, at times, to strictly distinguish between the two" (18). This embodied contemplation paves the way for the speaker's ToM toward his brother because, by drawing on the scene outside, he guesses the brother's mental state: "¿lamentará la juventud perdida? . . . / ¿La blanca juventud nunca vivida / teme, que ha de cantar ante su puerta?" (87). While these are questions, they are not haphazard; the poetic voice, through ToM and nature, sees in this traveler a sharing of his anguish concerning fleeting time, thus inserting his own concerns into the other's thoughts and attributing to him a state of mind that reflects his own. However, this attributed mental state is not based on the brother's words alone (which we as readers do not receive), but relies on a greater context, the seasonal progression within both nature and humans (though people arguably only experience one complete cycle, and nature repeats it). Thus, drawing on Vittoria Borsò's discussion, "el paso del tiempo se graba en la percepción fenomenológica del mundo," or "la temporalidad del ser-en-el-mundo" (393).[6] Here all elements are inseparable: the brother's mental state leads to nature, which causes the lyric "I" to question his own state, forcing him to consider his brother's thoughts, and finally ending in his own concerns regarding his existence. This journey is possible because both he and the traveler share similar experiences (at least in the poet's perspective) of living with a body in the world of emotions and sensations that change as do the seasons. His mindreading becomes a form

of contemplating his own existence, a look inward as a part of looking outward based on his embodied interaction with the world and understandable because of ToM.

Theory of Mind as the construction of mental states also appears in poem XVIII, "El poeta," in which the narrator constructs both the mind of a poet and of God. Machado presents two minds: the poet as character (poet) and the poet as voice, who reveal their dilemma through mindreading. As the work begins, the voice describes the poet's condition: "maldiciendo su destino / . . . mira, turbia la pupila / de llanto, el mar" (100). Rather than divulge the poet's thoughts, the voice depicts his mental anguish through images of the sea whose vastness inspires a curse on fate and reveals an internal existential angst recognizable through his actions and expressions. The mindreading is more explicit in the following lines:

> Él sabe que un Dios más fuerte
> con la sustancia inmortal está jugando a la muerte,
> cual niño bárbaro. Él piensa
> que ha de caer como rama que sobre las aguas flota,
> antes de perderse, gota
> de mar, en la mar inmensa. (100)

The poet's thoughts of unfair destiny lead the voice to these conclusions about God's manipulation of life and death, and through ToM, the narrator enlightens us, the readers, to the poet's frustration with God's game. Thus aggravated, the poet sees God as an unruly child, who is amusing himself by consciously manipulating the poet's life.

In this example, we witness a complex ToM through the several mental states: one mind represents what another is thinking about another, etc. Stiller and Dunbar show that these mental states become embedded levels of intentionality, beginning with the first level (I believe), and then compounding throughout ToM. As they explain, "intentionality . . . forms a naturally reflexive hierarchy that corresponds to increasingly embedded mindreading (I *suppose* that you *intend* that I *believe* that you *want* me to *understand* that . . .)" (95). In terms of these mental states, ToM begins, as Zunshine explains, "as a second-order intentionality—for example, I *believe* that you *desire* X" (28), or, in Machado's work, when the poet believes that God understands that he is manipulating destiny and causing aggravation. Beyond these two levels, in the second part of this stanza the levels compound when the poet suspects that God will cause him to fall like a branch in the water. Assuming God's omniscience and therefore his knowledge of the poet's intentions and expectations, this leads to one more level: 1) the poet believes that 2) God recognizes that 3) the poet knows that he is manipulating his life, and, therefore, he expects to die, all of which is a game of pleasure for God, causing aggravation for the poet and providing the reader with three levels or orders of intentionality or mental states. Our knowledge is the fourth level, for now we know what they all are thinking, all of which is a game of pleasure for God.

Theory of Mind is the main source of gathering information regarding the intentions of people, animals, and even elements in our surrounding environment. For example, the lyric "I" in poem XIII, "Hacia un ocaso radiante," reads more than just other people; he gives nature cognitive abilities and then engages ToM to try to understand its secrets. Because the first twelve lines paint a nature devoid of human contact, the relationship between nature and cognition takes center stage from the beginning. The poem begins in a scene of Edenic beauty as the sun sets, the cicadas sing, and the mill spins in a shaded garden, a purely aesthetic backdrop until man shatters the undisturbed nature: "Yo iba haciendo mi camino" (97). The "I" implants cognition where moments before there was none, thus introducing human contemplation, analysis, and searching, and this trekker then extends to his natural environment the same mental abilities and intentionality that he himself possesses. He creates a mind for nature that reflects his own

dilemma: as the water travels toward the sea and then on to inevitable absorption into nothingness, he connects with one little drop of water as it stands back from the rest of the river and "grita al mar: soy el mar" (98). Because nature now has a mind, he can read it and he therefore knows that the drop knows that it is important to the sea, discernable because of how it interacts with other elements. This understanding based on ToM, like with the traveler in the first poem, acts like a mirror in which the voice can better recognize its own condition and grasp its own thoughts and concerns, turning what nature speaks and thinks into a tool that helps the lyric "I" understand much more about himself.

Both the poetic voice's mindreading of the water droplet and our ToM regarding the voice lead to the conclusion that the speaker suffers from an identical underlying frustration, which has driven him away from the city and into nature in the first place: a loss of identity and a threat of social absorption. Watching the water, more than idleness, is an important indicator of his underlying concerns. As the poem reads:

> Pasaba el agua rizada bajo los ojos del puente.
> Lejos la ciudad dormía,
> como cubierta de un mago fanal de oro trasparente.
> Bajo los arcos de piedra el agua clara corría. (97)

The speaker draws a comparison between the city, its people, and the water he hears: as the water flowing toward the sea, in the city the people travel toward a common assimilation and loss of identity. "El agua en sombra pasaba tan melancólicamente," imitating his own emotions as he wanders amidst nature and looks back at the sleeping city, and hears it (both the water and the city it represents) lament: "no somos nada. / Donde acaba el pobre río la inmensa mar nos espera" (97). As a man, he faces the nothingness of humanity, fading into a society and his own eventual loss of identity. Thus, the root of his trouble is psychological, as he depicts in "este rincón vanidoso, oscuro rincón que piensa" (97), making his mind dark with anguish because in melting into a mass and losing his identity, this dark thinking corner loses all sense of individuality. He will still exist, physically, just like the water, but his mind loses its power to distinguish his thoughts, desires, contemplation, etc., from those of anyone else around him; thus, his great concern for the water that apparently fights the same end.

Through his interaction with the now sentient nature, the lyric "I" discovers and internalizes the solution to his concerns. The flowing water touches an internal cord in the poet: "¡el alma mía!," causing him to realize that total assimilation does not occur at the cost of self. While the water disappears into the sea, the rebelliousness of the droplet—"[yo] soy el mar" (97)—reflects the truth that an individual immersed in society is not dissolved; he maintains an identity that combines with other individuals, whose sum distinctiveness, rather than disappearing, creates society (a relationship reiterated through the star in the sky). José Ángeles explicitly links our heroic *gota* to the poet who struggles to define his dark corner; both the *gota* and the poet attempt to find themselves amid the fear of absorption: "¿no es acaso la misma vanidad la de esta gota que la de 'este rincón vanidoso, obscuro rincón que piensa,' de unos versos más arriba? . . . Él, el poeta, gota de mar, sabe que ha de perderse en la mar inmensa" (35–36). Unlike a Manriquean interpretation that ends in death, however, here "la gota . . . es el individuo que se constituye a sí mismo en centro del universo" (36). The infinite sea of people, of society, with its history and traditions, threatens to devour the individual, which is the primary concern of the speaker at twilight. His new understanding reflects the aphorism in *Juan de Mairena* that "*L'individualité enveloppe l'infini.* —El individuo es todo. ¿Y qué es, entonces, la sociedad? Una mera suma de individuos" (78–79). Instead of being dissolved in the infinite, he becomes the center, like the star, to continue giving off his own light among so many others.

The solution to this metaphysical dilemma reveals itself in cognition that requires the union of mind, body, and environment, issuing serious challenges to the Cartesian understanding of

mind in *cogito ergo sum*. The speaker's search for a new sense of self within the conglomerate whole reflects a goal that moves away from the physiological origins of thought and consciousness (what constitutes "I know that I know"), and instead seeks a sense of individual identity, or "who am I that knows?" Back when the human aspect enters the poem, we could discuss a fissure between the mind and body, the former representing a separate precursor to being: "y [yo] pensaba" (97). This first person stands out among the descriptions of nature from which it emerges, contrasting the two sides starkly. Thinking distances him from the trees and sonorous insects; furthermore, the source of thought is also separate from the physical, walking man, originating from within an "oscuro rincón que piensa" (97). We could consider this poetic positioning as a binary relationship: man vs. nature, mind vs. body, or rather, the mental vs. the physical. He is exploring his dark corner, seemingly apart from the world where his investigation occurs, an introspective search that initially resembles Carreño's and Newton's arguments discussed earlier, a perspective that resonates with the Cartesian philosophy of an independent, disembodied mind that claims "I think therefore I am." The problem is that this perspective posits existence on the requirement of consciousness without a necessary bond between mental and physical entities which, as Antonio Damasio points out, ultimately separates the "mind, the 'thinking thing' . . . , from the non-thinking body, that which has extension and mechanical parts" (248). Our speaker is not a construct of two separate and independent parts—the mind versus the body—but the inextricable and indistinguishable welding of the two. We cannot talk of two parts because it is impossible to delineate where one stops and the other begins; mind is body and body is mind: a mind/body. He walks along, "absorto en el crepúsculo campesino," intimately connected with the symphonic afternoon before his thought emerges. Furthermore, his thought occurs as a part of that absorption, influencing, and influenced by, everything around him. His mind, body, and entire context are what give him purpose, what define his existence, and therefore the source of self, his identity, and the object of his investigation.

Instead of an independent Cartesian mind, then, the lyric "I" draws on the speaker's inseparability from both body and nature for his search. As he understands his true relationship of interconnectedness with the masses, he enters the realm of the individual mind/body amidst a greater "shared, group, or joint thinking" (Palmer 15). In fiction, particularly narrative,[7] Alan Palmer, in what he calls intermental thinking, explains that "the mind . . . is not isolated in individuals, but is social and contextual," and fictional texts "are typically complex in their portrayal of the fictional mind acting in the context of other minds because fictional thought and real thought are like that" (53). The mind exists in a context: a mind within a body within a physical and social world, a relationship that the lyric "I" renews through his newfound idol: the water droplet. Thus we see that reading nature's intentions opens a better analysis of both his own mind and of the context in which it functions. Additionally, that he attributes mental states to inanimate objects further evidences his embodied cognition because "we draw causal inferences from our direct embodied experience with other people and objects, and perceive causality, even when mistaken, by applying our own embodied experience of how we act upon objects" (Gibbs 55). Drawing on his personal experience, the lyric "I" reads the droplet's mind as it reflects his own, because the poet is deeply integrated into nature, like water in a sponge which is apparent but in no way separate, because the music, the lamentations of the river, and the drop of water are as much a part of his cognition outside of his body as his dark corner is inside. The water's fear reveals its ability to feel complex emotions, placing it well within the realm of human thought and completing the explicit link between poet and nature. The devastating fate that terrifies them both is the potential inability to maintain their individual thought and context, the source of uniqueness that is the greatest distinguishing feature that we as humans possess. No two people are alike because we all maintain our own personal contexts; even "identical" twins raised in the same home with the same parents, restrictions, etc., are drastically different in emotions, experiences, and thought. If absorbed, the droplet fears that it will lose these differentiating characteristics, which would mean the end of its identity and,

for all intents and purposes, its existence. The similarities in their situations is what makes the water a sort of soul mate for the poetic voice, and this proximity, furthered by the fact that he creates its thoughts from his own concerns, provides him special ToM access to the droplet's human-like mind that reveals a possible solution for his own condition. As he links his mind and context with that of the droplet, his understanding of both entities relies on embodied cognition, as does his search for his identity.

His angst and meditation begin in his mind, reach beyond his body and then return, creating an embodied loop that incorporates all the activity of self and nature. In their work *The Embodied Mind*, Francisco J. Varela, Evan Thompson, and Eleanor Rosch argue that "the self . . . is a process and not a thing," and this process, neither constant nor definite, permits that we only observe the end result, because "when we subject this continuity to analysis, we seem able to find only discontinuous moments of feeling, perception, motivation, and awareness" (71–72). This process requires a give-and-take relationship with our environment: "knower and known, mind and world, stand in relation to each other through mutual specification or dependent co-origination" (150). With this in mind, both the poetic voice and his experienced world are inseparable from each other because

> perception is not simply embedded within and constrained by the surrounding world; it also contributes to the enactment of this surrounding world. . . . The organism both initiates and is shaped by the environment . . . [and] we must see the organism and environment as bound together in reciprocal specification and selection. (174)

Because the sense of self that the voice seeks is a process or stream of experiences ossified through the union of body and context, we must see a reconciliation of these elements in the poem if he successfully completes his search. The final stanza of the poem brings all of these elements together: the poet and his natural and social contexts:

> Yo en la tarde polvorienta,
> hacia la ciudad volvía.
> Sonaban los cangilones de la noria soñolienta.
> Bajo las ramas oscuras caer el agua se oía. (98)

The "yo" that intrudes on nature returns to the city and the poet's source of anxiety while nature sings, portraying his new internal peace through external elements. Here, the thinking mind/body, the city, and the symphonic nature are all together simultaneously testifying that the lyric "I" has a new direction in his journey: toward, not away from, civilization, with nature accompanying him along the way. Both are a part of him, and without either he is incomplete.

This embodied nature of the speaker's experiences and understanding demolishes any remnant of a Cartesian duality. The lyric "I" does not exist independent of his body; rather, he needs the body for thought because "knowledge depends on being in a world that is inseparable from our bodies, our language, and our social history—in short, from our *embodiment*" (Varela, Thompson, and Rosch 149). What makes up a person and his or her identity consists of not only what he or she sees, but the entire world, both natural and social.[8] In short, we construct our identity from the physical, mental, and social capacities of understanding which are "rooted in the structures of our biological embodiment but are lived and experienced within a domain of consensual action and cultural history" (149–50). The result is that one cannot isolate him or herself from either the natural environment or the social community. For José Luis Varela, nature is the logical locus for such embodied discovery in Machado, for, in general, "su amor a la naturaleza supera infinitamente al del arte" (128), providing the place where the artist, or voice in this case, can contemplate the surroundings as he creates. Machado thus argues for both nature and the mind in artistic creation: "¿pintar de memoria? Desatino. Ningún pintor lo

ha hecho. ¿Pintar del natural? Menos aún. El modelo es necesario. ¿Para copiarlo? No; para pensar en él" (qtd. in José Varela 129). Machado's own personal union is the connection among the mind, body, and exterior, and it does not allow for independent cognition as the source of creation. Because the poetic voice is "absorbed" into nature and humanity, his identity, his existence, and his world are the amalgamation of everything around him.

With the importance of embodied cognition and context to ToM, new emphasis must be placed on the actual past experiences whose sum provides a significant part of identity. These experiences connect the past with the present and even add a new emotional value to a current situation in the link between mind, body, and context. Traveling into one's past combines with the present and future which, cumulatively, forms identity. Daniel Schacter explains that "our understanding of who we are and who we will become depends on memories that may fade, change, or even strengthen as time inexorably passes" (73). We are our present and our past, a construct of our embodied experiences as we encounter the world through embodied cognition. Furthermore, because we store these experiences in memory, we can find embodiment in memory as well. Schacter explains that we recall the past, not as mere snapshots, but as images connected with emotions and sensations, for

> we do not store judgment-free snapshots of our past experiences but rather hold on to the meaning, sense, and emotions these experiences provided us. . . . Memories are records of how we have experienced events, not replicas of the events themselves. Experiences are encoded by brain networks whose connections have already been shaped by previous encounters with the world. (5–6)

These previous experiences are committed to memory through an encoding process "that contributes to constructing fragments of experiences." It is "a procedure for transforming something a person sees, hears, thinks, or feels into a memory" (42). Therefore, the mind and the body work together to "encode" memory, but beyond memories originating through embodied experiences, the retrieval process is also embodied in the present. Schacter speaks of two elements that construct memories: engrams (memory fragments) and retrieval cues. While the engrams combine to create the image, it is not an objective reproduction of the original event as it occurred; instead, the cue—occurring in the present—alters the memory in that it is partially recreated by the cue itself within the present context. Memories, which are in reality stored and retrieved neural networks, are "not simply an activated engram" but "a unique pattern that emerges from the pooled contributions of the cue and the engram. A neural network combines information in the present environment with patterns that have been stored in the past, and the resulting mixture of the two is what the network remembers" (71). A piece of one's environment not only triggers memory, the mental process involved in recovering the past, but affects that process, molding the images as they form within one's mind. Our current environmental coupling not only affects our present experiences, but how we recall and interpret our past, making memories an element of embodied cognition as we experience them both physically and mentally. Therefore, memories are not fossilized or static, but are ever changing according to the current environment. Machado presents memories in a similar light: they are not merely images, but interactions of the mind with the external world through the body. The search for self in *Soledades* reflects this phenomenon as the speaker's memory and past experiences form an integral part of the journey inward.

In poem IV, "Fue una clara tarde," the poetic voice confronts embodied memory through an interaction with a physical representation of his past, where recovering the memory involves both emotion and ToM in a search for a hidden (or forgotten) message. Framed in nature much like "Hacia un ocaso radiante," the speaker here approaches a gated garden, and:

Rechinó en la vieja cancela mi llave;
con agrio ruido abrióse la puerta
de hierro mohoso y, al cerrarse, grave
golpeó el silencio de la tarde muerta. (91)

Even though foreboding, rusty gates resist his entrance, inside he discovers a flowing fountain of crystalline water, a *locus amoenus* in which he expects to find a valuable hidden memory. The lyric "I" breaches a closed portion of his mind and, similar to the speaker in "Hacia un ocaso," metaphorically enters that "oscuro rincón que piensa" (97), though in this case it is a representation of his elusive past. Michael Predmore views in this dialogue an encounter between voice and "objetivaciones de su propio yo" (215), a split between the internal and external identity; though, as we look at their ToM, we see that we are witnessing a representation of the speaker's mind and memory.[9] If there is a split, it is due to the speaker's inability to remember, thus severing his present from his past; the disconnect is actually between his present context and the past he does remember.

As the poetic voice looks into this fountain, he gazes into his past experience and identity, where both water and poet rely on ToM to exchange thoughts. As they converse, the font believes that its song of running water will act as cue to bring a distant memory to the speaker's mind, and as guardian of memories it addresses him, giving us insight into the poetic voice himself: "¿Te recuerda, hermano, un sueño lejano mi canto presente?" (91). He realizes that the fountain has a memory to share—his memory—and concludes, based on the atmosphere, that it, as is the fountain, must be felicitous. Thus, they are reading each other's mind, granting intentionality, as he responds:

—No sé qué me dice tu copla riente
de ensueños lejanos, hermana la fuente.
Yo sé que tu claro cristal de alegría
ya supo del árbol la fruta bermeja;
yo sé que es lejana la amargura mía
que sueña en la tarde de verano vieja
Yo sé que tus bellos espejos cantores
copiaron antiguos delirios de amores:
mas cuéntame, fuente de lengua encantada,
cuéntame mi alegre leyenda olvidada. (91)

The poetic voice is unsure of the implications that the fountain makes, further attesting to the transitional nature of memory in context. Still, ToM allows each of them to make educated guesses about the other's mental state. The font suspects that the poetic voice remembers something, and the poetic voice knows that the fountain has something to share, each mindreading but each slightly mistaken. The surrounding context—the sonorous fountain, the beautiful vegetation, and the rhythmic stream—provides useful insights regarding the spring's intentions and state of mind. As we retrieve memories, we connect present and past, and here the poetic voice assumes that the present context is representative of its forgotten memory, making it as pleasant and beautiful as the garden. The speaker believes that the garden context is reflecting his memory as he reconstructs the engrams. In spite of the elegant surroundings, however, the voice realizes that it has misinterpreted the implication of the Edenic garden when the fountain contradicts its hope for a pleasurable memory:

—Yo no sé leyendas de antigua alegría,
sino historias viejas de melancolía.
Fue una clara tarde del lento verano…
Tú venías solo con tu pena, hermano;
tus labios besaron mi linfa serena,

y en la clara tarde dijeron tu pena.
Dijeron tu pena tus labios que ardían;
la sed que ahora tienen, entonces tenían. (91–92)

The lyric "I" does not mistake that the fountain holds a memory, only that it is happy, and, realizing his error, he leaves greatly frustrated (92). Entering the garden and interacting with the fountain is the beginning of the process of connecting cue with engram; he is reconstructing a memory, and, because of the lavish beauty, the garden cue alters the memory, at least initially, by creating hope for a past moment of pleasure.Yet, as he continues the reconstruction of the engrams, he realizes that this alteration has been false.

This human/fountain interaction is a variation of traditional ToM, in which the speaker in reality reads his own flow of experiences in his memories, essentially his own mind. As the lyric "I" enters through the gates, he does not fragment his identity into interior/exterior, but he anthropomorphizes the water representation of his past and opens the way to read his own mind through this internal conversation and ToM. Here the "oscuro rincón que piensa" learns to speak, and as it does so, the imagery around it, particularly the water as the flow of consciousness and memories, assumes valuable roles in the poet's embodied cognition. Varela, Thompson, and Rosch have used the metaphor of a "stream of experience" to describe one's course through life (72), and Schacter turns that flow backward, with a flow of memory from the present into the past: "we carry in our minds the remains of distant experiences that tie us to the past in a special way" (15). Therefore, "we cannot separate our memories of the ongoing events of our lives from what has happened to us previously" (5) because we shape the present with brain networks constructed in our past, and then we alter those networks as we recall them in the present.

The lyric "I" reveals that he is still connected to his important, though hazy, past, which he now reads in order to begin to understand his own mind and his personal history. The dialogue with the fountain, as a mental construct representing his own mind, leads him to engage his flow of experiences and memories. This technique provides a somewhat objective view of his self, which leads to greater understanding through introspective ToM. Alison Gopnik writes that ToM "concerns our understanding of the minds of ourselves and others" (838), turning the mindreading efforts back toward a first-person analysis. This idea is not inconsistent with the embodied cognition found in *Soledades* because he does not separate two selves, but only looks differently at his past. That the present affects his past, and the resulting emotion accompanies it, testifies that he has not severed his ego, or the past and present, but that they are still intimately connected. Accurate mindreading requires that the observer be aware of his surroundings so that he can draw enough clues from the other to support an attribution of mental states. The poetic voice in "Fue una clara tarde" constructs an environment into which he rarely ventures because of the painful nature of his melancholy past, and when he does, the unfamiliarity with his own mind and the distance of the past provides a misreading: expecting pleasantries but finding pain. While he fails to discover what he hopes for, the misreading is still useful because, as Sesé argues, his "conciencia ha progresado. . . . El diálogo imaginario contenido en éste ha permitido a Machado avanzar en el conocimiento de sí mismo, precisar algunos aspectos de esta identidad a cuyo descubrimiento aspira" (146). The poetic voice still steps forward, venturing into his dark corner and opening what was once closed off. If ToM helps us understand ourselves as Gopnik suggests, then the speaker has taken a valuable step toward this goal. He has experienced this interaction, and while he is incorrect, he knows himself a little better.

While in general ToM is universal as a normal human characteristic, in *Soledades* it serves a specific purpose: to foster internal analysis and self-discovery. As with "El viajero," or the speaker who bonds with the droplet of water, ToM's prominence in human interaction facilitates its presence in literature as a human product. In this collection, many poems display ToM, as

the poetic voice presents or interacts with the elements in the poem. Among the numerous examples that I could not discuss here, in poem V, "Recuerdo infantile," the speaker portrays the monotonous thoughts of the students and professor through the drab colors and rhythmic patter of the rain outside. In poem XIV, "Cante Hondo," the lyric "I" describes his meditations, interrupted by sounds and music, but never provides a description or purpose for the meditations or the relevance to the sounds. However, we know that the lyric "I" is thinking, which he admits, and by capitalizing the names "Amor" and "Muerte," he grants them human abilities, including thought and intentions, which become at least partially accessible through ToM. Also, in poem XVI, "Siempre fugitiva," the poetic voice laments his inability to grasp his relationship with his beloved. Her actions are all he has to construct her mental states, yet they are not enough, and her thoughts remain dark and unknown. This is an example of how ToM may break down, for no matter how reliable it is, and how often we require it to better comprehend our physical and social contexts, it is not perfect. Any time there is a mind present in these poems, we can extract certain elements of ToM, because it is fundamental to how people interact: we engage each other's thoughts and intentions as well as words and gestures.

Theory of Mind is prevalent in human interaction because humanity relies on cognition, and the complications that any individual encounters will carry with them a cerebral aspect. In Antonio Machado's *Soledades*, the speakers' problems become cognitive as they look both inward and outward on the way to self-discovery. How one understands what another thinks, feels, or wants can lead to a discovery of self, an identity; it is a method for internal speculation. The mind functions as part of a body that feels, moves, and exists in a real and physical world. Embodied experiences form memories, and as the lyric "I" attempts to discern his own thoughts—read his own mind—this embodied cognition and memory necessarily reveals clues that he can read. Furthermore, in interactions with others, mindreading ultimately represents his own thoughts, reflecting his personal concerns and desires—in short, his mental state—through that of others.

NOTES

[1] Nancy A. Newton argues that "this process of 'self-unfolding,' or potentiality converting itself into actuality, involves a necessary negation in order for (implicit) self to become itself (explicitly)" (236), a duality that makes self-discovery possible. While the topic of my study is this search for self, I deviate from such a binary perspective of mind as a divisible identity.

[2] Ezio Levi and Bernard Sesé also address identity and self in Machado in more general terms. Elizabeth Scarlett discusses the fragmented feminine ego through Machado's use of fountain imagery, an approach that resembles Newton's and Carreño's arguments for a partitioned, separated, or independent (rather than embodied) mind.

[3] However, Culler minimizes this tendency to create fictional scenarios; for him this is part of a more valuable process that reveals the conventions of reading: "the poetic persona is a construct, a function of the language of the poem" (170), which is representative of his approach to the lyric "I". I diverge from this approach by emphasizing that this "I", more than a linguistic tool, builds a subjective identity from his context through embodiment and ToM.

[4] See Gerrig; Zunshine; Mar; and Oatley.

[5] José María Rodríguez García describes time in Machado in conjunction with melancholy: "[E]l rasgo machadiano principal es el traslado nostálgico del momento de felicidad de su hablante melancólico a un instante pasado irrecuperable incluido por el recuerdo" (139). This explains the sadness and *ubi sunt* in the poem as nature, through pathetic fallacy, and not only reflects the speaker's mental state, but also forms the natural context that leads him onward in his quest for self discovery. Antonio Barbagallo also discusses a connection between emotion and nature in *Soledades*, arguing that "el paisaje descrito esté reflejando el estado anímico del poeta," and that "es más lógico pensar que don Antonio haya imprimido y derramado su sello de tristeza personal sobre el paisaje real y no que el paisaje o el ambiente haya imprimido la tristeza y la melancolía sobre el alma de Machado" (12). I agree that nature reflects his mental state, but I do not make the distinction so clear; the poetic voice sees his concerns reflected in nature because its physical

condition already reflects his own: dreary, cold, rundown, etc. As I show later, speaker and nature couple, and mutually affect each other, as it is not an either/or relationship.

[6] Borsò discusses this perspective of time as an element of modernism toward which Machado is gravitating in his poetic creation. However, she points out that this image of time for modernism "implica una ruptura con el pasado y la escisión entre sujeto e historia," which is contrary to my overarching argument that the speaker unites with his context as a part of his identity. The passage of time is just as pertinent to our identity, as I will show, because we construct our image of self as a flow of experiences, requiring both past and present.

[7] This discussion of minds and narrative is applicable to Machado's lyric poetry. Palmer is discussing the mental functions in narrative, functions that also form my discussion in this study, but in a more general way; whether in poetry or in fiction, the human mind relies on narrative elements to function. Mark Turner argues that the way we think inherently resembles narrative structure, which would then allow us to find structures of narrative in poetry. Therefore, it should be no surprise that, as Juan Alonso Bernal has found, "no resulta difícil reconocer la narratividad y la dramatización presentes en . . . [los] poemas de Machado," arguing that the lyric "I" often functions as a narrator (272), or that Machado, as Miguel García Posada shows, sings and tells his poetry, incorporating a form of narration into the works (73).

[8] Mark Johnson (*The Body in the Mind*) points out this social element of context: "[O]ur community helps us interpret and codify many of our felt patterns. They become shared cultural modes of experience and help to determine the nature of our meaningful, coherent understanding of our 'world'" (14).

[9] Bernal also sees in this encounter several different possible relationships between the lyric voice and the fountain, seeing "las polarizaciones de todos los modos de representación del *yo*" (273), where the fountain represents "una personificación . . . de diferentes niveles del *yo*" (277). This could also incorporate Scarlett's argument in which the fountain represents the feminine side of the poetic voice, though such a reading requires a split ego that I find inconsistent with my context-based study.

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La conquista del Río de la Plata: Adversidad, esperanza y escritura

Pablo García Loaeza
West Virginia University, USA

Abstract: La colonización del Río de la Plata fue una de las más arduas del Nuevo Mundo. Si bien la persistencia de los colonos rioplatenses se puede atribuir en parte a la ambición, un factor hasta ahora desconsiderado que se debe tener en cuenta es la escritura. Los textos que narran las calamidades de la empresa las colocan en el marco de la fortuna, la Providencia o la confianza en las instituciones imperiales de tal manera que, en última instancia, quedan inscritas bajo el signo de la esperanza. El carácter alentador de estos relatos se puede entender a partir de investigaciones recientes en el campo de la sicología. Numerosos estudios clínicos han demostrado consistentemente que la narración por escrito de las experiencias negativas tiene el poder de mitigar su impacto físico y mental. Por su valor terapéutico, el acto mismo de escribir contribuyó importantemente a la sobrevivencia de la colonia rioplatense. Por otro lado, los mismos estudios encuentran que el hecho de narrar una vivencia transforma su recuerdo, confirmando que inclusive el carácter testimonial no garantiza la veracidad de los textos que cuentan la exploración y la conquista del Nuevo Mundo.

Keywords: Álvar Núñez Cabeza de Vaca, cartas, conquista, escritura, Río de la Plata, Ruy Díaz de Guzmán, sicología, Ulrich Schimdel

> *Suele a veces ser a los hombres tan adversos los sucesos en lo que emprenden, que entendiendo salir de ellos con honra, y acrecentamiento, vienen a dar en lo ínfimo de las miserias e infortunios. De esta manera sucedió a nuestros españoles en la conquista del Río de la Plata, de donde pensaron salir ricos y aprovechados, y fue tan al contrario, que no ha habido alguno que hubiese vuelto remediado a su patria, antes acabaron los más de ellos sus vidas miserablemente.*
> —Ruy Díaz de Guzmán, *La Argentina*

> *La ilusión de la esperanza es gratísima, y ante todo necesaria para la vida, en medio de tantas desgracias, situaciones difíciles y casi intolerables.*
> —Juan Luis Vives, *El alma y la vida*

Desde la primera expedición específicamente destinada a establecer una presencia permanente en el Río de la Plata, organizada por el Adelantado Pedro de Mendoza en 1535, hasta la muerte del controvertido Domingo Martínez de Irala en 1556, un sinfín de desventuras aquejó la fase inicial de la conquista de esa región. Las exploraciones y las fundaciones incipientes estuvieron plagadas por la escasez, por conflictos intermitentes con los indígenas y por disensiones constantes entre los mandos españoles. Los textos que las narran reiteran insistentemente las vicisitudes de una aventura que está siempre al borde de la ruina. Ante tales circunstancias, ¿cómo explicar el continuado afán de los conquistadores? ¿A qué atribuir la persistencia de los colonos? La prosecución de esta improbable tentativa puede atribuirse, como en otros casos, a la ambición y los mitos que, provocándose mutua y continuamente, impulsaron desde un principio la exploración del Nuevo Mundo. La enorme riqueza de la Sierra de Plata que imaginaban los conquistadores siempre está detrás del próximo recodo del río, tras aquella colina, a unos cuantos días más de viaje. Además, las circunstancias particulares en el

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extremo sur del continente hicieron posibles fantasías inusitadas en otras latitudes. No obstante, un elemento coadjutor del mito y de la ambición en el que no se ha reparado lo suficiente es la escritura. En los textos producidos en las primeras décadas de la conquista Río de la Plata, tanto las pocas satisfacciones como las muchas calamidades se inscriben, en última instancia, bajo el signo de la esperanza. El carácter alentador de estos relatos, así como su importancia para el proceso de colonización, se puede entender a partir de recientes investigaciones en el campo de la sicología. Numerosos estudios clínicos han demostrado consistentemente que la narración por escrito de las experiencias negativas tiene un valor terapéutico, de tal suerte que el acto mismo de escribir fue sin duda uno de los factores que permitieron la supervivencia de la colonia rioplatense en su etapa más crítica.

A finales del siglo XX, la sicología empezó a examinar sistemáticamente los efectos terapéuticos de la escritura. Los estudios experimentales al respecto suman actualmente más de doscientos (Pennebaker y Chung 4). En un artículo que resume los hallazgos más importantes de los últimos veinticinco años, el pionero en la materia James Pennebaker y Cindy Chung señalan que "an increasing number of studies indicate that having people write about emotional upheavals can result in healthy improvements in social, psychological, behavioral, and biological functioning" (3). Algunos estudios concluyen incluso que el enfoque en los aspectos negativos de una experiencia traumática resulta especialmente provechoso. Las investigaciones realizadas han descubierto además que los beneficios de escribir ocurren aún sin retroalimentación social explícita o, en otras palabras, que la falta de un lector concreto no impide los efectos positivos de la escritura. Tampoco factores individuales como la edad, el género, la personalidad o el nivel de educación han producido diferencias significativas en los resultados (Pennebaker y Chung 9–12). Al tratar de explicar por qué la expresión escrita afecta positivamente la salud física y mental, Pennebaker y Chung aclaran que no existe una sola explicación, sino muchas teorías parcialmente correctas (12). La más sugerente en el contexto que nos interesa es que la traducción de una experiencia en lenguaje permite procesarla conceptualmente, de manera que el individuo puede asignarle coherencia y sentido, facilitando así su asimilación y aliviando los efectos nocivos del procesamiento parcial de las emociones. Los requisitos de la producción textual (ordenamiento de la información, selección de palabras y estructuras sintácticas, etc.) provocan cambios cognitivos que potencialmente permiten a las personas modificar el entendimiento que tienen de sus circunstancias. Sin embargo, Pennebaker y Chung reconocen que la expresión escrita no es una panacea, que en conjunto sus efectos son modestos y que todavía quedan muchas incógnitas y numerosos estudios por hacer (17, 23–24).

Se podría objetar la aplicabilidad de las conclusiones de la sicología contemporánea a crónicas y cartas escritas hace más de cuatrocientos años, en un contexto distinto y según códigos discursivos particulares. Sin embargo, cualquier posibilidad de entender a los hombres y mujeres del pasado supone que no fueron radicalmente diferentes de los del presente en su constitución humana. Si se tratara de describir estados físicos no habría sospecha de anacronismo, pues un flechazo o un tiro de arcabuz no tendrían consecuencias diferentes hoy en día. No obstante, es legítimo preguntar si se le pueden atribuir los efectos descritos por Pennebaker y Chung a la escritura de la conquista. Aunque una confirmación empírica sea imposible, no es válido rechazar la existencia de fenómenos que si antes pasaron desapercibidos, no fue porque no ocurrieran, sino por la falta de aparatos conceptuales o analíticos para apreciarlos. Hoy entendemos aspectos del pasado que en su momento eran literalmente impensables—o peor aún, cosas del diablo. Por otro lado, sabemos que las preocupaciones relativas a la psique y la escritura no eran ajenas al pensamiento humanista de la temprana edad moderna, algunas de cuyas especulaciones en estos campos anticipan los hallazgos de los estudios sicológicos arriba señalados.

El término sicología surge en el siglo XVI para referirse al estudio del alma y los movimientos del espíritu humano.[1] En este campo sobresale Juan Luis Vives (1492–1540), uno de los más renombrados intelectuales de la época. Vives se preocupa por la psique en su tratado sobre *El alma y la vida* (1538), donde señala la utilidad de "investigar y descubrir, en la

medida de lo posible, las cualidades, las fuerzas, las funciones y las obras de nuestra mente", pues ningún aporte en este campo, por pequeño que sea, carecerá de importancia (108). Al considerar los del sabio español, el profesor Foster Watson subraya que "the *self-conscious emphasis on induction* as a method of inquiry and discovery in philosophical, and particularly in psychological questions, must be taken back . . . to Juan Luis Vives" (334), a quien identifica como padre de la sicología moderna. Entre otras cosas, Vives se destaca por haber apreciado con más acierto que sus predecesores los efectos fisiológicos de las emociones, que "no sólo acogen la disposición del cuerpo, sino que la producen" (236).[2] Concurrentemente, el interés por la expresión de las ideas típico de la época se revela en sus estudios sobre retórica y el arte de escribir.[3] En *De conscribendis epistolis* (1534), donde trata de epistolografía, Vives insiste no sólo en la importancia de tener en cuenta el temperamento y personalidad del destinatario (*ethopoiia*), sino en la del remitente, anticipando los temas que luego desarrolla en el tratado del alma (Fantazzi 15). Los esfuerzos intelectuales de Juan Luis Vives demuestran que la escritura y el espíritu, así como la relación que podían tener entre sí, eran cuestiones de mucha consideración para la ciencia humanística de la época.[4] No obstante, hoy otra vez se verifica lo que Vives decía sobre sus propios predecesores en la materia: "[L]os antiguos al abordar temas tan abstrusos se envolvieron y enmarañaron con grandes absurdos; sin duda no es de extrañar que juzgaran defectuosamente acerca del alma, que no se percibe por ningún sentido corporal" (36). Gracias a los avances en el campo de la sicología, hoy podemos reconocer y juzgar mejor algunos aspectos de los textos que cuentan la conquista del Río de la Plata.

Entre los escritores destacados de los primeros esfuerzos de colonización en el Río de la Plata, se encuentra Álvar Núñez Cabeza de Vaca (c. 1490–c. 1557). Como es bien sabido, este famoso náufrago logró regresar a España tras ocho años de miserias y trajines por la frontera norte del Nuevo Mundo. La relación de esa experiencia le mereció la gobernación de la frontera sudamericana, donde lo único que halló fueron nuevas aflicciones. Álvar Núñez las narra en los *Comentarios*—escritos por su secretario, Pedro Hernández—, que se publicaron junto con el relato de sus *Naufragios* en 1555. Otro testimonio conocido es el Ulrich Schmidel (¿1510–1581?), un mercenario alemán que presenció la empresa rioplatense casi de principio a fin. Cuenta sus experiencias en un libro publicado en Frankfurt en 1567 con el título de *Reise nach Süd-Amerika in den Jahren 1534 bis 1554*. Finalmente, se debe mencionar a Ruy Díaz de Guzmán autor de *La Argentina*, que circuló en copias manuscritas desde 1612 hasta 1835, año de su primera impresión.[5] Aunque abunda en errores, se debe apreciar por el acceso que tuvo su autor a los veteranos de aquel drama (Gandía, "Introducción" 16). Además de estas historias, existe un sinnúmero de documentos legales provocados en su mayoría por las innumerables contiendas que oponían a los actores principales (Bolaños 239).[6] Finalmente, se conservan algunas cartas que muestran los trabajos y las pretensiones de hombres y mujeres que, a pesar de ser menos conocidos, constituyen el fundamento humano del esfuerzo de colonización.

Estos textos se distinguen entre sí tanto por su forma como por los fines concretos que persiguen. Los primeros son historias formales escritas con vistas a su publicación. La de Schmidel, forastero tanto entre indígenas como entre españoles, tiene la distinción adicional de estar escrita para un público alemán. Las actas notariales, los informes y las probanzas dirigidas a las autoridades imperiales buscaban justificar, previa o posteriormente, las decisiones tomadas y las acciones realizadas por los líderes españoles, muchas veces a raíz de las contiendas que los oponían entre sí. La cantidad de reportes que se conservan refrenda lo mucho que ya se ha dicho sobre el ánimo forense que caracterizó al imperio español, pero cabe destacar que, más allá de la información que pudieran contener, estos documentos oficiales podían tener un valor simbólico en sí que linda con el fetichismo. En su relación de 1545, Pedro Hernández delata al veedor Alonso Cabrera que, tras llegar a Buenos Aires en 1538, solía mostrar solamente la cabeza y firma de una cédula real para reclutar gente en Canaria diciendo "debajo de esta firma está lo que en su tiempo veréis" con lo cual todos lo seguían "creyendo que había de ser gobernador" (Núñez 2: 312).[7] Finalmente, las cartas son un medio relativamente menos formal que algunos

individuos utilizan para quejarse de su situación ingrata y tratar de obtener alguna recompensa por los muchos y graves padecimientos que han sufrido en servicio del Rey.

Más allá de las diferencias formales, todos los textos reflejan en su contenido los diversos retos que tenía que enfrentar todo aquel que se aventuraba por el Río de la Plata. Durante las primeras dos décadas, la existencia cotidiana no debe haber sido menos que angustiante. Lejos de las rutas transatlánticas habituales, el abastecimiento de las expediciones dependía casi siempre de lo que se pudiera conseguir localmente; mas los aventureros que habían llegado en busca de riqueza no estaban ni predispuestos ni realmente capacitados para ocuparse de la autosuficiencia de fundaciones destinadas principalmente a servir como bases de operación para el descubrimiento de la fabulosa Sierra de la Plata. El hambre era un padecimiento habitual y a veces llegaba a tal grado que había que recurrir a ratas, sabandijas y zapatos para tratar de remediarla. Schmidel cuenta cómo tres españoles que habían sido ahorcados por haberse robado y comido un caballo fueron destazados durante la noche por otros tres compañeros (*Relatos* 33–34).

Aunque la situación obligaba a los expedicionarios a tratar de sustentarse a sí mismos por medio de la caza, la pesca y el cultivo, no dejaban de proveerse de comida a costa de los indígenas. Algunas veces lo hacían por las buenas, a cambio de quincalla de metal, y otras veces, por las malas. Según se cuenta en los *Comentarios*, cuando se imponía la necesidad el consenso era que "si los indios no quisiesen dar bastimentos comprándoselos, que se los tomasen por fuerza; y si se pusiesen en los defender, los hiciesen guerra hasta se los tomar" (Núñez 1: 319). Del mismo modo satisfacían los conquistadores sus deseos sexuales con las mujeres indígenas. Las aceptaban cuando se las "ofrecían" y cuando no, las tomaban por fuerza. El clérigo Martín González declara que la lujuria de sus compatriotas era tal que "como fuego, quemaban y abrasaban toda la tierra por do iban, en quitarles [a los naturales] sus mujeres, hijas, hermanas y parientas" (*Cartas* 606). Los españoles no entendían que, de acuerdo con las convenciones sociales autóctonas, aun las uniones que resultaban de la rapacidad suponían un compromiso de obligación mutua. Esta relación parasitaria y desigual, insostenible e insoportable para los indígenas, fue el origen de muchos conflictos sangrientos que en más de una ocasión estuvieron a punto de poner fin a la experiencia colonial del Río de la Plata (Necker 73–74).

A las hostilidades externas se sumaban los embrollos provocados por los apetitos y la malicia de los capitanes españoles. Las instrucciones que le dejó Pedro de Mendoza a Juan de Ayolas antes de regresar moribundo a España delatan no sólo una atmósfera poco proba, sino los límites de la legalidad dentro de la misma. El primer Adelantado le advierte a su lugarteniente: "habéis os de guardar de las personas que sabéis que yo me guardaba y de los que yo me fiaba bien creo que podéis fiaros" (*Documentos* 2: 190). En seguida, le recomienda que haga justicia sólo con mucha razón y con un proceso bien sustanciado. Mas si se trata de traición y no puede hallar suficientes testigos para acusar abiertamente al sospechoso, le dice: "empozadlo secretamente de noche o echadlo donde no parezca ni os pueda hacer daño" (2: 191). El destinatario de estos consejos no pudo aprovecharlos, pues nunca regresó de una entrada que hizo por el Chaco. Al internarse por la tierra, Ayolas había dejado por sustituto a Domingo Martínez de Irala, quien luego fue el protagonista de muchas controversias, entre las que sobresale la destitución del gobernador Álvar Núñez. Los partidarios de éste acusan a aquél de haber puesto su interés personal por encima del servicio a la Corona, así como de "esquilmar y destruir" la tierra con sus excesos (*Cartas* 597, 605). Si se cree lo que cuenta Pedro Hernández en su relación, Irala era el principal culpable del crimen y la depravación que imperaban durante su gobierno (Núñez 2: 318). Aun cuando se trate de exageraciones de sus enemigos, estos informes delatan un ambiente tenso que no podía sino ser otro motivo de agobio para los colonos rioplatenses.

No es menos que admirable que los españoles lograran establecerse en el Río de la Plata a pesar de todas las contrariedades que enfrentaban cotidianamente. Los factores que contribuyeron a su ánimo inquebrantable incluyen sin duda una gran sed de riqueza excitada por los rumores de cercanos reinos de oro y plata (Gandía, *Historia* 95). También deben tenerse en

cuenta los sueños de libertad y libertinaje que provocaban las circunstancias particulares de la hazaña rioplatense. Por un lado, las comunicaciones esporádicas con la metrópolis les daban a los conquistadores de esa región del Nuevo Mundo un grado de autonomía poco común dentro del imperio español. Las noticias y provisiones podían tardar años en llegar de España. El segundo Adelantado, Álvar Núñez, llegó a ocupar su cargo en 1542, casi cinco años después de la muerte de su predecesor. En ese ínterin, una Real Cédula de 1537—recibida sólo un año más tarde—autorizaba la elección de la persona más apta para asumir la gobernación en tanto la Corona no dispusiera otra cosa.[8] No es sorprendente, por lo tanto, que Álvar Núñez encontrara oposición en su afán de desafiar el *status quo* e imponer su autoridad en una sociedad de aventureros acostumbrados a decidir en gran medida su propio destino.

Por otro lado, el desenfado sexual que existía en la colonia rioplatense hizo leyenda. Antes de abandonar el puerto de Buenos Aires en 1541, Domingo Martínez dejó un mensaje invitando a los que ahí llegaran a seguir río arriba hasta al puerto de Asunción presumiendo, entre otras cosas, que los indios servían a los cristianos "con sus personas como con sus mujeres, en todas las cosas del servicio necesarias, y han dado para el servicio de los cristianos setecientas mujeres para que les sirvan en sus casas y en las rozas" (Núñez 2: 362). En una carta de 1545, Alonso Aguado incrimina a los conquistadores por no contentarse "con imitar a la secta de Mahoma y su Alcorán que mandaba que pudiesen tener siete mujeres, y hay algunos entre nosotros que tienen veinte y a treinta y a cuarenta y de ahí en adelante hasta sesenta" (citado en Rodríguez Molas 156). En otra carta del mismo año, fray Francisco Paniagua se queja de que "usan los tales cristianos con las indias de sus placeres tan absoluta y disolutamente a tanto que ni les preguntan si son cristianas ni si infieles" (156). No obstante, los religiosos tampoco eran inmunes a las tentaciones que ofrecía ese erótico edén. En sus *Comentarios*, Álvar Núñez acusa a fray Bernardo de Armenta y a fray Alonso Lebrón de "tener consigo dentro de su casa y monasterio más cantidad de treinta mujeres, hijas de los naturales, mozas de doce hasta veinte años, tan encerradas como si fueran sus mujeres" (Núñez 1: 259).[9] Aunque de ninguna manera pueda justificar las violencias cometidas, los conquistadores deben haber encontrado algún desahogo de sus pesares en los brazos de las mujeres indígenas.

Otro factor al que no se ha prestado la debida atención es la tremenda producción textual que generó la conquista del Río de la Plata. A pesar de encontrarse en condiciones miserables, tal parece que los conquistadores y colonos no perdían la oportunidad de poner sus andanzas por escrito. Y si dejaban de hacerlo, pues siempre había más que contar, era sólo por ser materialmente imposible. La relación de Pedro Hernández termina diciendo que calla muchos agravios e injusticias por no causarle disgusto al rey, así como "por la falta que de presente tengo de papel" (Núñez 2: 357). El tenor del texto sugiere que de haber tenido más folios, el autor no se habría preocupado tanto del bienestar de su regio destinatario. La mayoría de los textos son actas notariales, informes, probanzas y relaciones motivados por el consabido legalismo del imperio español. Las cartas personales, aunque con menor formalismo, también están dirigidas a las autoridades del imperio con el fin de informar, solicitar y justificar algún beneficio. En 1556, Juan Pavón le escribió al licenciado Agreda, fiscal del Concejo de Indias, para pedir "justicia, justicia, justicia" y dar cuenta de las cosas que habían acontecido en esa tierra (*Cartas* 594). Curiosamente, Pavón inicia su misiva explicando que "puesto que vuestra merced no tiene de mi noticia ni me conoce, no por eso dejaré de avisar a vuestra merced de las cosas mías y de otros sucedidas en esta conquista" (593). Las reparaciones que solicita al distante y desconocido funcionario, más título que persona, parecen menos importantes que la expresión de sus agravios. De igual manera, más allá de los fines concretos que cada uno pretende, todos esos actos de escritura son ante todo gestos de esperanza que no sólo la manifiestan, sino que la alimentan al traducir eventos aleatorios en secuencias narrativas dentro de las cuales los acontecimientos, especialmente los más aflictivos, cobran sentido.

A pesar de que narran una serie de reveses e insubordinaciones, las historias de Núñez, Schmidel o Guzmán expresan una notable confianza en la empresa de conquista y colonización.

En ningún caso se trata de los relatos del fracaso o la rebelión que aparecen en la segunda fase de la conquista de América y que según Beatriz Pastor desmitifican la realidad americana y constituyen, de manera más o menos explícita, una crítica de la situación en la que se encuentra la colonia (223, 309). En el Río de la Plata no hay ningún Lope de Aguirre que, frustrado por la esterilidad de sus esfuerzos y sacrificios, pretenda emanciparse de la autoridad del Rey de España.[10] Al contrario, todas las conspiraciones, avaladas por los debidos procedimientos notariales, se realizan en nombre de Su Majestad, inclusive cuando se trata de contrariar sus designios. En 1549, el escribano público Bartolomé González leyó ante los conquistadores de la provincia un escrito que explicaba cómo la prisión de Álvar Núñez, el gobernador designado por Carlos I, y la elección de Domingo Martínez de Irala para remplazarlo se habían ejecutado "por ser cosa que tanto convenía al servicio de Dios y de S. M. y bien universal de todos los dichos conquistadores, y se hicieron sobre ellos las diligencias y solemnidades que convenían" (Schmidel, *Historia* 136).[11] Los *Comentarios* del propio Álvar Núñez al respecto de ésta y otras calamidades que le ocurrieron durante su breve estancia en la región del Plata no se conforman al modelo de sus *Naufragios* que, según la sugerente lectura que hace Pastor, transforman "en servicio la relación de las desdichas, reivindicando su valor" (211). Como señala atinadamente Pedro Lastra, la transferencia del papel de narrador al secretario Hernández hace que los *Comentarios* sean menos una relación de méritos y servicios que una probanza justificadora en la que el uso de la tercera persona crea una impresión de objetividad y refuerza la verosimilitud del relato (101). En otras palabras, lo que el texto pretende mostrar es que Álvar Núñez lo hizo todo bien y si todo le salió mal, la culpa no es suya, sino de la cruel fortuna. Así, gracias a la narración, cada acontecimiento, por aleatorio o contrario que parezca, adquiere un sentido que, además, mitiga su aparente negatividad.

Cuando se considera en retrospectiva a través de la narración, la fortuna no siempre es mala del todo. En el capítulo 2 de los *Comentarios* se narra el caso admirable de cómo cierta noche oscura, cuando los navíos estaban por dar al través con unas peñas muy altas, el canto de un grillo despertó a los marineros y se pudo evitar el naufragio. El providencial bicho, que un soldado había llevado a bordo para reconfortarse con su canto, se había mantenido callado hasta entonces. El narrador recalca que "si el grillo no cantara nos ahogáramos cuatrocientos hombres y treinta caballos" (Núñez 1: 160–61). Asimismo, en el viaje de regreso a casa, Ulrich Schmidel contrató su pasaje de Cádiz a Amberes en una urca que escogió por ser nueva y hermosa. La noche antes de la partida, el patrón del barco bebió demasiado y dejó a su pasajero olvidado en puerto. Schmidel lo juzga un golpe de suerte, pues unos días más tarde la nave naufragó y sólo el patrón y el piloto salieron con vida (*Relatos* 110–11). La noción de fortuna le da un giro mítico a los acontecimientos presentándolos como señales y portentos. Como recurso narrativo, contribuye a transformar los eventos en una secuencia intencional y significativa, a convertir la experiencia en historia.

Siguiendo una vieja y paradójica tradición occidental, al lado de la fortuna opera la Providencia, que en términos narrativos provoca un efecto similar, al enmarcar los acontecimientos en una historia trascendente de la propia experiencia. Tanto los buenos como los malos eventos ocurren, como reconoce Schmidel en el epílogo de su relato, "por la singular providencia de Dios Todopoderoso" (*Relatos* 113).[12] Ruy Díaz de Guzmán cuenta en *La Argentina* cómo la flota de Pedro de Mendoza se vio forzada a hacer escala en Río de Janeiro para reabastecerse de agua y bastimentos. Estando ahí, el Maestre de Campo Juan de Osorio fue acusado "por algunos envidiosos" de conspirar contra Mendoza, quien mandó ejecutarlo. El disgusto que la sentencia provocó entre la gente, así como la alevosía que la motivó, no anunciaban nada bueno para el futuro de la campaña. Díaz de Guzmán explica que de la muerte de Osorio "sobrevinieron, por castigo de Dios, grandes guerras, muchas desgracias y muerte" (113). Asimismo, al final de las desventuras que narran los *Comentarios*, cuatro días de tempestad convencieron a los oficiales que llevaban a Álvar Núñez de vuelta a España de que "por el agravio y sinjusticia que le habían hecho y le hacían en le traer preso y aherrojado era Dios servido de dalles aquella

tormenta tan grande" por lo que determinaron soltarlo (Núñez 1: 365). Tales manifestaciones de la Providencia compensan por la iniquidad de los hombres—y las deficiencias de sus procesos legales—no dejando nada al azar. Al mismo tiempo, sirven para darle sentido a la narración al conectar los eventos de manera causal. Esa conexión es germen de esperanza: aun cuando la suerte se muestra aciaga, se puede esperar la justicia divina.

La esperanza, que en algunos casos se acerca a la fe ciega, es una fuerza motora real. Nadie se hubiera lanzado a la jornada americana o soportado sus desazones sin ella. En la Plata, se halla siempre río arriba. Al poco tiempo de haber llegado, los enfrentamientos con los indígenas y el hambre habían reducido significativamente la armada de Pedro de Mendoza. El Adelantado mandó a su segundo, Juan de Ayolas, en busca de algún sustento. Cuando, pasados más de cuarenta días, Ayolas regresó con buenas noticias, Mendoza dispuso subir el río por el mismo camino llevando consigo a la mayoría de la gente que le quedaba. Díaz de Guzmán cuenta que el viaje del Adelantado tardó muchos días "por causa de la gran flaqueza de la gente, que se le moría por momentos, tanto que ya le faltaba cerca de la mitad" hasta que, sin fuerzas para llegar más lejos, determinó asentarse en un lugar que—aunque el autor de *La Argentina* no lo dice—se nombró Buena Esperanza (122; Gandía, *Historia* 44). Varios años más tarde, en una de las entradas que hizo Álvar Núñez, se halló un sitio que parecía propicio para poblar. Según Díaz de Guzmán, el segundo Adelantado argumentó en contra diciendo: "[S]eñores, corramos la tierra, y después haremos asiento, donde más nos convenga, después de haber visto y descubierto lo que hay adelante, que no es razón que a la primera vista de este buen terreno nos quedemos en él, que podrá acaso poco más adelante haber mejores" (161). Con esa esperanza no advertía el daño que su miserable fortuna le deparaba.

En más de un caso la esperanza tiene visos claramente fantásticos de origen mitológico. Como señala Pastor, la fascinación por lo maravilloso, resumido en un pequeño repertorio de mitos fundamentales, estimuló la exploración del continente americano (171–72). Uno de los más comunes es, como se sabe, el de las amazonas. Schmidel cuenta que, en una entrada que había hecho bajo el mando de Hernando de Ribera a la tierra de los xarayes, les dieron noticias de una rica nación de mujeres guerreras a dos meses de viaje. Dispuesto a partir a buscarlas de inmediato, Ribera pidió al Rey Xaraye algunos indios para llevar el fardaje. El rey accedió a la demanda, pero le advirtió que en esa época del año era imposible llegar a la isla de las amazonas por estar anegada la tierra. Dice Schmidel que no le creyeron. Emprendieron la marcha de cualquier modo, soportando todas las miserias del camino—agua hasta la cintura, mosquitos, hambre, peste—hasta que les fue físicamente imposible seguir adelante (Schmidel, *Relatos* 69–71). Resulta tentador atribuir esta irrupción del mito clásico en la narración al deseo de su autor de satisfacer las expectativas de un público ávido de historias exóticas y licenciosas como lo hace Álvaro Félix Bolaños (236).[13] Sin embargo, la relación de Hernando de Ribera incluida al final de los *Comentarios* declara que los indios urtueses—que son a la manera de los xarayes—le informaron no sólo de grandes pueblos de mujeres ricas y temibles, sino de una generación de indios pequeños que son sus enemigos y sus consortes, así como de grandes poblaciones de gente negra y barbada como moros (Núñez 1: 372–73). Ribera juró por Dios, por Santa María y por los cuatro evangelios, con la mano puesta sobre una biblia abierta, ante el escribano Hernández y otros testigos que "ni en parte de ello no hubo ni hay cosa ninguna acrecentada ni fingida, salvo solamente la verdad de todo lo que le fue dicho e informado, sin fraude ni cautela" (Núñez 1: 377).[14] Si tanta insistencia en la verdad es sospechosa, la persistencia del mito pone en evidencia no sólo insaciables deseos de riqueza y placer en la tierra, sino cómo la narración alimenta la esperanza de satisfacerlos a pesar de todas las contrariedades, incluyendo la realidad.

La esperanza se revela no sólo como elemento catalizador de los acontecimientos históricos, sino de muchos de los textos que resultaron de la colonización del Río de la Plata o, dicho de otra manera, como generadora de la escritura misma. Domingo Martínez de Irala escribe en una carta de 1545 que, cuando las circunstancias lo obligaron a abandonar Buenos Aires cuatro años

antes, no se fue sin "dejar en muchas partes escrito, ansí en piedras como en señales y cartas, lo que convenía hacer a la gente que Vuestra Majestad fuese servido de mandar enviar a esta provincia . . . y porque tuviesen más ganas de nos seguir y buscar . . . dije que en nuestro poder teníamos mucho oro y plata" (Núñez 2: 389). Además de ser una inusitada reconfiguración geo-gráfica, el inscribir el terreno es un acto de esperanza equivalente—aunque inverso—al del náufrago que lanza al mar un mensaje en una botella. La información, no del todo verdadera, que dejaba Irala para los que pudieran llegar hasta ahí, expresaba al mismo tiempo conciencia de lo que los movería a internarse por el río y su propia creencia según la cual "con cualquier ayuda o socorro que nos venga, entendemos, mediante la ayuda de Nuestro Señor, gozar de tantas grandes cosas de que Su Majestad pueda ser muy bien servido, y los cristianos sus vasallos muy aprovechados" (Núñez 2: 363). El auxilio que llegó fue la expedición de Álvar Núñez, la cual no sólo no cumplió las expectativas de Irala, sino que originó una crisis que dividió a los colonos rioplatenses, enfrentando a leales contra comuneros rebeldes, y provocó un torrente de tinta que corrió durante más de una década a través de un sinfín de documentos legales.[15]

Todas las actas y los actos notariales de los conquistadores dan testimonio de una fe, aparentemente inextinguible, no sólo en el recurso legal basado en la autoridad de la Corona, sino en la buena voluntad del Rey. En el escrito atestiguado ante el notario González arriba mencionado se lee que "pasados ciertos años y tiempo [1543–48] en que se estuvo esperando el mandado y socorro de S. M., visto que no venía y que esta provincia convenía descubrirse y conquistarse, el dicho señor teniente de gobernador [Irala] . . . aderezó y puso a punto una armada" (Schmidel, *Historia* 136). Claramente, no es lo mismo la espera que la esperanza, pero aún si los formalismos en torno a este documento fueran solamente formalidades, no hay ninguna evidencia de acusación o cinismo. Al contrario, la falta de confianza en el Rey podía ser vista inclusive como una traición. En su relación, Pedro Hernández acusa al veedor Alonso Cabrera de haber despoblado innecesariamente el puerto de Buenos Aires "diciendo que no se podía sustentar, y que nunca habíamos de ser por vuestra majestad socorridos" (Núñez 2: 315). Por otro lado, en vista del antagonismo prevalente, es necesario reconocer que no se puede confiar del todo en informes que probablemente manipulaban los hechos a favor de tal o cual partido. El narrador de los *Comentarios* alega que cuando Álvar Núñez fue arrestado, los conspiradores "dieron muchas minutas los oficiales para que por ellas escribiesen a estos reinos contra el gobernador, para ponerle mal con todos, y ansí las escribieron, y para dar color a sus delitos, escribieron cosas que nunca pasaron ni fueron verdad" (1: 359). Sea como fuere, esa y otras contiendas de papel son la evidencia concreta de un alto grado de confianza si no en lo escrito, por lo menos en el acto de escribir.

La confianza en la escritura se apoya en la esperanza de que los documentos sean leídos y atendidos, como se puede ver en las numerosas misivas que los colonos del Río de la Plata enviaron a las autoridades metropolitanas en 1556.[16] Juan de Salazar, por ejemplo, informa que "por ser el primer poblador y fundador de esta ciudad [de Asunción] y tierra y por muchos trabajos, gastos y servicios que en ella [ha] hecho más ha de 20 años" (*Cartas* 581) se le han encomendado millares de indios de los cuales no ha obtenido ni siquiera doscientos. Estando viejo, muy cansado y pobre, suplica humildemente que se le haga merced de ellos a perpetuidad para que cuando muera su familia no quede desamparada. Isabel de Guevara describe los muchos esfuerzos realizados por las mujeres que acompañaron la expedición de Pedro de Mendoza. La flaqueza de los hombres las obligó a ocuparse de todos los trabajos,

> ansí en lavarles las ropas, como en curarles, hacerles de comer lo poco que tenían, alimpiarlos, hacer centinela, rondar los fuegos, armar las ballestas, cuando algunas veces los indios les venían a dar guerra, hasta cometer a poner fuego en los versos, y a levantar los soldados, los que estaban para ello, dar arma por el campo a voces, sargenteando y poniendo en orden los soldados. (*Cartas* 619)

Esta amazona española se queja de que sus esfuerzos no recibieron su merecido reconocimiento, ni siquiera un indio de servicio. Solicita que en gratificación de sus servicios le sea dado un repartimiento perpetuo a ella y que a su marido se le asigne algún cargo de importancia (*Cartas* 621). Estas cartas, como otras similares, ponen en evidencia la esperanza de sus autores en el poder de la autoridad real para remediar la poca o mala fortuna que según ellos les ha tocado. En eso, por lo menos, todos están de acuerdo. Entretanto, había que sobrellevar las penas de algún modo. Una forma de hacerlo era justamente escribiendo quejas y peticiones, es decir, alimentando la esperanza a través de la escritura.

Las esperanzas de que las petitorias fueran atendidas, los documentos admitidos y las historias publicadas son los motivos manifiestos de la escritura, pero inclusive si los textos no llegaran a ser leídos, el sólo hecho de escribirlos tenía repercusiones sicológicas. Sin tener conciencia de ello, sus autores obtenían el provecho inmediato de narrar sus vivencias por escrito. Obviamente, no es posible medir los beneficios que pudo tener la escritura en la salud física y mental de los conquistadores del Río de la Plata. No obstante, tener en cuenta la función sicológica de la escritura es útil para valorar adecuadamente los textos que produjeron. Con la excepción de Ruy Díaz de Guzmán, quien escribió *La Argentina* más de medio siglo más tarde, los actores de la conquista son también los primeros autores—si no de mano propia, a través de un escribano—de las narraciones que la cuentan. Las historias, las cartas y las actas reflejan una serie de situaciones traumáticas que, al ser escritas, adquieren un carácter narrativo que permite procesarlas y eventualmente asimilarlas. En las historias formales, las intervenciones de la Fortuna y la Providencia le dan un significado trascendente a lo que de otro modo serían sólo accidentes y coincidencias. En las cartas, los sufrimientos individuales adquieren sentido dentro del marco del proyecto colonial que los justifica. Inclusive aquellos que no tenían la posibilidad de poner sus vivencias en papel pueden haberse beneficiado de las lecturas en voz alta que se hacían de las escrituras notariales, pues les daban a sus acciones una estructura y un significado del que podían apropiarse al poner su marca al final de un documento no sólo de carácter oficial, sino con un alto valor simbólico. Ciertamente, la escritura no era una panacea, pero se debe tener en cuenta como uno de los factores que contribuyeron al éxito de la accidentada colonización del Río de la Plata, sin duda una de las más arduas en el Nuevo Mundo.

Más allá del Río de la Plata, la transformación de la experiencia en narración a través de la escritura tiene implicaciones importantes para toda la producción textual de las primeras décadas de la exploración europea del Nuevo Mundo. James Pennebaker y Janel Seagal consideran irónico que "good narratives can be beneficial in making our complex experiences more simple and understandable but, at the same time, they distort our recollection of them" (1251). Las investigaciones de la sicología experimental confirman las intuiciones de un creciente número de estudiosos de las crónicas de la conquista de América, quienes cuestionan el valor de las mismas como documentos históricos veraces. Lo que resulta realmente interesante es que las conclusiones a las que llegan Pennebaker y sus colaboradores ofrecen una explicación para un fenómeno común. La particular interpretación de las realidades americanas que hacen los cronistas no es sólo el resultado de la fantasía, o de la voluntad de explicar lo desconocido en función de lo conocido, sino también del proceso mismo de narrar por escrito los traumas, las adversidades y los agobios a los que los exploradores y colonos estaban sometidos constantemente, sobre todo en las regiones más remotas e inhóspitas, como el Río de la Plata. Las muchas vicisitudes vividas justificaban las peticiones más o menos explícitas de prebendas y mercedes que podían recibirse o no, pero el acto de escribirlas transformaba esas experiencias en narrativas que les daban sentido, y era ya un remedio en sí, al apuntalar la salud y la sanidad de los primeros colonos rioplatenses. La escritura servía como un factor coadyuvante de la esperanza que contribuyó en no poca medida al éxito de la conquista europea de América, sobre todo en las numerosas instancias en que estuvo al borde del fracaso.[17]

NOTAS

[1] La invención de la palabra se suele atribuir a Philip Melanchthon (1497–1560), quien la habría utilizado en algunas de sus conferencias, aunque no hay evidencia concreta de ello. La primera instancia impresa que se conserva aparece en una obra de Rudolf Göckel (1547–1628) titulada *Ψυχολογια: hoc est, de hominis perfectione, animo, et in primis ortu hujus* (1590). Sin embargo, Kruno Kristić explica que, varios años antes, el humanista croata Marko Marulić (1450–1524) empleó el término en una obra perdida cuyo título, *Psichiologia de ratione animae humanae*, se conserva en un inventario coetáneo.

[2] Según Raymond Clements, los rasgos que acercan el trabajo de Vives a lo que hoy llamamos sicología son el énfasis en los aspectos médico-fisiológicos del cuerpo y la mente, apartados de un concepto abstracto del alma, su contribución al estudio de la asociación de ideas y, finalmente, el énfasis en las pulsiones, los impulsos, las emociones y los afectos que subyacen las motivaciones del comportamiento individual y grupal del hombre (223).

[3] Señalando la gran abundancia de tratados de retórica producidos en España durante el Siglo de Oro, Don Abbot destaca los trabajos de Vives, Juan Huarte de San Juan (1529?–1588?) y Baltasar Gracián (1601–58) como los más representativos de la reestructuración de la disciplina en este periodo (95–96).

[4] Además de los ya mencionados, Pietro Pomponazzi (1462–1525), Francisco de Toledo (1532–96), Francisco Suárez (1548–1617) y René Descartes (1596–1650) son sólo algunos de los humanistas que consideraron temas como la diferencia entre el alma y la mente, el intelecto y sus operaciones, la adquisición de conceptos, la intencionalidad y la relación de los procesos mentales a los fenómenos físicos; véase el volumen editado por Paul Bakker. Sobre la relación entre el pensamiento renacentista sobre el alma y la retórica, véase el trabajo de Lawrence Green.

[5] La obra de Díaz de Guzmán está incompleta. Al final del texto que se conserva se menciona un "libro siguiente" cuyo paradero se desconoce.

[6] En 1932, Enrique de Gandía afirmaba haber consultado "más de cinco mil documentos, en su casi totalidad inéditos" (*Historia* 7).

[7] La ortografía de las citas ha sido actualizada.

[8] No hubo necesidad de llevar a cabo una elección formal en ese momento, pues la cédula estipulaba que sólo había de hacerse si existía un vacío de poder. Pedro de Mendoza había nombrado formalmente a Juan de Ayolas como responsable en su ausencia y éste a Domingo de Irala antes de lanzarse tierra adentro. Estas disposiciones no evitaron todos los problemas, como el conflicto entre Irala y Francisco Ruiz Galán que, sin noticias de la entrada Ayolas, había quedado de gobernador en Buenos Aires a la partida de Mendoza. Sin embargo, el esclarecimiento de quién tenía mejor derecho de gobernar no se buscaba en el voto popular, sino en las actas. La primera elección ocurrió tras la deposición de Álvar Núñez en 1544, cuando por acuerdo común los conquistadores eligieron a Irala como Teniente de Gobernador (Gandía, *Historia* 180).

[9] La misma acusación aparece en la relación general que Álvar Núñez presentó al Consejo de Indias en 1552 y que probablemente sirvió de base para la composición de los *Comentarios* (Núñez 2: 39). Se halla también en la relación de Pedro Hernández (2: 327).

[10] En su famosa carta de 1561, Lope de Aguirre le escribe a Felipe II: "Avísote, Rey español [que] por no poder sufrir más las crueldades que usan estos tus oidores, Visorey y gobernadores, he salido de hecho con mis compañeros . . . de tu obediencia" (Vázquez 145).

[11] La edición citada incluye una serie de cartas y documentos relativos al caso. Aquéllas se encuentran también en la colección de *Cartas de Indias* publicada por el Ministerio de Fomento español en 1877.

[12] Citar a Schmidel es problemático, no sólo por ser una traducción del alemán, sino por la cantidad de disparidades en las ediciones tempranas del texto. Klaus Wagner traduce la edición alemana de Levinus Hulsius de 1602. El manuscrito autógrafo de Stuttgart, traducido por Edmundo Wernicke en 1938, no incluye el epílogo citado pero dice: "A Dios loor, honor y gracias en eternidad que Él me ha concedido un feliz viaje" (Schmidel, *Crónica* 487).

[13] Bolaños nota acertadamente que la publicación en 1557 tanto de la *Warhaftige Historia* de Hans Staden sobre su cautiverio brasileño, como de la *Indianische Historia* de Nicholas Federmann que describe sus andanzas en Venezuela, habrían incentivado a Schmidel a dar a la imprenta su propia historia (246).

[14] Juan Francisco Maura sospecha que la relación es apócrifa y sugiere que pudo haber sido fabricada por Hernández para complementar el texto de los comentarios con informaciones que las autoridades españolas habrían querido escuchar (67–68). No obstante, su inclusión muestra que tales cuentos podían constituir argumentos de peso.

[15] Se llama "leales" a los que apoyaban a Álvar Núñez; los "rebeldes" o "comuneros" eran los partidarios de Irala. Así los nombra Álvar Núñez en su relación general (Núñez 2: 62, 64, 75, 84, etc.).

[16] La fecha de las misivas suele coincidir con la partida de un barco hacia Europa. Tanto una carta de Irala como la relación de Pedro Hernández están fechadas en 1545, año en que se despachó a Álvar Núñez de regreso a España. En 1556, "habiendo de dar cuenta a S. M. del estado de la tierra en la nao que quedó en la boca del Río de la Plata, fue enviado el capitán Pedro de Segura Zavala con los pliegos que se enviaban al Rey a su Real Consejo" (Díaz 218).

[17] En el caso de la conquista de México, por ejemplo, la escritura jugó un papel fundamental, pero no, como opina Tzvetan Todorov, por la superioridad del sistema de representación alfabético (165). Más allá de las comparaciones azarosas de Todorov, las cartas de Hernán Cortés construyen una narrativa que no sólo resolvía conceptualmente todos los escollos de su empresa, sino que alimentó la esperanza de varias generaciones de conquistadores posteriores.

OBRAS CITADAS

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En clave femenina: Mujer e intertextualidad en la *Historia del Abencerraje y la hermosa Jarifa*

Eleanor Marsh
San José State University, USA

Abstract: A través de una compleja red de asociaciones, las diversas referencias intertextuales grecorromanas y medievales en la *Historia del Abencerraje y la hermosa Jarifa* apuntan hacia el papel fundamental que desempeñan las mujeres en esta obra para fomentar una lectura de carácter sociohistórico. Al analizar este relato cronológicamente renacentista pero de ambientación medieval a través del prisma de ciertos textos escritos y orales de la Edad Media, se hace patente la contribución de sus personajes femeninos a la interpretación de la obra como una protesta velada contra la persecución de los moriscos en la España del siglo XVI.

Keywords: Claudio Guillén, contradicción histórica, Edad Media, Historia del Abencerraje y la hermosa Jarifa, intertextualidad, Jarifa, mitología, moriscas, personajes femeninos

Introducción: La metáfora del "vivo retrato", clave para aproximaciones críticas a la obra

La frase inicial del prólogo a la *Historia del Abencerraje y la hermosa Jarifa*, según la versión publicada en 1565 por Antonio de Villegas, apunta hacia dos de las grandes vertientes que han caracterizado el interés crítico por esta obra desde mediados del siglo XX.[1] La novela iniciadora del género morisco comienza: "Este es un vivo retrato de virtud, liberalidad, esfuerzo, gentileza y lealtad compuesto de Rodrigo de Narváez y el Abencerraje y Jarifa, su padre y el rey de Granada, del cual, aunque los dos formaron y dibujaron todo el cuerpo, los demás no dejaron de ilustrar la tabla y dar algunos rasguños en ella" (103). La oración empieza con el concepto de un retrato y termina con el pronombre "ella", que se refiere de nuevo a la tabla o superficie del cuadro. Dentro de este marco, aparecen cinco cualidades morales, encabezadas por la virtud y yuxtapuestas a los nombres de cinco personajes. Éstos, a su vez, se dividen en dos grupos: los "dos" protagonistas, Rodrigo de Narváez y el Abencerraje, y los "demás". Asimismo, el proceso de elaboración del cuadro se expresa en términos de acciones paralelas: los dos personajes centrales se dedican a "formar" y "dibujar" la imagen mientras que los otros contribuyen con las acciones de "ilustrar" y "dar algunos rasguños" o detalles. De esta manera, se destacan dos características representativas de esta novela, cuya interrelación estrecha han estudiado a fondo los críticos de enfoque estructural-estilístico: la construcción paralela y la virtud como tema central (Darst 266; Gimeno 1–2; Glenn 203–06; Guardiola 164).

Por su parte, la mención del "vivo retrato" sugiere que el cuadro es un reflejo de algo todavía vigente. El énfasis en el proceso de creación evoca los diversos niveles de composición de la imagen, y en particular esos "rasguños" recuerdan los trazos básicos que quedan ocultos bajo las múltiples capas de pintura de un lienzo. Con esto, se apunta hacia un enfoque crítico sociohistórico según el cual una obra artística puede contener mensajes subyacentes sobre una situación social existente en la época de su creación. Claudio Guillén ha afirmado que "El sueño de tolerancia que se descubre en *El Abencerraje* . . . es función de su subversión básica, de su dolorida conciencia del presente" ("Individuo" 113). Específicamente, ese presente—el del Siglo

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XVI—lo identifica como "el ocaso y eliminación inminente de los moriscos españoles" (109). De hecho, el relato del moro Abindarráez y Jarifa se publicó en tres versiones distintas—todas consideradas anónimas o de autoría incierta—entre 1561 y 1565, en el periodo de crecientes tensiones sociales justamente anterior al levantamiento morisco en Las Alpujarras (Shipley 116).

Una versión de la novela, ambientada en Aragón, se conserva en dos impresiones con ligeras diferencias: la llamada edición *Chrónica*, publicada en Toledo en 1561, y un ejemplar incompleto, sin año ni lugar de publicación, titulado *Parte de la Corónica del ínclito Infante don Fernando que ganó a Antequera*. Otra versión, adaptada para lectores de novelas pastoriles, se intercaló en ediciones de la *Diana* de Jorge de Montemayor a partir de la de Valladolid de 1562. La versión objeto del presente estudio—considerada la "más lograda" (López Estrada 14)—aparece dentro del *Inventario*, miscelánea editada por Antonio de Villegas y publicada en Medina del Campo en 1565.[2] En relación a posibles interpretaciones sociohistóricas de la obra, varios expertos señalan el papel que parecen haber desempeñado en la producción o publicación de las distintas versiones del *Abencerraje* individuos de origen judeoconverso probablemente afines al mensaje de tolerancia interreligiosa e intercultural del relato o con un interés específico por defender a los moriscos (Carrasco 60–65; Holzinger 238n13; López Estrada 48–49; Shipley 114–15). El mecenas a quien va dedicada la *Parte de la Corónica* es don Jerónimo Jiménez de Embún, Señor de Bárboles, un noble aragonés de ascendencia judía interesado en conservar y proteger a los numerosos trabajadores agrícolas moriscos que habitaban y cultivaban sus tierras (Carrasco 60–62; López Estrada 48–49). López Estrada incluso parece sugerir que las variantes de la versión aragonesa pudieron estar destinadas a la difusión auditiva entre tales grupos de moriscos, pues califica su estilo de "propio para su lectura ante un público sencillo, al que agrada la evocación de una realidad vivida" (14). De la versión inserta en la novela pastoril, señala López Estrada que "aparece precisamente entremetida en la *Diana* de Jorge de Montemayor, un autor de oscuro linaje del que se dijo era de ascendencia conversa" (49). Aunque Montemayor había muerto poco antes de que la edición que contenía el relato del Abencerraje saliera de la imprenta, no se descarta que él mismo pudiera haber autorizado tal inserción (Carrasco 63). La adición del relato de Abindarráez y Jarifa se ha considerado una posible estrategia comercial del impresor para fomentar las ventas de la *Diana* (López Estrada 13). Sin embargo, también garantizó la amplia difusión de la versión pastoril del *Abencerraje*, convirtiéndola en la más difundida en la época (Carrasco 64). Asimismo, numerosos investigadores, apoyándose principalmente en el análisis estilístico de detalles presentes en la versión incluida en el *Inventario*, coinciden en considerar también a Antonio de Villegas un cristiano nuevo de origen judío (Carrasco 64; López Estrada 49; Shipley 115–16). Cabe reiterar que la versión del relato del Abencerraje incluida en el *Inventario* de Villegas—calificada como la forma definitiva de la obra (Carrasco 66)—salió de la imprenta apenas tres años antes de estallar la rebelión de los moriscos granadinos de 1568.

Así pues, Guillén propone que *El Abencerraje* es un ejemplo representativo de su teoría de la literatura como contradicción histórica porque el relato nace de una situación social de crisis y conflicto y responde a ella con un anhelo de unidad que se expresa a través de una serie de imágenes literarias de separación contrarrestadas por imágenes de unión ("Literature" 196). Sin embargo, conviene recordar también que la novela comienza con una transformación metafórica del relato verbal en un texto visual: aquel lienzo "compuesto por Rodrigo de Narváez y el Abencerraje y Jarifa, su padre y el rey de Granada" (103). Además, en el medio del relato-retrato y en el centro exacto de la lista de los cinco personajes, aparece estratégicamente el nombre de una mujer. Jarifa se sitúa en un lugar intermedio entre los protagonistas masculinos—un cristiano y un moro de carácter y conducta casi intercambiables (Guillén, "Individuo" 120)—y dos personajes moros secundarios. Esta posición central de la mujer en la primera oración del prólogo—a su vez una "referencia" a un hipotético texto visual—sirve de punto de partida para explorar la importancia de los personajes femeninos de la obra en relación a las reminiscencias de otros textos. Las alusiones grecorromanas y medievales en la *Historia del Abencerraje y la*

hermosa Jarifa constituyen una clave que apunta hacia el papel fundamental de las mujeres en la obra para realizar una lectura "entre líneas" de carácter sociohistórico. En concreto, al analizar los ecos intertextuales en *El Abencerraje*, sobre todo a través del prisma de ciertos textos escritos y orales de la Edad Media, se hace patente la contribución de los personajes femeninos a la interpretación de la novela como una protesta velada contra la persecución de los moriscos en la España del siglo XVI. La mujer se presenta como vehículo del mensaje subversivo de la *Historia del Abencerraje* en un doble plano. En primer lugar, ciertos episodios centrados en los personajes femeninos no sólo ilustran ese anhelo de unión que Guillén ha señalado sino que también evocan de manera implícita la realidad social conflictiva de la cual nació la obra. Por otra parte, el proceso de evolución del personaje de la mora Jarifa se revela como un medio de combatir uno de los alegatos característicos de la postura antimoriscos en la España de la época.

El conflicto bajo la unión: Ecos mitológicos en torno a Jarifa

Los episodios de presentación inicial de los personajes femeninos en la *Historia del Abencerraje* y *la hermosa Jarifa* iluminan en varios niveles la vinculación de la obra con el concepto guilleniano de la literatura como contradicción histórica. El contraste implícito entre la situación conflictiva del presente y el afán de unificación se pone de manifiesto en las alusiones mitológicas grecolatinas con las que Abindarráez describe a Jarifa el día que descubre que su cariño fraternal por ella se ha transformado en amor pasional. El moro cuenta que "entrando una siesta en la huerta que dicen de los jazmines, la hallé sentada junto a la fuente, componiendo su hermosa cabeza. Miréla, vencido de su hermosura y parescióme a Sálmacis y dije entre mí: '¡Oh quien fuera Troco para parescer ante esta hermosa diosa!'" (116). A nivel superficial, la belleza de Jarifa al peinarse es el motivo explícito de la alusión. El ambiente del huerto, el vencimiento del enamorado por la dama y la divinización de la amada son tópicos renacentistas del amor cortés. En cambio, en un plano más profundo, la fábula de la ninfa que sedujo al apuesto Hermafrodito en las aguas de un cristalino estanque hasta fundirse con él en una sola persona constituye, según Guillén, "la imagen de unificación más poderosa que nos ofrece el arte sobriamente refinado pero atrevido de nuestro autor" ("Individuo" 146). La evocación de la fusión perfecta de los dos cuerpos se destaca por su delicadeza artística, y para este crítico, es la máxima expresión del anhelo de unión con el que la novela se atreve a proponer un remedio a las divisiones sociales, geográficas, y religiosas del momento histórico de su creación (147). Sin embargo, aunque Guillén propone que las imágenes de unión nacen paradójicamente de la realidad social conflictiva que se vive en la época de composición de la novela, no se detiene a explorar los rastros de conflicto que se esconden bajo ellas.

El vínculo entre el conflicto social subyacente y las imágenes literarias de unión armoniosa sí está presente y ha de empezar a buscarse precisamente en el mito de Sálmacis y Troco. El valor estratégico de esta referencia intertextual se descubre al leer la versión recogida por Alfonso X en la *General Estoria*, que en varios de sus manuscritos se refiere a Hermafrodito con el nombre "Troco" (Guillén, "Individuo" 145n60).[3] En la refundición alfonsí del mito, se revela de manera gráfica que bajo la imagen unitiva se esconde el conflicto. Después de que el joven rechaza con vehemencia la pasión de la ninfa, la seducción se convierte en un acto de violencia. Sálmacis se lanza al agua en donde se bañaba Troco y "echo las manos en él, e abraçol, e fue e beso lo por fuerça, refuyendo la el, et troxo le las manos por los pechos e por los costados . . . et de guisa le tenie abraçado e las manos echauijadas aderredor del, que no podie el salir dellas. . ." (Alfonso 215). La unión de los cuerpos no es un entrelazamiento tierno y amoroso, sino un forcejeo que se caracteriza por el aprisionamiento, la lucha física y la imposibilidad de escapar. En este sentido, la mención del mito de Sálmacis y Troco en *El Abencerraje* implica una imagen de unión nacida de la violencia que podría evocar para los lectores u oyentes de la obra en su época el recuerdo de las conversiones forzadas de los musulmanes españoles al cristianismo, comenzando por el decreto real de 1502 que obligaba a los moros en Castilla a

convertirse o abandonar el reino e incluyendo los miles de bautismos a la fuerza de los moros valencianos en conexión con la Guerra de Germanías en 1520 y 1521 (Perry, *Handless* 68).[4]

La carga alusiva de las referencias mitológicas se intensifica cuando Abindarráez ve a Jarifa reflejada en la fuente y dice para sus adentros, "Si yo me anegase ahora en esta fuente donde veo a mi señora, ¡cuánto más desculpado moriría yo que Narciso!" (118). De nuevo, la referencia al mito clásico se puede interpretar en primera instancia como una reminiscencia del concepto amoroso renacentista, ya que el reflejo permite la transformación mutua del amado en la amada y de la amada en el amado (Gimeno 10). De esta manera, la alusión mitológica se aplica indirectamente a la mujer, ya que Narciso-Abindarráez se ve a sí mismo en el reflejo de Jarifa. En cambio, a un nivel más profundo, la referencia es una expresión más del anhelo de unión provocado como reacción al presente histórico. Según señala Guillén, la imagen de unión de los reflejos en el agua es una alternativa, implícitamente equivalente, a la fusión total experimentada por Sálmacis y Hermafrodito ("Literature" 205).

No obstante, el conflicto que se esconde bajo la imagen unitiva de Narciso y el reflejo de Jarifa en *El Abencerraje* se revela al comparar el episodio con algunos detalles de la versión alfonsí del mito. A diferencia del relato ovidiano, en el cual el joven se enamora del mancebo que ve en el agua, en la versión del Rey Sabio se suavizan las connotaciones de deseo homosexual, ya que al principio Narciso confunde la imagen reflejada con un ser femenino, diciendo "Et tu ninna aun sola. ¿por que me engannas?" (Alfonso 169). Más adelante, la voz narrativa recrimina a Narciso por la locura de su deseo, diciendo: "Ninno creedor de lo que non es ¿por qué cobdicias et desseas en vano las ymagenes e semmeianças que te fuyen?" (169). Estos fragmentos muestran el carácter engañoso y efímero del reflejo y destacan la imposibilidad de obtener su compañía perpetua. En este sentido, expresan el conflicto entre la ilusión y la realidad, o, en términos guillenianos, la tensión entre el anhelo de unión y la dificultad de que ésta se realice. Es así como bajo la alusión al mito de Narciso en *El Abencerraje* se oculta un posible reconocimiento pesimista sobre las posibilidades verdaderas de sanar las divisiones religiosas y culturales que caracterizan la sociedad española del siglo XVI.

La serie de alusiones clásicas con la que el Abencerraje describe a su amada culmina cuando ella se pone la corona tejida de jazmines y arrayán con la que antes se había coronado él. Abindarráez confiesa que Jarifa, con la cabeza adornada de flores, "Parescióme en aquel punto más hermosa que Venus cuando salió al juicio de la manzana" (118). En un plano superficial, la comparación con la diosa del amor en el momento de competir con Minerva y Juno ante Paris por aquella fruta de oro con una inscripción dirigida a la más bella es simplemente una alabanza exagerada de la hermosura de la amada y un ejemplo más de la divinización femenina característica del amor cortés. Por otra parte, cuando Abindarráez le asegura a Jarifa, "Parésceme que acabáis de vencer el mundo y que os coronan por reina y señora de él" (118), se evoca el concepto virgiliano del amor como vencedor de todas las cosas. En este sentido, la alusión a la victoria de Venus como representante de la fuerza unitiva del amor constituye una expresión más del anhelo de unión.

Sin embargo, la mención explícita de la manzana alude al conflicto que se esconde bajo esta imagen de unión. Según el mito, la artífice de aquel codiciado galardón fue Eris, diosa de la Discordia, quien decidió sembrar con él la disensión entre Juno, Minerva y Venus como venganza por haber sido la única excluida de la lista de deidades invitadas a la boda de Peleo y Tetis. Encargado Paris con resolver la disputa entre las tres diosas, éste decidió otorgarle la manzana a Venus a cambio de obtener por mujer a la bella—y ya casada—Helena, lo cual desencadenaría la Guerra de Troya (Morford 389–91). Por lo tanto, bajo el aparente triunfo del amor en la escena del *Abencerraje*, se esconde no sólo una evocación del juicio de Paris y sus violentas consecuencias sino también un recordatorio mucho más sutil de los posibles resentimientos y tensiones engendrados por la exclusión y la marginalización. En estos detalles implícitos en la mención de la manzana de la discordia se encierra un posible reflejo velado de lo que George Shipley ha señalado como el momento de mayor descontento entre los moriscos,

que coincide con la época de publicación y diseminación de la novela, y que culminaría con la rebelión de 1568 (116).

Vistas en conjunto, las alusiones mitológicas inspiradas por la mujer mora revelan un discurso doble. En el plano aparente, forman una gradación ascendente de imágenes de unión. Ésta comienza con la fusión de los cuerpos de Sálmacis y Troco y se intensifica con la transformación de Jarifa en el reflejo de Abindarráez mismo a través del mito de Narciso. Por último, la alusión a Venus victoriosa representa el triunfo máximo de la fuerza unitiva del amor. En cambio, a nivel subyacente, las implicaciones de las referencias a los mitos grecolatinos forman una gradación descendente que desemboca en la fuerza divisiva de la guerra. La fusión verdadera—pero forzada—de Sálmacis y Troco se realiza en un contexto de violencia. Después, con la mención del reflejo de Narciso, la fusión anhelada se degenera hasta convertirse en una unión engañosa. Por su parte, Venus, debido a su asociación explícita con la manzana de la discordia, se convierte en una imagen de disensión que finalmente evoca el estallido de un conflicto bélico. A través de una selección hábil y estratégica de imágenes mitológicas ligadas a la mujer, el autor del *Abencerraje* logra transmitir un mensaje con múltiples niveles de significación. Por debajo de los adornos renacentistas con ecos neoplatónicos se esconde la contradicción entre un ansia de unión y el conflicto social subyacente que la provoca.

La unión bajo el conflicto: El episodio de la Dama de Antequera y sus ecos medievales

Un proceso análogo, pero en cierto grado opuesto, se descubre en el episodio de la presentación inicial de la Dama de Antequera, aquella mujer casada de la cual Rodrigo de Narváez había estado enamorado. Al igual que la escena en la que se describe por primera vez a Jarifa, la primera intervención de la mujer cristiana en la obra ocurre en una huerta. Sin embargo, en lugar de recurrir a imágenes mitológicas renacentistas, el episodio se centra en un hecho literal con reminiscencias medievales que adquiere un carácter simbólico explícito y otros implícitos. El marido de la dama aparece en el huerto con un ave de caza que ante los ojos de ella persigue y mata a varios pajarillos. Tras esta demostración de las habilidades de su gavilán, el esposo compara abiertamente la astucia del ave rapaz con las proezas militares de Narváez contra los moros. Le explica a la mujer que "cuando el alcaide de Álora escaramuza con los moros, así los sigue y así los mata" (129). Esta comparación, a nivel explícito, constituye una simple alabanza de Narváez como guerrero. Sin embargo, la imagen de la caza con aves tiene también un sentido simbólico, ya que se asocia, tanto en la cultura medieval como en la renacentista, con la persecución amorosa (Holzinger 229, 236; Sax 112).[5] El doble valor—bélico y erótico—del episodio de las aves en *El Abencerraje* se manifiesta ya en la tradición oral del Romancero. La confusión entre la imagen del pájaro perseguido como premonición de una derrota militar y como expresión simbólica alusiva al amor sexual se hace patente en el romance del Sueño de Doña Alda. En aquel poema medieval, la prometida de Roldán les relata a sus damas una enigmática pesadilla en la que

> de so los montes muy altos — un azor vide volar,
> tras dél viene una aguililla — que lo ahínca muy mal;
> el azor, con grande cuita, — metióse so mi brial;
> el aguililla con grande ira, — de allí lo iba a sacar.
> Con las uñas lo despluma — con el pico lo deshace. (Díaz Mas 174–75)

No obstante, la camarera de Doña Alda intenta consolar a su señora interpretando este claro augurio de la muerte de Roldán en batalla como una alusión a la unión inminente de la pareja en matrimonio:

el azor es vuestro esposo — que viene de allén el mar;
el águila sodes vos, — con la cual ha de casar;
y aquel monte es la iglesia — donde os han de velar. (Díaz Mas 175)

Nótese que en el romance del Sueño de Doña Alda se intenta encubrir la premonición del conflicto desgarrador con una interpretación erótica—y por lo tanto unitiva—de la imagen del ave perseguida. En cambio, en el episodio del *Abencerraje*, una imagen similar se utiliza de forma opuesta: se subraya la violencia bélica para encubrir una sugerencia de unión erótica. De igual manera, a diferencia de la caracterización de Jarifa por medio de alusiones mitológicas que evocan un anhelo de unión bajo el cual se esconde el conflicto, en el episodio de las aves y la Dama de Antequera se parte del ejemplo literal de violencia del pájaro de presa para explicar una situación literal de conflicto más amplia: la guerra entre cristianos y moros. Sin embargo, a nivel subyacente, el ejemplo de discordia se transforma en una imagen de unión por aludir a la fuerza unitiva del amor sexual. En este movimiento de lo explícito a lo implícito, tras el conflicto se esconde la unión.

Asimismo, bajo la imagen violenta del gavilán cazador se oculta para los lectores u oyentes de la época otra imagen mucho más sutil de armonía y cortesía. Bajo el vocablo *gavilán* se registra en el *Diccionario de Autoridades* la expresión "Es franco como un gavilán", definida como:

> Phrase proverbial con que se encarece la generosidad y agradecimiento de alguna persona. Es tomado de que el gavilán suelta por la mañana el páxaro que tuvo en las uñas la noche antes para dormir, y advierte a la parte que voló, para no ir por allí, y no encontrar con él. . . . [Y] de aquí nació el proverbio de España, para llamar a uno liberal y generoso, decir *Es franco como un gavilán.* (4: 35; énfasis original)

Por lo tanto, la imagen de la astuta ave cazadora no sólo simboliza la pericia militar del guerrero Narváez sino que también, de manera implícita, sirve para ponderar la generosidad del caballero cristiano con sus prisioneros. Además, el incidente del gavilán y los pajarillos no sólo evoca la acción virtuosa de Narváez de concederle la libertad condicional a Abindarráez para ir a casarse con Jarifa sino que también prefigura la generosidad que mostrará Narváez al final de la novela al interceder por Jarifa y Abindarráez ante el Rey de Granada, lo cual a su vez contribuye a la conclusión armoniosa del relato. Nuevamente, bajo la imagen explícita de conflicto se esconde una imagen implícita de unión. Asimismo, la figura del gavilán sintetiza la doble virtud de Narváez "en armas y cortesía" (137) y el episodio cinegético sirve de preludio estratégico a los elogios de los que el marido de la Dama de Antequera cubrirá a Narváez ante ella hasta tal punto que la mujer decide aceptar las propuestas del enamorado caballero. Cabe preguntarse si esas connotaciones unitivas de la imagen del gavilán aplicadas a Narváez—como hábil perseguidor de una presa erótica y como hombre generoso y cortés—no impresionarían más a la dama que la referencia explícita a sus proezas militares contra los moros.

En su comentario extenso de las imágenes de unión que aparecen en *El Abencerraje*, Guillén se ha enfocado exclusivamente en las imágenes referentes al amor entre los dos personajes moros ("Individuo" 140–48, "Literature" 196–208). Sin embargo, su concepto del anhelo de unión se fortalece todavía más a través de unos ejemplos de identificación simbólica de los personajes moros con los cristianos y de los cristianos con los moros. Para apreciar de lleno este intercambio de papeles, son imprescindibles los personajes femeninos. Ya se ha visto que por boca del moro Abindarráez se vinculan tres alusiones mitológicas grecorromanas con Jarifa, la mujer mora. La asociación de mitos de la tradición occidental con personajes musulmanes no es infrecuente en la literatura de la época (Carrasco 49).[6] Sin embargo, este tópico adquiere una nueva dimensión al compararse estas referencias intertextuales aplicadas a la mujer mora con una alusión específica a un personaje de la antigüedad ligada al caballero cristiano Rodrigo de Narváez. Al describir el número siempre constante de guerreros fieles a Narváez, se explica que

estos cincuenta escuderos hidalgos eran como "los inmortales del rey Dario,[7] que en muriendo uno ponían otro en su lugar" (*Abencerraje* 105). El guerrero cristiano, en una alusión tomada del libro séptimo de Herodoto, se convierte simbólicamente en el gran conquistador persa. En una sutil inversión de papeles, la figura del rey oriental se identifica con el cristiano mientras que la mitología de la tradición occidental se asocia con los musulmanes.

Esta identificación entre personajes cristianos y moros aparece de manera menos completa en el episodio de presentación de la Dama de Antequera. Los pájaros literales que caza el gavilán se comparan explícitamente con los moros que el guerrero cristiano Narváez mata en batalla. Sin embargo, de acuerdo con la interpretación erótica de esta imagen cinegética, los pájaros cazados representan a la mujer. Por lo tanto, se establece una identificación simbólica entre los moros perseguidos y la dama cristiana. De este modo, a través de la equiparación implícita entre la cristiana y los moros se expresa una vez más un anhelo de unión que trasciende las divisiones sociales.

Jarifa en la fuente de Sálmacis: Espejo y metamorfosis de la mujer morisca

Conviene volver a la primera alusión mitológica con la cual se describe a Jarifa—aquella comparación con Sálmacis—ya que la carga alusiva de la figura de esta ninfa y del mito que protagoniza permite vincular la figura de la mora protagonista del *Abencerraje* con la situación social vigente en la época de su publicación. Según la traducción de las *Metamorfosis* ovidianas de Jorge de Bustamante que apareció en 1551, la ninfa Sálmacis "no se ocupava ni dava nada al trabajo ni estudio de la caça como sus compañeras. Sola esta deesa dexaba de ser conoscida de la diosa de la caça, por no querer Salmacis andar en su compañía" (citado en Bataillon 35). Lo significativo de esta descripción no es la ociosidad de la ninfa sino su "diferencia" frente al conjunto de las seguidoras de la diosa Diana. No es por casualidad que el autor del *Abencerraje* establece una conexión metafórica entre la hermosa mora Jarifa y una ninfa atípica y "disidente" que decide no conformarse a las actividades establecidas de los demás miembros de su grupo. Más reveladora todavía de la personalidad y las actividades habituales de Sálmacis resulta la versión medieval del mito ovidiano recogida en la *General Estoria* de Alfonso X. De aquella ninfa se afirma que

> entre todas las deesas de las aguas esta sola era que non connoscie a Diana, la deesa de *castidat*. . . . mas nin quiso Salmacis tomar arco, nin saetas, nin otra arma tal, nin andar a mont nin usar dello, mas a las uezes se bannaua et lauaua los sos fermosos mienbros en la fuent daquel estanco, a las uezes se peynaua; et en logar dotro espeio, cataua se en las aguas dallí". (Alfonso 213; énfasis mío)

En esta refundición del mito, no sólo se rehúsa Sálmacis a participar en las actividades características de las demás ninfas, sino que, al subrayarse la pureza sexual—en lugar de la caza—como el atributo definidor de la diosa Diana, se alude a la lascivia de Sálmacis. Esta sugerencia se confirma al recordar que es la ninfa quien, atraída por la belleza del joven desnudo bañándose en el estanque, toma la iniciativa de unir su cuerpo al de él, lanzándose a las aguas para luego someter al joven a una unión por la fuerza. En un sentido simbólico, Sálmacis usurpa con violencia el papel masculino activo en el acto sexual, lo cual, aunado al papel pasivo e indefenso de Troco en el episodio, señala una inversión de papeles de género. Por último, aunque Sálmacis acostumbra arreglarse el cabello utilizando el agua del estanque como espejo, su actividad principal en la fuente es otra: lavarse el cuerpo.

Estos rasgos, implícitos en cualquier alusión a la figura de Sálmacis, a primera vista pudieran parecer insignificantes. Sin embargo, la referencia a una ninfa que se resiste a encajar entre las demás seguidoras de la casta Diana, que se deja llevar por su fogosidad erótica, que se apropia del papel esperado del hombre, y que además dedica gran parte de su tiempo al acto

de bañarse podría despertar en los lectores u oyentes del *Abencerraje* en su época toda una serie de asociaciones con la realidad social presente—y los estereotipos cristianoviejos—en torno a las mujeres moriscas. Se sabe, por ejemplo, que entre los moriscos del siglo XVI precisamente las mujeres estaban menos aculturadas que los hombres (Vincent 593) y que éstas se resistían de manera activa ante las presiones para la asimilación cultural de su gente (Perry, "Behind" 41). Específicamente, Mary Elizabeth Perry ha examinado en detalle el papel crucial que desempeñaron las mujeres moriscas en la conservación y transmisión secreta de los rasgos de la cultura hispanomusulmana, sobre todo en el ambiente doméstico pero también en sus comunidades (*Handless* 65–66, 71–80). Asimismo, Bernard Vincent, al señalar la persistencia de estas mujeres por mantener sus costumbres y valores, las ha denominado "campeonas de lo que se podría llamar resistencia pasiva de los moriscos" (592).

A su vez, circulaba entre gran parte de la población cristianovieja de la época la imagen estereotípica de las moriscas como sensuales y lascivas (Perry, "Behind" 37; *Handless* 38–39), alimentada por los ropajes exóticos que llevaban al participar en sus bailes tradicionales e incluso por su supuesta costumbre de casarse muy jóvenes. A esta imagen de fogosidad femenina se yuxtaponía otra en cierto grado opuesta: la idea de que las moriscas invertían los papeles de género establecidos. No sólo se dedicaban estas mujeres a faenas agrícolas y otros trabajos que requerían de gran fuerza física (Perry, *Handless* 56) sino que también, conforme aumentaba la persecución contra su gente a lo largo del siglo XVI, se encargaban de la enseñanza religiosa y otras funciones sociales propias de los hombres en sus comunidades (56). Incluso llegarían a luchar como hombres y entre los hombres en la rebelión morisca iniciada en 1568 (56), tan solo tres años después de publicarse la versión del *Abencerraje* en el *Inventario* de Villegas. De igual manera, así como se percibía que las mujeres moriscas usurpaban ciertos papeles masculinos, se asociaba estereotípicamente al hombre morisco con la sodomía o el afeminamiento (Perry, *Handless* 59). Teniendo esto en cuenta, aumenta todavía más el valor estratégico de la evocación del mito de Sálmacis y Troco por parte de Abindarráez como alusión velada a la situación sociohistórica de los moriscos. Se recordará que Troco, después de su transformación intersexual en la fuente de Sálmacis, maldice aquellas aguas y, según se recoge en la *General Estoria* de Alfonso X, queda "de muy mal nombre aquella fuent . . . e torna de esta manera los varones mugeriles" (Alfonso 217). Por último, no hay que olvidar la percepción cristianovieja de que los baños y el lavado del cuerpo—asociados acertadamente o no con las abluciones rituales islámicas—eran señal de la persistencia de la religión musulmana entre los moriscos incluso después de ser bautizados. De hecho, sobre todo a partir del siglo XVI, las acusaciones de bañarse como musulmán—tanto para hombres como para numerosas mujeres—fueron causa de condena por el Santo Oficio (Perry, *Handless* 38, 53). Considerando este detalle, aquella alusión a la ninfa que según el texto de Alfonso X habitualmente "bannaua et lauaua los sos fermosos mienbros en la fuent" (213) encierra una posible evocación del ambiente de persecución inquisitorial en el que estaban inmersos los moriscos.

Es así como, por medio de la polivalente alusión al mito de Sálmacis, se sugiere una identificación simbólica entre el personaje de Jarifa, la mora literaria protagonista de una novela ambientada a finales de la Edad Media, y las mujeres moriscas que habitaban la España de mediados del siglo XVI. Esa identificación—sobre todo en el aspecto de la "disidencia"—será la clave para dibujar un proceso estratégico de aculturación que sutilmente refuta uno de los estereotipos que han pasado a la historia como representativos del sentimiento antimorisco de la España de la época. Se trata de lo que Francisco Márquez Villanueva ha denominado el "mito del morisco inasimilable", la creencia que *todos* los moriscos persistían en vivir como islámicos y que eran incapaces de integrarse sinceramente a la España cristiana (85).

En la *Historia del Abencerraje*, el código de valores de los dos protagonistas masculinos, el caballero cristiano Rodrigo de Narváez y el moro Abindarráez, se centra en la exaltación de la virtud (Gimeno 1) y en la cortesía, equivalente en la obra a la virtud civil (León 257).[8] Sin

embargo, sobre todo al principio del relato, Jarifa se caracteriza por una lógica distinta, basada en las consideraciones prácticas y en su propia voluntad. En tal sentido, esta mujer se resiste a regirse por los valores establecidos. Esto comienza a verse cuando el joven Abindarráez se encuentra con la hermosa mora en la huerta y le comunica sus inquietudes usando un discurso elevado imbuido de la retórica del amor cortés: "Señora mía . . . ha gran rato que os busco y nunca hallé quien me dijese do estábades, hasta que mi corazón me lo dijo. Mas decidme ahora ¿qué certinidad tenéis vos de que seamos hermanos?" (*Abencerraje* 117). La respuesta de Jarifa culmina con una explicación práctica que en cierto modo rompe la armonía poética del encuentro: "No ves, dijo ella, que a no serlo, no nos dejara mi padre andar siempre juntos y solos" (117).

El predominio de la voluntad de Jarifa como fuerza motivadora de sus actos se pone de manifiesto claramente en su promesa de entrega total a Abindarráez con un matrimonio clandestino. La mora le asegura a su amado "Yo *quiero ser* tuya hasta la muerte; tuyo es mi corazón, tuya es mi vida, mi honra, y mi hacienda; y en testimonio de esto, llegada a Coín, donde ahora voy con mi padre, en teniendo lugar de hablarte o por ausencia o indisposición suya, que *ya deseo*, yo te avisaré" (120; énfasis mío). A primera vista, la reiteración paralela de las formas de los adjetivos posesivos "tuya" y "mi" sirve para intensificar la vehemencia de la voluntad de Jarifa y muestra la sinceridad de la entrega de una mujer enamorada. Por otra parte, se adivina en el fragmento un reflejo del razonamiento práctico de este personaje. Jarifa especifica fríamente las únicas dos circunstancias bajo las cuales se podría realizar el matrimonio sin el consentimiento paterno y expresa su voluntad de que se presenten a la mayor brevedad. No obstante, la posibilidad de que esta mujer le esté deseando un mal a su progenitor entra en conflicto con los valores establecidos. Numerosos investigadores afines a la perspectiva crítica estructural-estilística han intentado neutralizar el aspecto desestabilizador de esta actitud del personaje tratando de hacerla encajar dentro del sistema de valores que impera en la obra. Por ejemplo, para López Estrada, el acto de desearle Jarifa una enfermedad a su padre "no resultaría adecuado a tan noble dama", por lo cual propone la posibilidad de que el deseo se refiera a la oportunidad de hablar con Abindarráez (citado en *Abencerraje* 120n38). Por su parte, Pedro León intenta justificar aquí la "descortesía" de Jarifa, considerándola un caso de justicia poética, pues el padre quería casar a la joven con otro sin tener en cuenta el parecer de ella (261). En cambio, ciertos estudios de investigadoras mujeres le dan a la actitud de Jarifa interpretaciones más positivas con tintes feministas. En lugar de intentar encubrir el aspecto disidente de la afirmación de la pasión y voluntad de Jarifa, lo subrayan, ya sea como elemento disruptivo en la relación que une a Abindarráez y Narváez (Bass 462) o como desafío a los papeles de género establecidos por la ideología patriarcal y como marcador de la otredad de Jarifa (Hernández-Pecoraro 445–46). Sin embargo, el ahínco con el que el personaje defiende su voluntad y afirma su pasión erótica por Abindarráez adquiere una explicación distinta si se lee a la luz de aquellos estereotipos de la época referentes a las mujeres moriscas. Además, si Jarifa está experimentando un proceso simbólico de "aculturación", es lógico que sus valores inicialmente no concuerden con los establecidos.

El ejemplo más llamativo del carácter disidente de Jarifa ocurre cuando Abindarráez, tras la consumación del matrimonio secreto, le confiesa a su nueva esposa que le dio su palabra a Narváez de regresar al cautiverio. Jarifa le resta importancia al dilema moral del Abencerraje y propone una solución de acuerdo con su lógica práctica, que choca con el concepto del honor:

> No te congojes, Abindarráez, que yo tomo el remedio de tu rescate a mi cargo, porque a mí me cumple más. Yo digo así: que cualquier caballero que diere la palabra de volver a la prisión, cumplirá con enviar el rescate que se le puede pedir. Y para esto, ponedle vos mismo el nombre que quisiéredes, que yo tengo las llaves de las riquezas de mi padre; yo os las porné en vuestro poder. . . . (127)

En este episodio, la mujer mora toma la iniciativa de resolver el problema porque, motivada por su amor, es lógicamente la más interesada en asegurar la libertad de su esposo. Por otra parte, el intercambio que Jarifa propone muestra que comprende la motivación fundamentalmente económica de la toma de cautivos. La prisión es para ella una cuestión de negocios y no un asunto de honor. Los verbos en tiempo futuro, tanto en el razonamiento sobre el rescate como en la promesa de poner las riquezas a disposición de su marido, le dan un carácter de sentencia oficial a la propuesta y reflejan la firme voluntad de la dama. Estos detalles se suman a la mención de su acceso a los recursos monetarios paternos—subrayado con la imagen fálica de las llaves—para pintar a Jarifa como una mujer con poder que invierte los papeles de género establecidos.

Sin embargo, cuando Abindarráez decide anteponer la obligación social de cumplir su palabra a cualquier consideración práctica, Jarifa toma la decisión de apoyarlo realizando un acto noble. Declara: "Yo quiero acompañaros en esta jornada, que ni el amor que os tengo, ni el miedo que he cobrado a mi padre de haberle ofendido, me consentirán hacer otra cosa" (128). Es importante advertir que Jarifa no se deja convencer por argumentos basados en los conceptos elevados del honor y la virtud. Los motivos explícitos que ofrece para acompañar a su marido al cautiverio siguen basándose en su voluntad y su sentido práctico. El amor, ligado implícitamente al deseo apasionado, y el miedo lógico ante la posibilidad muy real de la reacción negativa de un padre ofendido son las fuerzas que la impulsan. Sin embargo, es significativo que Jarifa, aun por motivaciones diferentes e incluso por móviles pragmáticos, puede realizar actos nobles.

La discrepancia entre la lógica de Jarifa y el concepto de la virtud según lo entienden Abindarráez y Rodrigo de Narváez se perfila de nuevo durante el viaje de regreso del matrimonio moro al castillo del cristiano. A instancia de Jarifa, un viejo que aparece por el camino cuenta la historia de Narváez y la Dama de Antequera. Se recordará que, en aquel episodio, la mujer casada había rechazado las propuestas amorosas de Narváez hasta el día que su marido, comenzando por aquel incidente ilustrativo del gavilán cazador, le expresó grandes alabanzas de él. La dama entonces decide aceptar a Narváez, no sin antes advertirle que su cambio de parecer se debe "a mi marido, que tales cosas me dijo de vos que me han puesto en el estado en que ahora estoy. . . " (130). El favor que el marido le hizo a Narváez hablando bien de él exige que Narváez no permita que otros hablen mal de este hombre debido a la deshonra. Por lo tanto, Narváez, informado por la mujer de los elogios del marido, antepone su virtud a sus deseos y rechaza a la dama. Jarifa, al escuchar la anécdota, reacciona diciendo "yo no quisiera servidor tan virtuoso, mas él debía de estar poco enamorado, pues . . . pudo más con él la honra del marido que la hermosura de la mujer" (131). Con este comentario, Jarifa comienza a reconocer la virtud de Narváez, pero al mismo tiempo no acaba de comprender el predominio de un concepto social como la honra sobre la fuerza de la pasión amorosa sincera.

Sin embargo, después de que la intercesión de Narváez ante el rey de Granada lleva a la reconciliación de Jarifa con su padre, un acto de cortesía del caballero cristiano dirigido específicamente a Jarifa la convence finalmente del verdadero valor de la virtud. El cristiano le escribe a ella una carta en la cual le devuelve el dinero que su padre y Abindarráez le habían enviado como parte de un rescate simbólico para agradecer su liberación. Jarifa, cuya lógica pragmática le hacía considerar el proceso de rescate una transacción puramente económica, descubre con la acción cortés de Narváez que la virtud es su motivación sincera. Al pronunciar Jarifa la afirmación de que "Quien pensare vencer a Rodrigo de Narváez, de armas, y cortesía, pensará mal" (137), esta mujer muestra que se ha asimilado al sistema de valores por el que se rigen Narváez y Abindarráez, ya que la cortesía se equipara en el contexto de la novela con la virtud (León 257). El hecho de que esta afirmación, precisamente por boca de Jarifa, sea la última intervención de un personaje en la obra es significativo, ya que, unido a un lenguaje con tintes de sentencia oficial, establece que Jarifa ha quedado plenamente convencida. Qué mejor manera de combatir aquel estereotipo del morisco inasimilable que dibujar el "proceso de aculturación" con éxito de un personaje que por su "disidencia" y su persistencia inicial en

aferrarse a su propia lógica distinta puede identificarse precisamente con quienes más se resistían a la asimilación cultural en las comunidades moriscas de la España del siglo XVI.

Al profundizar en el contexto y las implicaciones de las alusiones a la mitología clásica en la *Historia del Abencerraje y la hermosa Jarifa*, se descubre que estas referencias son mucho más que una simple muestra del obligado regreso a las fuentes que caracteriza la literatura renacentista. Los ecos intertextuales grecolatinos y de la tradición medieval, en su mayoría ligados a los personajes femeninos, fortalecen esa lectura guilleniana al subrayar la situación conflictiva de la cual nació la novela y conducen a una interpretación sociohistórica de la disidencia de Jarifa. Con su intrincada red de asociaciones, estas alusiones ensalzan las posibilidades de interpretación de una novela que todavía nos invita a seguir reflexionando sobre sus múltiples significados.

NOTAS

[1] A grandes rasgos y aun corriendo el riesgo de crear divisiones tajantes o arbitrarias entre los estudios académicos que se han aproximado a la *Historia del Abencerraje y la hermosa Jarifa* desde mediados del siglo XX, se pueden distinguir dos principales vertientes para nada mutuamente exclusivas. Por una parte, el enfoque estructural-estilístico se concentra, en forma total o predominante, en el análisis de la estructura del relato, en la justificación de su tema central, y en la vinculación de la obra con los valores filosóficos y las convenciones literarias renacentistas. Ejemplos representativos serían los estudios de Gimeno Casalduero, Guardiola y Glenn (análisis estructurales para subrayar la virtud como tema central), León (exaltación de la cortesía), Darst (ilustración literaria de los conceptos neoplatónicos de *coincidentia oppositorum* y *concordia discors*), Holzinger (énfasis en el espíritu erasmista) y López Estrada en la indispensable introducción a su edición, *El Abencerraje: Novela y romancero* (exploración de las conexiones del relato con la *novella* italiana y los escritos histórico-filosóficos de la antigüedad grecorromana). En cambio, los estudios de la vertiente sociohistórica-orientalista—sin desatender el análisis literario—se caracterizan por ver en la obra alusiones veladas o reacciones simbólicas a la situación social de los moriscos (Guillén) o a la de éstos y los judeoconversos (Shipley, Stoll, y hasta cierto punto Carrasco Urgoiti) en la época de su publicación, por asociar de manera general el mensaje de tolerancia en la obra con la cuestión de los moriscos (Holzinger), o por examinar la representación de los personajes moros a través del prisma teórico de la otredad (Bass, Burshatin, Gaylord, Hernández-Pecoraro). Sin embargo, cabe reiterar que no existe necesariamente una división rígida entre ambos enfoques. López Estrada explora el desarrollo de los temas y el proceso de novelización sin dejar de referirse a las conexiones entre los textos del *Abencerraje* y la situación de los moriscos y conversos en la época de la publicación del relato, mientras que el mismo Guillén basa su interpretación sociohistórica en el análisis de las imágenes literarias.

[2] De las tres versiones de la obra, solamente la del *Inventario* de Antonio de Villegas incluye el episodio de la Dama de Antequera.

[3] Sobre el uso del nombre "Troco" para Hermafrodito, véase Deferrari y el estudio de Marcel Bataillon, "Sálmacis y Trocho en *El Abencerraje*" (27–38), en *Varia lección de clásicos españoles*.

[4] Cabe aclarar que, en Valencia, durante la insurrección de los gremios de artesanos conocida como la Guerra de Germanías (1520–21), fueron los miembros de los gremios—los agermanados—los que, movidos por su intolerancia religiosa y cultural hacia los musulmanes y sobre todo por su rivalidad laboral con los artesanos mudéjares, obligaron a grandes números de moros valencianos a bautizarse, so pena de muerte. En 1525, tras consultas con una junta de teólogos, Carlos I aceptó la validez de aquellos bautismos forzados, abriéndosele así convenientemente el camino para exigir la conversión al cristianismo del resto de los musulmanes de la Corona de Aragón (Pardo 242–44). Tanto la ratificación de la legalidad de aquellos bautismos a la fuerza como los esfuerzos por convertir a los musulmanes restantes provocarían resistencia armada—tal como el levantamiento en la Sierra de Espadán en 1526—por parte de aquellos involuntarios cristianos nuevos (ya moriscos) convertidos bajo la presión agermanada y los mudéjares (todavía musulmanes) que se resistían a bautizarse.

[5] Recuérdese además el simbolismo erótico del huerto y del ave de presa en la escena inicial de *La Celestina*, con la entrada de Calixto al jardín de Melibea persiguiendo su halcón.

[6] Notables ejemplos de la alusión a mitos grecolatinos por boca de personajes literarios moros se encuentran en el teatro de la época, ya sea en las llamadas "comedias de moros y cristianos", subgénero que cultivaron Lope de Vega y otros autores, o incluso en dramas de asunto histórico con personajes musulmanes. Tal es el caso de la *Tragedia de los Siete Infantes de Lara* del dramaturgo prelopista Juan

de la Cueva. En la escena inicial de la cuarta y última jornada, la mora Zayda recurre a una doble alusión perifrástica mitológica para señalar el tiempo transcurrido desde la acción del acto anterior: "Ceres con rica y fértil opulencia / ha diez y siete veces el granero / del labrador solícito colmado / y Baco se ha otras tantas coronado" (jornada 4, vv. 5–8). Por su parte, en la primera escena de *Los hechos de Garcilaso de la Vega y Moro Tarfe*, una comedia temprana de Lope de Vega, el moro Leocán alude al estar "entre Caribdes y la fuerte Scila" (acto 1, v. 6) para ponderar los peligros a los que se expone el enamorado protagonista. Asimismo, en su comedia *El remedio en la desdicha*, refundición teatral de los amores del Abencerraje y Jarifa inspirada en la versión de Montemayor, Lope presenta a un Abindarráez que, para consumar la unión con su amada, no sólo anhela convertirse en Narciso sino también en el joven y apuesto amante de Venus, en el dios de la música y en la musa de la épica. En sonoros versos esdrújulos, cargados de perífrasis y referencias mitológicas, exclama el moro: "¡Quien fuera Adonis bello o de Liríope / el hijo que murió en el agua viéndola, / o la lengua de Apolo o de Calíope / tuviera para hablalla, respondiéndola!" (acto 3, vv. 25–28).

[7] El nombre del rey persa aparece como Dario, palabra bisílaba, en lugar de Darío, palabra trisílaba. Sobre el uso de aquella pronunciación antigua en los textos del Siglo de Oro, véase la edición citada de López Estrada del *Abencerraje* (105n9).

[8] La virtud en esta obra no ha de confundirse necesariamente con un valor religioso o limitarse a una característica propia del cristianismo. Para una discusión de las distintas acepciones del concepto de la virtud, con énfasis en su sentido civil, véase López Estrada (43–47). Un argumento que sí vincula el concepto de la virtud al cristianismo lo ofrece Richard F. Glenn en "The Moral Implications of *El Abencerraje*".

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Wringing Life from the Dead: Rhetoric of the Nation in the Eulogies for Miguel de Cervantes

Megan L. Kelly
University of Illinois at Urbana–Champaign, USA

Abstract: An analysis of three eulogies (1876–1916) given for Miguel de Cervantes to commemorate the day of his death demonstrates the ways in which the discursive qualities of the eulogy—mourning, celebration, and resurrection—align with regenerative discourses regarding the Nation at particular moments in Spanish history. The eulogized depictions of Cervantes and the figure of Don Quijote articulate anxieties regarding the state of the Nation at significant historical junctures represented within each eulogy, particularly the Second Carlist War and the years following the Spanish–American War. Ultimately, the eulogy embodies a discursive mode that serves to "resuscitate" the dead of the past and engage those reanimated "corpses" with contemporary issues facing the Nation.

Keywords: death, Don Quijote, eulogy, Miguel de Cervantes, Nation, Quixotism, Real Academia Española

Y si de su Amadís se precia Gaula,
por cuyos bravos descendientes Grecia
triunfó mil veces y su fama ensancha.
Hoy a Quijote le corona el aula
do Belona preside, y dél se precia,
más que Grecia ni Gaula, la alta Mancha.
—Miguel de Cervantes, *Don Quijote*

The eulogy constitutes a valuable literary genre, not only for its characteristically sincere expression of emotion, but for its potential as a vehicle for historical analysis. As Angela Borchert points out, the eulogy serves as "an archive, in which details are stored permanently" (64), providing the historian with enduring, unmediated access to the experience of loss. Phyllis Theroux suggests that the eulogy is a "double portrait" in that the depiction of the deceased also inevitably reflects the character of the eulogist (14). However, when a eulogy is composed and delivered centuries after the death of an individual, the rhetorical dimensions of the eulogy necessarily transform. No longer used to console the grieving, this particular type of eulogy is a fascinating means of reflecting upon the past and, in some cases, an instrumental way to speak about the present. For example, Theroux calls attention to the ways in which Victor Hugo criticizes French society in the eulogy he delivered for Voltaire at the Paris Exhibition in 1878, a century after Voltaire's death. "Hugo delays introducing Voltaire until he has sketched in enough ghastly injustices of eighteenth century France," she points out. Hugo indirectly identifies the similarities shared between the two writers and, as Theroux suggests, demonstrates that he "felt himself the rightful inheritor of Voltaire's spirit" (180). The Paris Exhibition was indeed a most appropriate theater in which to celebrate one of France's greatest figures who, in the words of Hugo, "waged the splendid kind of warfare . . . the war of reason against prejudice, the war of the just against the unjust, the war for the oppressed against the oppressor" (185–86).

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Remembering the death of Miguel de Cervantes (1547–1616) is an equally patriotic event, and, in some cases, specifically morose. The death of Cervantes is commemorated throughout academia with celebrations accompanied by religious masses and the recitation of an *elogio fúnebre*, a term that conjures the sentiments associated with an actual funeral. Although these eulogies are indeed comprised of good words and praise for the triumphs of Cervantes's life, their funereal solemnity is emphatic and indeed purposeful. Historically speaking, a text with such tones and intentions would have been appropriately and symbolically employed during ceremonies in the late nineteenth century. For Spain, it is a century marked by the loss of empire, a stalled and uneven transition to modernity, as well as periodic political instability. Indeed these sociopolitical realities provide ample cause for a reminder of a more glorious past, if not also a grieving period for the struggles and losses of the present. This, of course, was the well-known modus operandi of the Regenerationist project of Spanish intelligentsia in the late nineteenth and early twentieth centuries. Imagining Spain as a sick or dying body, many authors prescribe a cure for their nation, their texts nearly resembling metaphorical post-mortems. While essays such as Miguel de Unamuno's *En torno al casticismo* (1895) and José Ortega y Gasset's *España invertebrada* (1920) provide invaluable examples of particular worldviews regarding the state of the Nation at the turn of the century, the eulogy, marked by an indelible connection to absence, is a remarkable vehicle by which one may address loss and regeneration.

In the Spanish tradition, the eulogy has developed into a literary genre that stretches beyond the moment of grief to address universal issues of life and death. According to Carmen Díaz Castellón, this tradition "arranca en castellano del planto por Trotaconventos que Juan Ruiz incluye en su *Libro de Buen Amor*, mezclando humor y burla con la más honda expresión de esperanza trascendental" (31). Jorge Manrique's *Coplas a la muerte de su padre*, possibly the most well-known Spanish work dedicated to the departed, serves as a *memento mori*, a poetic reminder of the brevity of life and the inescapable reaches of death. As José B. Monleón suggests, the work has a focus much broader than the death of an individual: "La función del poema consiste en desvelar los engaños del mundo. Para ello [Manrique] utiliza el ejemplo de la vida del Maestre" (123). Thus, by highlighting the greatest accomplishments of his father's life, Manrique emphasizes the importance of leading a life governed by Christian morality and works of faith:

> [L]os buenos religiosos
> gánanlo [el cielo] con oraciones
> e con lloros;
> los caballeros famosos
> con trabajos e aflicciones
> contra moros. (427–32)

Although the eulogy is distinctly classified as praise for the dead, the rhetoric employed by the eulogist may indeed reveal the ideological underpinnings of the text, be they political, religious, or personal. If the image of the departed becomes a pliable material onto which contemporary concerns can be projected, one must recognize the ways in which situating the historical persists in the praise of the eulogist and, above all, how the inextricable themes of the genre—loss, memory, and, in some cases, rebirth—may complement the overarching intentions of the eulogist.

By examining the retrospective lens of the eulogy, the eulogized image of Cervantes serves as a benchmark upon which the progress of the Nation is measured during the late nineteenth and early twentieth centuries. This investigation will call attention to three eulogies given for Cervantes spanning forty years (1876–1916) and will demonstrate the ways in which the eulogy emphasizes both change and continuity experienced throughout multiple centuries of Spain's history. Although of disparate time periods, locations, and authors, these particular eulogies articulate anxieties and ambitions regarding the state of the Nation on the timely occasion of a

pseudo-funeral and at specific historical moments of cultural and political rebirth, ultimately suggesting that the practice of the eulogy provides a means to resuscitate the dead of the past and to engage those reanimated "corpses" in discourse with the progress of the Nation.

In honor of the 260th anniversary of the death of Cervantes, Fermín Herrán delivered *Elogio fúnebre de Cervantes* at the commemoration held by the Academia Cervántica Española of Vitoria. Established in 1873, this academy was a cultural institution that aimed to praise the works of Cervantes, and served as a parenthetical intellectual space during the tumultuous period of the second Carlist war. In his detailed study regarding the origins and existence of the academy, Gorka Martínez Fuentes identifies Herrán as a moderate Republican who, in a time of war, sought "la proliferación por toda España de academias y ateneos consagrados a Cervantes para la consecuencia de la regeneración social, política, y literaria del país" (435). It is therefore unsurprising that in Herrán's eulogy the image of Cervantes becomes an emblem of national unity and the relative stability that accompanied the Restoration. Nonetheless, the ceremony is not without its somber overtones. Martínez Fuentes points out at the organization's inaugural ceremony, "los académicos hicieron su entrada vestidos de riguroso luto," truly simulating a funeral service (429). While perhaps needless or dramatic, the grief expressed outwardly by the academy members indeed indicates the extent to which funerary traditions facilitate the symbolic unification of Spaniards through remembrance of a shared past.

The rhetorical objective of this *elogio fúnebre* is particularly significant in light of the fact that the ceremony occurred only two months after the Carlist defeat in the Basque Country. As such, Herrán employs both a highly spiritualized discourse and a sense of shared mourning that is accessible to all Spaniards. This task is most efficiently accomplished by drawing a suitable comparison between the life of Cervantes and the life of Christ, which for Herrán are both marked by suffering and death, whose respective deaths form part of an unending cycle of life (8). Unfortunate as it may be, Herrán finds that "[Cervantes] necesitó morir para alcanzar en aplausos y en honores en galardón de su mérito" (16). Herrán establishes a powerful image that serves to unify Spaniards politically divided; mourning Cervantes is in effect mourning, and celebrating, the martyrdom of Christ. Not only must Spaniards recognize the suffering of Cervantes, they should assume his pain as their own: "[la figura] que las naciones conmemoran hoy y por la muerte que todos los corazones guardan luto, como si hicieran suya la desgracia del que vivió muriendo, y al morir vive en sus divinas páginas" (8). The suffering to which Herrán refers is not purely metaphorical. He recalls the years Cervantes spent fighting with the Spanish militia, as well as his five years of captivity in Algiers, an experience that informed his literary pursuits: "sirvió a la patria con la pluma, y con la espada, y nunca esgrimió una ni otra sino por la justicia, no temblando jamás al reprobar lo injusto, ni al combatir al enemigo de su rey y de su religión" (11). By evoking images associated with sixteenth-century Castille, Herrán provides a symbolic touchstone for a country that has been recently devastated by civil war.

In accordance with the cultural project espoused by the Academia Cervántica Española, Herrán dedicates much of his speech to criticizing the contemporaries of Cervantes who not only failed to appreciate him as a national literary figure, but also "le dejó morir mi[s]erablemente" (16). Herrán highlights present efforts to compensate for that lack of appropriate commemoration, perhaps an indirect reference to the peace following the end of the Carlist war:

> [En] el siglo actual, *la patria vuelta en su acuerdo* le erige estatuas y monumentos . . . y los gobiernos como los particulares, individuos y corporaciones, academias que le están esclusivamente dedicadas . . . visten de luto y entonan fúnebres cantos mezclados con himnos de gloria. (16; emphasis mine)

For Herrán, Spain has returned to its senses, momentarily silenced its political chaos and restored the true image of the Nation: a defender of the monarchy and the epitome of national literature whose death unites his nation in mourning.

By the 300th anniversary of the publication of *Don Quijote*, revisiting the images of a powerful empire was a pivotal approach to challenging and revitalizing the image of the Nation. Henry Kamen points out that in the years following the Spanish–American War, "the *Quijote* became the surgical tool par excellence which writers used to prise open and analyse the inert corpse of their native country" (245). In his study of Quixotism as an essential element to the rise of modern national identity, Christopher Britt-Arredondo makes the important distinction between Regenerationists and Quixotists, the former seeking political and economic resolutions for Spain's decadence, and the latter seeking spiritual and moral transformation of Spanish culture. By recalling images of a daring empire, Quixotist thinkers and writers reflecting upon the fresh wounds of the end of empire could refashion the image of the Nation behind its national literary hero:

> Newly organized around the regenerating example of Don Quixote's ascetic idealism, the Quixotized nation that Ganivet, Unamuno, Maeztu, and Ortega imagined was deemed capable of reversing the fate that Spain had suffered in the "outer" domain of politics and of reclaiming its "inner" cultural hegemony over the entire Hispanic world. (173)

This tropic representation of the corpse-like Nation and the revitalizing powers of *Don Quijote* take on a powerful meaning in the eulogy which, given centuries following the death of Cervantes, serves to rhetorically resuscitate his life and works for contemporary motivations.

The regenerative value of the figure of Don Quixote is featured in the 1905 commemoration by the Real Academia Española presided by monarch Alfonso XIII. In his *Elogio fúnebre de Miguel de Cervantes Saavedra*, bishop Ignacio Montes de Oca y Obregón unravels those elements in both the *Quijote* and the life of its author that recall specific images in order to construct a glorious memory of the Nation that indeed serve the Quixotist project of the spiritual and cultural reconquest of Spain's empire. He clarifies the intention of his eulogy: to present Cervantes as "el tipo perfecto del caballero cristiano y español, en su vida pública y privada" (7). However, throughout the text, it is evident that Cervantes, the figure of Don Quijote and the Nation itself collapse to form part of the same sign. In this joint commemoration of the death of Cervantes and the 300th anniversary of the publication of *Don Quijote*, praise for the novel certainly constitutes the thematic focus of the piece. Nonetheless, by classifying the speech as an *elogio fúnebre*, Montes de Oca establishes an explicit discourse of grief and resuscitation by which he facilitates the emblematic association between the figures of Don Quijote and Cervantes himself with the notions of Spanishness and patriotism. Above all, the rhetoric of resurrection is particularly instrumental in this eulogy in that Montes de Oca speaks not only of resurrecting interest in *Don Quijote*, but of resurrecting the values and ideals found within it.

The rhetoric of resurrection operative within this eulogy for Cervantes provides the necessary discursive conduit for a Regenerationist project; it commemorates a successful past, mourns the insurmountable losses associated with the Nation and, most importantly, offers a promising reminder of resurrection. These elements provide an extraordinary opportunity to eulogize the Nation: the character of Don Quijote becomes a symbol of the peaks and valleys of Spain's greatness while Cervantes himself personifies the greatest Spanish patriot. Indeed, in the face of death, Montes de Oca recalls the cornerstone of Christian faith: "[P]ara el cristiano el sepulcro es la puerta de la inmortalidad y el símbolo de la resurrección" (8). The expectation of renewal is derived from Spain's greatest literary works, what Montes de Oca terms "holy books," as well as the patriotic and spiritual values represented within them:

> Por grandes que sean los infortunios que pesen sobre todo lo que es y ha sido español, no desmayarán nuestros ánimos, mientras no se nos caigan de las manos los libros venerados, los libros *santos* que nos suministran eterno consuelo y nos infunden halagüeñas esperanzas. Ellos encierran nuestra historia, ante la cual palidecen la del pueblo de que fue caudillo Moisés y las de los griegos y romanos. (6)

In order to revive what Montes de Oca portrays as a dying Nation, Spain must turn to its library of glorious, imperial literature fundamentally fused with tenets of Catholicism. Given the recognition of *Don Quijote* as "una obra divina, divinamente escrita," Montes de Oca deems it appropriate to "apedillar *santos*, siquier por un momento, los libros incomparables que forman nuestro orgullo, nuestra delicia y nuestro tesoro" (6). Not only is the *Quijote* deemed "holy" by the eulogist, but it is marked as part of a cycle of regenerative literature. Montes de Oca reminds his public that Cervantes was influenced by "la funesta circulación de [los libros de caballería] cuya destrucción meditó y empezó en su calabozo" (12). As the eulogist suggests, Cervantes deftly "[dio] la muerte a los libros de caballería" as *Don Quijote* ultimately parodies the literary conventions of the genre (14). However, Montes de Oca calls attention to the ways in which the romances of chivalry inspired Cervantes to create his greatest work; he asks, "¿Qué mágico influjo ejercen los libros de caballerías que desde nacieron fascinaron a todos, y después de muertos todavía nos encantan?" Montes de Oca challenges his public to read a chivalric romance "sin que se exalte su imaginación y le vengan ímpetus de embrazar la rodela, enristar la lanza y acometer a imaginarios gigantes" (13). Resurrected from obsolescence, these books influenced the creation of Cervantes's greatest work, and the eulogist seeks to perpetuate this cycle of regeneration by highlighting the immortal qualities of *Don Quijote*.

Montes de Oca calls attention to the imperialist and Christian elements of Cervantes's life, and those specific characteristics are identified as essential to the revival of a country recently stripped of its last remnants of imperial power. The image of Cervantes is evoked to recall glories of an imperial past: "Su solo nombre nos trae a la memoria la época gloriosa de Felipe II, las proezas de D. Juan de Austria y la inolvidable victoria de Lepanto. ¡Quién hubiera vivido en aquel siglo de fe y de valor!" (8). Not only does Cervantes represent Spain's Golden Age, but Montes de Oca highlights his nature as an unwavering Christian soldier who never bowed to his enemies nor relinquished his faith or patriotic spirit. As a captive in Algeria, his unrelenting attempts to return to his homeland during his five years of captivity are recalled to demonstrate his national and religious heroism: "esos castigos, esos tormentos, esos oprobios, cada vez mayores y soportados cada vez con mayor constancia, si son rasgos de la vida de un héroe, bastarían también para llenar la vida de un santo" (9). And naturally, the life of slavery that he endured in Algiers would lead to his most holy literary production, *Don Quijote*. Montes de Oca continues his praise of inexorable valor in his evocation of specific scenes of the *Quijote* as they characterize the greatest strengths of its author and its Nation: "Este valor indomable y temerario es el que caracteriza a Don Quijote y a su autor; y ¿podré añadirlo? a la patria de entrambos" (16).

As the eulogy turns to memorable scenes of the *Quijote*, the image of the Nation as one built upon quixotic ideals arises, and the eulogist directly confronts Spain's recent defeats. The Quixotist revival of empire is rhetorically resurrected not only through reference to Cervantes's historical specificity, but through the literary selections "resurrected" in speech. A reflection of Spain as the eternal empire becomes evident in the current eulogy as Montes de Oca attempts to recognize the notion of quixotism as one of the greatest national legacies. Specifically, he cites the famous confrontation between Don Quijote and the *vizcaíno* as representative of Spain's valor:

> «¿Has visto (decía Don Quijote después del afortunado combate con el vizcaíno) . . . más valeroso caballero que yo en todo lo descubierto de la tierra? ¿Has leído en historias otro que tenga ni haya tenido más brío en el acometer, más aliento en el perseverar, más destreza en el herir, ni más maña en el derribar?» He aquí compendiada en breves frases la historia de Miguel de Cervantes y la historia de España. (15)

As Arredondo quips, "Once an empire, always an empire!" (173). Again, Montes de Oca calls on the image of a powerful and specifically Castilian past; not only is this perhaps the most

violent scene from the novel, it positions a *vizcaíno* in opposition to the Manchegan protagonist. And it is the Castilian, spontaneous, and almost dangerously impulsive desire associated with quixotic idealism that serves as the regenerating touchstone within the eulogy. Montes de Oca presents Spain's most memorable and noteworthy heroes—Columbus, Cortés, Pizarro, and Almagro—as typical "Quijotes" whose bravery, bordering on lunacy, led to the building of an empire. This regenerating principle must rely solely on faith, for "entregado a cálculos matemáticos y especulaciones prosaicas, la fortuna la ha abandonado [a España]" (16). The eulogist, therefore, calls for a relaxation of schemes and organization, and a greater reliance on Providence; illuminating Arredondo's portrayal of Quixotism as a double-edged sword: the ferocious, enterprising spirit of Spain that created its empire is the same spirit that brought it to its knees (64). This delicate nature of Quixotism is highlighted here by the eulogist: he credits the defeat of the *armada invencible*, for example, to the fact that "más que en el poder de Dios, se fiaba en sus incontables bajeles" (17). In order to achieve success, a Nation predicated on a nearly irrational faith must return to its literary and imperial roots.

Although he does idealize the prosperity of empire, the eulogist inevitably mourns the Nation's deadly lows from which it will inevitably rise, citing the encouragement Don Quijote bestows upon a dejected Sancho: "El magullado caballero conforta a Sancho en la común desventura diciéndole: «Todas estas borrascas que nos suceden son señales de que presto ha de serenar el tiempo. Siempre deja la ventura una puerta abierta en las desdichas para dar remedios a ella»" (15). Emphasizing the life-giving qualities of the *Quijote*, Montes de Oca contemplates whether Cervantes himself, "siempre indómito en los reveses de la fortuna" (16), had heeded this advice. "¿Se sirvió Cervantes de estas mismas gráficas expresiones cuando fracasó en su primera tentativa para escaparse por tierra de Argel?" (15). Through these insightful references to the *Quijote*, the eulogist summons images of "common misfortune," revived through funereal discourse to inspire unity and faith in resurrection. Although the Spanish–American War is never explicitly mentioned at any point in the eulogy, the references to recent unfortunate circumstances reinforce the interpretation of this eulogy as one for Cervantes, his protagonist and Spain itself. In perhaps the most striking moment of the eulogy, Montes de Oca transforms the commemoration of the *Quijote* into a veritable funeral service for the Nation and evinces the rhetorical power of the eulogy as a vehicle for national unity:

> ¡Cuán dulce para todos el poder mezclar vuestras lágrimas con las que han venido a verter sobre el sepulcro de Cervantes, como sobre los restos venerados de un padre común, los hijos de las remotas antípodas, que al terminar un siglo, más que de libertad de desengaños, más que de triunfos de reveses, más que de ventura de sueños no realizados, reconocen en el *Quijote* el vínculo de unión de cuantos hablan el idioma español, y en la Cruz de Jesucristo la única salvación de la raza latina[!] (20–21)

The tomb of Cervantes is transformed into a place of remembrance for the entire Nation to commiserate in the death of their greatest literary figure, and, therefore, the death of their imperial tradition. In the image of Cervantes as father, Montes de Oca seeks to reunite Spain's broken family from across the Atlantic, and unite once again, if only symbolically, the entire "raza latina" under the linguistic and religious uniformity personified in the *Quijote*. Montes de Oca concludes his eulogy by once more evoking imperial images and therefore founding Spain's regeneration in Catholicism, asking that God demonstrate that it was by divine design that "vencieron nuestros antespasados al islamismo en Granada y en Lepanto al paganismo en Otumba y en el Cuzco" (21). The commemoration of the publication of *Don Quijote* has unquestionably developed into the mourning of a Nation that seeks resuscitation through the remembrance of its imperial past which, like its historical Quijotes, relies upon faith to ensure eternal life in its unfortunate if not undue demise. As Montes de Oca suggests, the lessons of the *Quijote* are immortal and the text itself must serve as the touchstone of Spanish pride: "En él se condensa la historia de *lo que fué*, y el presagio de *lo que será*" (17).

Distinct in many ways to the previous eulogies, the *Elogio de Cervantes* sponsored by the Real Academia de la Historia to commemorate the 300th anniversary of Cervantes's death in 1916 lacks all religious pomp. The ceremony was conducted as a public gathering and given by celebrated historian Julio Puyol y Alonso. Despite the absence of religious images of resurrection or the divine right to imperialism, the eulogy serves once again to rhetorically manipulate Cervantes's death and memory in order to serve a contemporary purpose. Although the figure of Cervantes indeed represents national unity, Puyol recognizes strategies of national unity to which Cervantes alludes in his own works. Positioning Cervantes as an author with a national project, Puyol encourages his audiences to revisit Cervantes's work and heed the lessons embedded within them.

Puyol begins his eulogy by discussing the great debates and analyses that *Don Quijote* has inspired throughout time. However, one senses a frustration with the multiple ways in which *Don Quijote* has been dissected and almost ridiculously analyzed. "No ha habido desertor de la cordura o aficionado a las Letras que haya dejado de atribuirse el derecho de destilar el *Quijote* por su particular alambique," comments Puyol. He even cites a number of doctors who "han enristrado un conjunto de observaciones acerca de lo que debieron ser los progenitores de Alonso Quijano . . . de la lesión de sus centros cerebrales y del plan terapéutico que hubiera podido seguirse en su tratamiento" (8). The disdain that Puyol expresses regarding the critics of the *Quijote* is overshadowed only by his disappointment in the fact that many such critics are Spaniards, while "Cervantes [es] uno de nuestros escritores en el que se advierte mayor y más acendrado españolismo" (11). National pride tempered with caution against an unnecessary return to the *Quijote* indeed shapes the manner in which Puyol forges the bond between the life of Cervantes and the contemporary audience of his eulogy.

In this eulogy, Cervantes is distinguished as a witness to the era of Spain's greatest expansion and unity, and, as such, is depicted as having exalted the notion of cooperation within his texts in order to "evitar antagonismos y rivalidades suicidas y conseguir la fraternal concordia de todos los que tenemos la suerte de cobijarnos bajo su bandera" (13). Puyol paints Cervantes as an author with a finger on the pulse of those issues that "eran entonces de interés nacional," who, as such, experienced "agudísimo dolor ante la decadencia de nuestra política en Europa" (17). It follows, then, that Puyol emphasizes a preoccupation for the integrity of the Nation in Cervantes's texts, and transforms his mourning for Spain's fall from glory into a contemporary call to prioritize domestic interests, for it is "absolutamente necesario que lo de casa nos interese más que lo de fuera" (20). Following the lessons outlined by Cervantes, Puyol encourages a focus on domestic issues and interests:

> Que vayamos habituándonos a la práctica saludable y viril de no imitar al extranjero, sino aquello que Cervantes quería que se imitase de Homero y Virgilio, que era el haber escrito en la lengua nativa, o sea, en este caso, la cualidad de pensar con nuestro pensamiento . . . de aprovecharnos de todo lo útil que nos ofrezcan las orientaciones de nuestra Historia para hacer obra vividera. (20)

Like the aforementioned eulogists, Puyol distinguishes patriotism as the essential lesson to be learned from the works of Cervantes. However, instead of resurrecting, as it were, the ideals and values of Cervantes's time, Puyol suggests rather that they serve as inspiration for new life and achievements.

Puyol indeed draws upon the conventions of the eulogy by recalling images of the grave to indicate the futility of a return to the past, a needless sacking of the tomb, and instead claims that vitality is the key to progress. "Lo que está muerto," he comments, "tiene derecho al reposo, y cuando los pueblos cometen la insensatez de exhumarlo y pretenden prolongar su existencia de un modo ficticio, se exponen a sufrir terrible descalabros" (20). Although an occasion to commemorate the dead certainly connotes a return to the past, Puyol emphasizes that this return must not preclude passage to the future. In a lengthy description of the elaborate urns

buried with Egyptian kings from which sprout the plants of ancient seeds, Puyol sees potential vitality in the remains of the past; that which "no pudo alimentar los cuerpos inanimados de los monarcas de Menfis, se convirtió en substancia de los hombres que nacieron en el siglo XIX" (21). In the same way, the triumphs and defeats of the past revived in the eulogy must not serve only to mourn and glorify the Nation. These images must be resuscitated "por quienes no intenten nutrir con ellos los fríos despojos de los muertos, sino la sangre y el alma de los vivos" (21). In drastic contrast to the eulogies of 1876 and 1905, Puyol imagines the commemoration of Cervantes's death as a visitation of a gravesite rather than a reanimation of glorious, yet long-defunct, corpses.

And with this encouragement to leave the metaphorical dead undisturbed in order to foment a prosperous future, Puyol directs what began as a eulogy for Cervantes into a sermon to Spain's excolonies of the Americas. Drawing on the rhetoric of life and death that is specific to the eulogy, he seeks to restore relations with "aquellos pueblos de más allá de los mares a los que España dio el ser" (21). In doing so, Puyol recreates the image of empire in order to establish new relations in the present. "Tened presente vuestro origen; no olvidéis que hasta los comienzos del siglo XIX, vuestra vida y la nuestra caminaron con el mismo rumbo" (24). Traces of imperialist Spain survive eternally in the language with which the country's greatest novel was written: "la lengua en que fue escrita la obra más excelsa que han producido los tiempos, obra de perenne fragancia, de fulgor inextinguible, que no morirá jamás" (25). In the eternal fame of *Don Quijote*, Puyol envisions the eternal bond amongst Spanish-speaking peoples. He does not return, however, to particular scenes of bravery or the historical context within which they were created, but instead leaves those metaphorical remains untouched. For Puyol, *Don Quijote* is but a symbol of the prosperity associated with the Spanish empire and it is recalled only to represent the future success of Spain, conceived specifically as a stronger and productive relationship with the nations of Latin America. Ultimately, Puyol instructs his audience to respect the ideals embodied by Cervantes life and works—particularly the value of national unity—and to study those ideals not for the sake of nostalgia, but for inspiration to achieve a prosperous future.

Upon consideration of these three eulogies, it is evident that as a genre, the eulogy expresses ideas and observations far beyond sadness and loss. The discursive practice of the eulogy serves as a permeable partition which divides the notions of life and death, the collective and the individual, as well as the past and present. The eulogy dedicated to a national hero such as Cervantes demonstrates the extent to which the imagery and language associated with death can leak into discourse regarding the Nation. In the speeches commemorating the life and works of Cervantes, one notices specific ways in which Cervantes's eulogized image serves to figuratively unite Spain, be it through glorification of the centralized power of the monarchy, the reassertion of the goals of the Nation and renovation of national consciousness, or through the metaphorical burial of the past in order to collectively move into the future. Certainly an examination of the trajectory of such eulogies could provide further insight regarding the formation of national identity and the ways in which history is refashioned to serve contemporary purposes. Ultimately, the eulogy provides a unique discursive space within which the notions of grief and resurrection serve as powerful rhetorical vehicles to engage in historical analysis.

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Personajes que se le olvidaron a Montalvo: La caracterización femenina en *Capítulos que se le olvidaron a Cervantes*

Jonathan Wade
Meredith College, USA

Abstract: En *Capítulos que se le olvidaron a Cervantes* (1895), Juan Montalvo se pone a imitar una obra inimitable. Mientras otras aproximaciones a *Capítulos* subrayan la imitación del estilo y narración de *Don Quijote*, el presente estudio analiza el valor imitativo de la caracterización femenina. La complejidad y variedad de mujeres en la novela cervantina no se repiten en *Capítulos*, donde el personaje femenino se vuelve modelo del sistema patriarcal tal como sucede en otros escritos del autor. Si es que se le olvidaron a Cervantes algunos capítulos, no cabe duda que se le ha olvidado a Montalvo la riqueza de la caracterización de la mujer en *Don Quijote*.

Keywords: Capítulos que se le olvidaron a Cervantes, Don Quijote (crítica e interpretación), Juan Montalvo, Miguel de Cervantes, mujeres en la literatura

Entre los muchos "desocupado[s] lector[es]" de *Don Quijote* durante los cuatro siglos transcurridos desde su publicación, el ecuatoriano Juan Montalvo (1832–89) sobresale como uno de los mayores entusiastas de la novela. No sería una hipérbole decir que la pasión que Montalvo sentía por la literatura del Siglo de Oro español se parece al entusiasmo de don Quijote por los libros de caballerías. Como prueba del gran aprecio que profesaba Montalvo por Cervantes y su obra maestra, escribió *Capítulos que se le olvidaron a Cervantes* (1895), texto que él mismo ha nombrado "un *Quijote* para la América española" (*Capítulos* 169). Este apodo, sin embargo, exagera la similitud de ambas obras y la importancia del texto montalvino dentro de la literatura hispanoamericana. Entre otros aspectos de la novela, *Capítulos* se aleja de *Don Quijote* en su caracterización de los personajes femeninos, pues el autor no recupera nada del olvido cervantino, sino que impone la misma visión patriarcal de la mujer que se destaca en otros de sus escritos.

Capítulos, entre otros textos montalvinos, se ha relegado a la periferia de la literatura y, como mucho, recibe alguna mención crítica de vez en cuando. No obstante la escasez de estudios sobre Montalvo en las últimas décadas, Juan Carlos Grijalva publicó en 2004 una relectura de *Las catilinarias* (1880–82) que ilumina las ideologías sociopolíticas presentes en las obras de este autor, haciendo hincapié en su visión de la mujer. Si bien esta investigación se enfoca en la presencia femenina en varios textos de Montalvo, Grijalva no incluye *Capítulos* en su estudio. *Capítulos*, sin embargo, se presta precisamente a una lectura feminista, ya que la misma visión montalvina de la mujer que se manifiesta en sus otros textos predomina en su homenaje literario a Cervantes. Dentro de este estudio se contemplará la continuidad de la caracterización femenina en el cuerpo textual de Montalvo y la ruptura de la misma caracterización entre *Capítulos* y *Don Quijote*. Aunque Montalvo insiste en el valor imitativo de su obra, y hasta cierto punto tiene éxito, *Capítulos* fracasa en el territorio femenino, donde el autor borra, distorsiona y silencia a quienes Cervantes da voz, agencia y variedad.[1] Montalvo, entonces, no se olvida de las mujeres en general; se olvida, en cambio, de los personajes femeninos de Cervantes. Al contrario de las muchas mujeres que aparecen en *Don Quijote*, los personajes femeninos de

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Capítulos cumplen una función superficial; son ornamentos para embellecer la ideología de Montalvo y su agenda social.

Aunque Montalvo ha perdido el renombre que gozaba a finales del siglo XIX y durante las primeras décadas del siglo XX, todavía se le considera entre los padres de la literatura ecuatoriana y uno de los escritores hispanoamericanos más importantes del siglo XIX. De hecho, mientras estuvo vivo, se celebraban sus obras en todo el mundo hispano. Sus contemporáneos hispanoamericanos, entre ellos José Martí y Rubén Darío, le tenían bastante admiración (Esteban 78–79). En "Montalvo" (1905), un ensayo publicado en *El mirador de Próspero* (1913), José Enrique Rodó hace referencia, entre otras virtudes, a su don lingüístico: "[R]eunió en una sola personalidad Naturaleza el don de uno de los artífices más altos que hayan trabajado en el mundo la lengua de Quevedo, y la fe de uno de los caracteres más constantes que hayan profesado en América el amor de la libertad" (572). Importante en esta cita es la identificación de dos aspectos fundamentales de Montalvo: su compromiso político y su don literario. Como otros escritores de las Américas durante el siglo XIX, Montalvo fue, al mismo tiempo, activista y artista.

Más de un siglo después de su muerte, Montalvo ya no mantiene el lustre progresista que le definía en otros tiempos. Se le consideraba controvertido en su época por su abierta oposición a la política de los caudillos Gabriel García Moreno e Ignacio de Veintemilla, la cual le condujo a un destierro donde pasaría la mayor parte de su vida. Que el escritor ecuatoriano siga siendo una figura controvertida, sin embargo, no se debe a su posición política. Durante el siglo XX, como explica Antonio Sacoto, Montalvo se ha convertido en otro: "[A]nalizando su obra con la visión y perspectiva del pensamiento de nuestro siglo, resulta que Montalvo no es ni rebelde, ni librepensador, ni progresista, sino más bien todo lo contrario" (57). La variedad de perspectivas sobre el activismo de Montalvo tiene que ver principalmente con la cuestión de la libertad: luchaba por la libertad nacional de la nación que él imaginaba, pero no entraba en la nación montalvina el tipo de libertad individual que daría agencia e igualdad a las mujeres. Sus escritos repiten el mismo mensaje con respecto a la mujer: sólo se valora a la mujer que no transgrede los límites de su persona (definidos por los hombres). *El regenerador* (1876–78), *Las catilinarias* (1880) y los *Siete tratados* (1882–83) revelan la visión montalvina de la mujer ideal: sumisa a la autoridad patriarcal y dispuesta a sostener los papeles tradicionales de los sexos; alguien que no quiere ser ni más ni menos que una buena esposa y una madre cariñosa. Esta misma caracterización de la mujer frecuenta las páginas de *Capítulos* y se desconoce en *Don Quijote*.

Capítulos que se le olvidaron a Cervantes es una de las variaciones más eruditas de *Don Quijote*. Los sesenta capítulos que componen el cuerpo de *Capítulos* tienen la misma estructura que la novela cervantina. Los títulos a la cabeza de cada capítulo recuerdan a *Don Quijote* y otros textos de la Edad Moderna (e.g., "Capítulo XVI: De la casi aventura que casi tuvo Don Quijote ocasionada por un viejo de los ramplones de su tiempo"). Es más, su contenido casi siempre tiene alguna relación directa con los episodios narrados en *Don Quijote*, como la aventura de los batanes, la participación de Frestón, la ínsula Barataria, el pícaro Ginés de Pasamonte y la venta de Juan Palomeque, entre otros ejemplos (Ochoa Penroz 64–65). Por el tejido que crea entre *Capítulos* y *Don Quijote*, particularmente con respecto a la estructura, es obvio que Montalvo conoce bien la novela cervantina. Este conocimiento, de hecho, hace imposible ignorar la conexión entre *Capítulos* y el cuento borgiano que aparecerá décadas después:

> [Montalvo] se adelantó a Pierre Menard, y no escribió el *Quijote* sin copiarlo, sino que sustituyó a Cervantes y redactó lo que le faltaba a su magna obra. Para ello, siguió los mismos métodos que el personaje de Borges: conocer bien el español, asimilar la fe católica, tener un buen acopio de materiales caballerescos y tradiciones hispánicas, manejar los refranes con habilidad, etc. Y lo más importante: seguir siendo Juan Montalvo . . . y llegar al *Quijote*. (Esteban 15)

A pesar de las semejanzas indicadas por Ángel Esteban, Montalvo no es un Pierre Menard. Es cierto que satisface muchas de las condiciones que Borges pone (particularmente en cuanto a los

aspectos formales), pero *Capítulos* no es un *Quijote* fantásticamente escrito más de dos siglos después de su publicación. Montalvo deja la huella de una persona que entiende la vida y el lugar de la mujer en ella de una manera diferente que Cervantes. "Seguir siendo Juan Montalvo" es, precisamente, lo que le impide "llegar al *Quijote*".

El Buscapié de *Capítulos*, o prólogo, consiste en doce capítulos y más de cien páginas. Si algo hemos aprendido de Cervantes en los prólogos a las dos partes de su novela, es que no podemos confiar completamente en lo que se plantea en ellos.[2] Montalvo hace hincapié en dos aspectos a lo largo de su prólogo: 1) el género ensayístico de la obra y 2) su calidad imitativa. Empezando por el subtítulo ("ensayo de imitación de un libro inimitable"), el autor repite varias veces que lo que escribe es un ensayo, no porque lo sea—solamente el prólogo puede considerarse ensayo—, sino porque quiere transmitir una imagen positiva de sí mismo y de su obra; de manera que reducir toda su obra a un ensayo viene a ser un acto de falsa humildad que emplea para ganar el favor de sus lectores (Esteban 115). Aunque lo literario es de importancia primaria en la obra, Montalvo es más crítico y ensayista que novelista, por lo que se aferra a espacios más teóricos (el ensayo) que artísticos (la novela) en su estimación de *Capítulos*. Aparentemente, el autor desea evitar las comparaciones con Cervantes que le esperan en el terreno de la novela.

Para Montalvo, Cervantes es, y siempre será, el maestro (194). No hay otro que alcance su grandeza literaria: "Virgilio imita a Homero; el Tasso a Virgilio; Milton al Tasso: Cervantes no ha tenido hasta ahora quien le imite; con él los gigantes son pigmeos" (112). Esto no quiere decir que Montalvo dudara de los muchos intentos de imitar a Cervantes—incluso el suyo—ni del valor de los mismos; sólo que en su opinión ninguno le había igualado, para no hablar de superarlo. Las obras inspiradas por *Don Quiote* representan, pues, una *imitatio* frustrada. Montalvo afirma esta realidad a lo largo del prólogo y, con ella, la paradoja del subtítulo: se contenta con estar en la compañía literaria de Cervantes, aunque sea insignificante en comparación con la grandeza cervantina. A diferencia de los autores que invitan a comparaciones con sus precursores e intentan superarlos, Montalvo busca un amigo para *Don Quijote*, no un rival. Es decir, espera que se hable de *Capítulos* en términos de emulación y no de rivalidad o competencia (107–09).

Mientras el prólogo de Montalvo afirma el carácter inimitable de *Don Quijote* una y otra vez, los capítulos que siguen intentan precisamente lo que el autor admite como imposibilidad: hacerse eco de la novela cervantina. Montalvo, sin embargo, es la persona que construye este eco, y por consiguiente está marcado por él. La calidad imitativa de la obra se limita, por tanto, a la interpretación que Montalvo hace de la novela cervantina. Una de las mayores diferencias entre las dos obras es la manera en que los autores tratan la caracterización femenina. Consciente o inconscientemente, los personajes femeninos de *Capítulos* se alejan del modelo cervantino. Mientras Cervantes desafía la época en que vivió con varias de sus caracterizaciones femeninas, Montalvo refleja la suya; el primero se aproxima al protofeminismo, el segundo al antifeminismo.[3]

Hablando específicamente de los personajes femeninos, el intertexto de *Capítulos* no es *Don Quijote,* sino los otros escritos de Montalvo. En "Métodos e invenciones para quitarles a las mujeres la gana de meterse en lo que no les conviene", una sección de *El regenerador*, el autor alude a *Don Quijote* para ofrecer una idea de lo que puede hacerse con las mujeres que no se someten al ideal masculino:[4]

> [I]mporta no ser como la princesa que entró en busca del arriero en la venta de Juan Palomeque. Si mal no me acuerdo, ésta se llamaba Maritornes; y si me acuerdo bien, la primera vez que la cogieron con las manos en la masa la dejaron santa y buena y beata para veinticuatro horas no cumplidas. Don Quijote se propuso una ocasión dilucidar el punto de si comían o no los encantados: yo quisiera saber ahora si comían y bebían las colgadas. (55)

En este pasaje, el lector descubre tanto la actitud de Montalvo con respecto a la mujer desobediente como su manera de leer e interpretar la novela, pues insiste en la obediencia de

las mujeres, sea voluntaria o forzada, y está dispuesto a interponer sus ideas sociopolíticas a cualquier contexto o texto que se le presente. Evidentemente, Montalvo no desea conceder poder a las mujeres fuera del espacio doméstico, ni agencia dentro de la casa. Es más, Montalvo no descarta la posibilidad del castigo físico, especialmente si conduce a lo santo, bueno y beato. Después de reforzar sus ideas con esta referencia a *Don Quijote*, el autor abandona lo literario para ir al grano. Quienes no pueden controlar "los alzamientos de las mujeres", dice Montalvo, son "tiranuelo[s] mujeril[es]" (56), lo cual suena a aprobación de abuso o cualquier otra medida violenta. En la interjección—"¡Agur!"—que sigue, Montalvo revela su postura: morirá antes de permitir que las mujeres participen directamente en la política. El día en que esto ocurra, las iglesias caerán, los canónigos se envenenarán y otros desastres seguramente resultarán (58). La manera en que Montalvo manipula la novela cervantina para hacerla decir lo que él quiera, es emblemática del aparato interpretativo que guía su caracterización de las mujeres en *Capítulos*. En sus escritos, la mujer funciona como marioneta en manos de los hombres. En *Capítulos*, esta ventriloquia se dobla: Montalvo se impone a la mujer a través de un inventado olvido cervantino. El espectáculo acude a dos muñecos y un ventrílocuo. Este proceso de apropiación queda más claro al adentrarse en la obra montalvina.

Para poder evaluar los personajes femeninos de *Capítulos* y su semejanza con los de *Don Quijote*, es necesario considerar tanto el plano general como el plano particular del texto. Hay muy pocos capítulos en ambas obras que no incluyen el nombre de una mujer. Según Fanny Rubio, "más de doscientos nombres femeninos circulan por las páginas del *Quijote*" (xix). En *Capítulos*—básicamente de la misma extensión que la primera parte de *Don Quijote*—aparecen alrededor de cien nombres femeninos. Más interesante que las mujeres nombradas, sin embargo, es la cantidad de ellas que hablan. Es precisamente la voz de la mujer, o su ausencia, lo que más interesa a Montalvo. No es posible evaluar la caracterización femenina sin darle atención a la voz: una persona que habla no es igual a una persona muda. Cuando el lector presta oídos a las voces femeninas en *Capítulos*, se da cuenta de que ese coro de monotonía no es lo que se experimenta al leer *Don Quijote*. Mientras treinta y nueve personajes femeninos hablan en las dos partes de la novela cervantina (Redondo 446, 451), en *Capítulos* son solamente doce las mujeres que hacen sentir su voz. Si en la proporción de mujeres nombradas no hay mucha diferencia entre las dos obras, se aprecia una desviación significativa en la cantidad de personajes femeninos que hablan. Caracterizada por Montalvo, la mujer se vuelve cada vez más muda. Esta transformación al nivel superficial del texto se puede percibir al contar a todas las que hablan, pero las mayores diferencias entre los personajes femeninos de Montalvo y los de Cervantes ocurren al nivel discursivo.

Mientras muchos personajes femeninos tienen agencia y voz en *Don Quijote*, son bastante pasivos y callados en *Capítulos*. La novela cervantina exhibe a muchas mujeres de fuerte profundidad psicológica y lengua suelta. Hablan, resuelven problemas, toman control, mandan y, a veces, se rebelan. Algunos de los personajes femeninos en *Don Quijote* están casados, otros solteros, algunos son obedientes a las normas de la sociedad y otros bastante subversivos. No esperan que el hombre les diga lo que pueden o no pueden hacer. En muchos casos, son ellas las autoras de su propio destino (e.g., Marcela, Dorotea, Zoraida, la duquesa, Ana Félix). Cervantes no se limita a una idea rígida de la femineidad en sus caracterizaciones y, como resultado, ofrece en su obra maestra una rica variedad de personajes femeninos, como evidencian los abundantes estudios críticos dedicados al asunto.[5] La caracterización varía tanto, de hecho, que resulta imposible reducir los personajes femeninos de Cervantes a un solo tipo o modelo.

En *Capítulos*, en cambio, pocos personajes femeninos hablan; son nombres huecos más que tipos o personajes. Las mujeres, de hecho, hablan en menos de diez de los sesenta capítulos, y en éstos casi siempre la voz femenina calla tan pronto como comienza a escucharse. Entre todas, solamente dos (doña Engracia y Dulcinea) pueden considerarse personajes de alguna notoriedad en la historia. Sin embargo, Montalvo no es el único imitador que falla con respecto a la caracterización femenina. Según Concha Espina, el *Quijote* apócrifo de Alonso Fernández

de Avellaneda (1614) también carece de personajes femeninos similares en su profundidad a los que aparecen en la novela cervantina:

> La tolerancia y la ternura de Cervantes se extreman y afinan al pintar retratos de mujer. Su delicada sensibilidad, sus ideas platónicas, su espíritu cristiano y caballeresco, fueron parte a crear una de las más variadas ginecografías del arte español, tan rico en imágenes y caracteres femeninos. En torno al rostro avellanado y enjuto del hidalgo manchego bulle una multitud de mujeres, hermosas o feas, nobles o rústicas, discretas o simples, de muy diversa traza y condición, pero unidas todas por el lazo común de la simpatía, por un íntimo y cordial sentimiento de indulgencia y de ternura. (103)

Aunque alcanza cierto nivel de diversidad en cuanto a la caracterización femenina, la novela de Avellaneda es, como *Capítulos*, demasiada plana en su visión de la mujer. Ninguna de las obras sabe imitar la riqueza de "imágenes y caracteres femeninos" que predominan en *Don Quijote*. En lugar de reconocer su subjetividad, ambas pintan a la mujer con una pincelada esencialista.

Mientras los personajes femeninos juegan un papel tan importante como los masculinos en la novela de Cervantes (más allá de los dos protagonistas, por supuesto), en la obra montalvina figuran tal como aparecen en la sociedad ideal de Montalvo: ausentes o, al máximo, como mera decoración. Si uno de los propósitos de Cervantes es hacer avanzar el concepto de la mujer en la sociedad (Rubio xxii), el objetivo de Montalvo es el opuesto; o sea, que la mujer retroceda a su silencio de siempre. Debido a la gran cantidad de personajes femeninos en *Don Quijote*, así como el rol importante que juegan en la historia, es extraño que una obra basada en la novela cervantina no posea más variedad. No hay, por ejemplo, una sobrina, una Dorotea, una Zoraida ni una Ana Félix, sin mencionar a un personaje tan contrario a la agenda montalvina como Marcela.

El primer personaje femenino que habla en *Capítulos*, "la cautiva encadenada", se encuentra en el capítulo 11. Mientras la mujer afirma su humanidad ("Soy persona humana") y luego explica que es condesa, el narrador prefiere llamarla "espectro" y "fantasma" (247–51). La transparencia de la mujer es un aspecto fundamental del pensamiento montalvino que puede vincularse a sus ideas sobre la apariencia femenina en general. En su análisis "De la belleza en el género humano", una sección de los *Siete tratados*, Nancy Ochoa Antich explica que el valor de la mujer, según Montalvo, depende de su belleza física (152). Esta observación de Ochoa Antich puede aplicarse también a los sonetos de *Carpe diem* del Siglo de Oro español (obras indudablemente conocidas por Montalvo). Este tema poético se basa en la idea de que la mujer debe aprovechar la belleza que tiene porque no va a durar y, una vez ausente aquella, desaparecerá también su valor como persona. Como consecuencia de este sistema de valores, la mujer se transforma en objeto cuya importancia se limita al aspecto físico y cuya utilidad se mide por el gusto masculino (172). En el segundo capítulo de *Capítulos*, se presenta un ejemplo opuesto a la hermosa mujer de *Carpe diem*, donde la descripción de una vejezuela coincide con el procedimiento petrarquista de pasar de una parte del cuerpo a otro, pero el desmembramiento de esta mujer no es virtuoso: "las manos eran flacas, los dedos nudosos, la cabeza sin pelo . . . los labios, negros, flojos y caídos" (202). Tal como amenazan tantos sonetos del Siglo de Oro, ha pasado la primavera de esta mujer. El desprecio que muestra el narrador hacia la mujer decrépita se yuxtapone al loor que recibe la mujer hermosa e ideal que se describe en "De la belleza en el género humano".

Más allá de la vejezuela y la cautiva, *Capítulos* presenta otros personajes femeninos cuya presencia se vincula con el pensamiento montalvino más que la novela cervantina. Doña Engracia de Borja, el único personaje femenino de peso en el ensayo, se caracteriza como una suerte de modelo de la mujer que Montalvo desea para su mundo ideal. Doña Engracia aparece por primera vez en el capítulo 22, cuando don Quijote y Sancho llegan a la finca de don Prudencio Santiváñez, su esposo. La primera vez que se le menciona, el narrador la describe como "la bendición de todos" (306). Luego se le compara con "una parra fecunda en el recinto de[l] . . . hogar" (307), lo cual es importante porque sitúa a la mujer en el espacio doméstico.

Las primeras dos veces que habla doña Engracia son muy reveladoras: su esposo presenta a doña Engracia por nombre, a lo que ella agrega "Criada del señor Don Quijote" (320). Es significativo que éstas sean sus primeras palabras. La mujer que Montalvo propone acepta su servidumbre sin resistencia, algo que se percibe en las palabras de doña Engracia. Después que don Quijote pregunta si los jóvenes presentes a la mesa son sus hijos, doña Engracia responde, "No todos lo son de mis entrañas . . . aunque sí mis parientes. Por el afecto, cuantos ve aquí vuesa merced son hijos míos" (320–21). Además de ser criada del hombre, la mujer idealizada por Montalvo es, principalmente, madre. No por casualidad Montalvo da prioridad a estos dos roles en su caracterización de doña Engracia, pues representan la cúspide de la mujer imaginada por él. La escasa crítica sobre la presencia femenina en *Capítulos* incluye una observación importante de Antonella Rotti sobre doña Engracia: "è moglie esemplare di un simile gentiluomo. Dolce e riservata, la sua funzione nel racconto è tuttavia limitata a conferire ulteriore lustro al personaggio del consorte. Come quest'ultimo, anche lei ha letto e aprezzato il *Quijote* e perciò l'accoglienza riservata al protagonista è particolarmente calorosa [es mujer ejemplar de un gentilhombre parecido. Dulce y reservada, su función en la historia no obstante es limitada a conferir más lustre al personaje del consorte. Como este último, también ella ha leído y apreciado el *Quijote* y por tanto la acogida reservada al protagonista es particularmente cariñosa.]" (154; traducción mía).

Además de su humildad y obediencia, se celebran otras virtudes de doña Engracia en el capítulo 28. Después que don Quijote comparte un triste relato de la historia griega, por ejemplo, ella se emociona: "Al fin de este relato, doña Engracia tenía los ojos llenos de lágrimas: virtud es de las mujeres manifestar la exquisita sensibilidad de su alma con esta tierna y sencilla expresión de la naturaleza" (*Capítulos* 339). Esta explicación de las lágrimas de doña Engracia se hace eco de unas páginas de *El regenerador*. Una de las dos secciones de *El regenerador* que discuten temas relacionados con la mujer y su impacto en la sociedad, "Las mujeres en la política", contiene una serie de observaciones sobre la influencia de la mujer en el ámbito político. El título es irónico porque, según Montalvo, la política no le corresponde a la mujer, que resulta excluida de este espacio cívico. Como doña Engracia, todas las mujeres deben dedicarse a ser buenas esposas y madres. Si bien Montalvo no les permite entrar en la política, hace hincapié en una fuerza intrínseca que supera la política y que la mujer posee: "Lo que no pudieron senadores, lo que no pudieron sacerdotes, lo pudieron mujeres. Llora, mujer, y vencerás" (*Regenerador* 45). En esta cita, tal como en el ejemplo anterior, Montalvo presenta los papeles genéricos en términos esencialistas y define el poder de la mujer en función de las lágrimas que sea capaz de producir.[6] No es natural, según Montalvo, que la mujer participe en la política como los hombres, pero sí que pueda legislar a través de patéticas peticiones.

La apariencia de doña Engracia en la obra le brinda al narrador una oportunidad de compartir sus teorías sobre la mujer, el hombre y la familia: "Si el hombre justo y bueno es como un árbol a cuya sombra descansamos, la mujer virtuosa es fuente saludable, y los rasgos principales de su carácter son pudor, modestia, diligencia. Las hijas de estas madres serán a su vez felices, y la bendición de Dios se extenderá sobre ellas por largas generaciones" (*Capítulos* 306–07). Montalvo, entonces, describe a la mujer como la salud del cuerpo masculino, un ente que no tiene vida ni propósito alejado del hombre al que apoya, nutre y cuida. Es decir, para Montalvo, la mujer nunca deja de ser el pecho que alimenta al hombre, y aquella que no mantenga estas cualidades no podrá sostener la felicidad de su familia y, por tanto, no tendrá ningún valor en la sociedad. Mientras el hombre, por ejemplo, puede ser grosero y malo, Montalvo sólo otorga espacio a las mujeres buenas: "Los hombres, seamos engañosos, tumultuarios, asesinos, pícaros, canallas, tontos, brutos; en nosotros hay tela para todo. ¡Pero las mujeres! las mujeres, si no pueden ser santas, sean a lo menos buenas; si no pueden ser reinas, sean a lo menos señoras, matronas graves que nos contengan con el respeto, nos vuelvan mejores con la vergüenza" (*Regenerador* 49). Según el autor, pues, mujeres y hombres deben cumplir ciertos roles específicos. La luz positivista con que dibuja a la mujer, con toda su bondad intrínseca,

esconde el hecho de que la identidad femenina que describe es una construcción masculina que no le permite escapar del margen que ocupa. Las mujeres, tal como Montalvo explica en su descripción de doña Engracia, serán "la bendición de todos" (306) con tal de que cumplan su papel.

De la misma manera en que don Quijote nunca pierde oportunidad de enseñarle a Sancho algo nuevo, Montalvo coloca en la voz del protagonista el hecho de que se debe valorar a las mujeres *mientras* cumplan con sus deberes como tales: "Aprende, Sancho, a respetar a las mujeres, si son buenas; a perdonarlas, si son malas simplemente; pero también a castigarlas y refrenarlas, si son perversas y criminales" (*Capítulos* 301). Los adjetivos de esta selección sobresalen por su cualidad subjetiva, cada uno funcionando como un texto que el hombre puede interpretar a su gusto. Mientras el hombre determine el significado de *buenas*, *malas*, *perversas* y *criminales*, la mujer no tendrá agencia. Este es el mundo que crea Montalvo en *Capítulos* y sus otras obras. Las palabras que se escuchan en boca de don Quijote, sin embargo, divergen de la voz quijotesca que encontramos, por ejemplo, en el episodio cervantino de Marcela. Justo después del discurso de Marcela que interrumpe el entierro de Grisóstomo, don Quijote amenaza a los "pastores" si continúan considerando patriarcalmente a Marcela:

> Ninguna persona, de cualquier estado y condición que sea, se atreva a seguir a la hermosa Marcela, so pena de caer en la furiosa indignación mía. Ella ha mostrado, con claras y suficientes razones, la poca o ninguna culpa que ha tenido en la muerte de Grisóstomo, y cuán ajena vive de condescender con los deseos de ninguno de sus amantes; a cuya causa es justo que, en lugar de ser seguida y perseguida, sea honrada y estimada de todos los buenos del mundo, pues muestra que en él, ella es sola la que con tan honesta intención vive. (104; pt. 1, cap. 14)

En este pasaje, don Quijote no pone condiciones a la libertad de Marcela: más bien reconoce y afirma la voluntad de Marcela y la existencia que ella busca fuera del sistema patriarcal.[7] A pesar de las palabras en su defensa, don Quijote la hace descender de un pedestal y la coloca en otro: de ser objeto de caza ("seguida y perseguida"), pasa a ser objeto de glorificación ("honrada y estimada"). La deshumanización de Marcela persiste, pues, de ambas maneras. Lo que ofrece Cervantes, entonces, no es una perspectiva homogénea de la mujer, sino un terreno de discusión en el que puede considerarse la situación de la mujer en la sociedad. Montalvo, en cambio, se asemeja a los pastores que pretenden enjaular a Marcela en su mundo masculino. Sólo está dispuesto a conceder libertad o derechos a la mujer a cambio de promover su visión de la sociedad.

En más de cuatrocientas páginas, Montalvo no ofrece ninguna teoría sobre el hombre y sus deberes. Las normas de conducta se relacionan siempre con las mujeres (el objeto del deseo masculino). Este apetito está claramente presente en los capítulos 42 y 43, en los que se ofrece un banquete de mujeres hermosas. "[E]se coro de ángeles femeninos" (412) es poco más que cuerpos y nombres; delicias para la mirada masculina. Entran una tras otra a la manera de una pasarela, de una sala de exposición. "Las damas del castillo" son consumidas por el ojo masculino mientras llegan y bailan al gusto de los hombres. No se debe confundir a estas mujeres con las numerosas mujeres hermosas de *Don Quijote*. Aunque son también el objeto del deseo masculino, Marcela, Luscinda, Dorotea, Camila, Zoraida, Ana Félix y otros personajes femeninos de la obra cervantina hablan, actúan y mantienen cierta profundidad psicológica en comparación con Lippa de Boloña, Lida Florida, Oliva de Sabuco, Magalona y las otras muñecas montalvinas:

> Quienes sean esos personajes, importa poco: el averiguarlo tendría apenas una importancia local, anecdótica y ya pasada, de curiosidad lugareña. Además, tan genéricas son y vagas las alusiones, que no imprimen carácter a la obra. Lo esencial en ella es la admirable interpretación y prolongación natural de Don Quijote y Sancho. (Zaldumbide 85)

El único valor que se les concede a estos personajes se debe a la mirada masculina. Si el hombre—en este caso don Quijote y Sancho—no se fijara en ellas, dejarían de existir. Así, estos personajes desaparecen en la homogénea muchedumbre femenina que caracteriza la obra en su totalidad.

Otro personaje femenino que confirma la conexión entre las ideas de Montalvo sobre la mujer y su caracterización de los personajes femeninos en *Capítulos* es Dulcinea. No es nombrada Dulcinea con tanta frecuencia en *Capítulos* como en *Don Quijote*. En total, su nombre figura dentro del texto solamente ochenta y cinco veces, en comparación con casi trescientas en *Don Quijote*. Es cierto que *Don Quijote* dobla en longitud a *Capítulos*, pero aun así la proporción está desequilibrada pues, de hecho, en la obra montalvina el nombre de Dulcinea aparece en menos de la mitad de los capítulos y, en general, se puede decir que en *Capítulos* disminuyen su presencia e importancia. Es importante notar, sin embargo, que en la obra de Montalvo don Quijote se encuentra, o cree encontrarse con su señora en dos ocasiones diferentes. Mientras la segunda ocasión (capítulo 34) presenta una versión falsa y grotesca de Dulcinea, la primera es significativa por la manera en que Montalvo la retrata. Al igual que en los ejemplos anteriores, Montalvo se distancia de Cervantes en su caracterización; pero, a diferencia de ellos, su caracterización no coincide exactamente con la visión de la mujer presentada en otros textos montalvinos.

En los capítulos 13 y 14 de *Capítulos*, don Quijote experimenta una "ascensión extraordinaria" (263), gracias a la maga protectora que le conduce por los aires al palacio encantado donde se encuentra Dulcinea. Tal como su descenso a la Cueva de Montesinos en el capítulo 22 de la segunda parte de la obra cervantina, la ascensión de don Quijote en *Capítulos* es fruto del sueño, aunque el caballero andante insista en lo contrario. Cuando le relata a Sancho su experiencia con Dulcinea en el capítulo siguiente, todo comienza inocentemente: "Pláceme hacerte relación de lo que me ha sucedido esta noche: la vi, Sancho, aspiré su aliento, me inebrié con las suaves y puras exhalaciones que toda ella despide como una planta del Indo o del país sabeo" (265). Y todo se acelera después: "¡Oh Sancho! Si antes de conocerla era yo su enamorado, mira lo que debo ser ahora que la conozco" (266). En esta cita, el verbo *conocer* se viste de una connotación sexual. Si el lector todavía tuviese dudas, don Quijote las elimina con lo que dice a continuación: "Solos, Sancho, solos como Adán y Eva en el paraíso" (266). La repetición aquí de la intimidad de su encuentro y la alusión al jardín de Edén confirman que don Quijote ha tenido una relación/fantasía sexual con Dulcinea. El título del capítulo sugiere que todo ha sido invención o sueño del caballero andante, pero él mismo cree haber perdido la inocencia (266). Luego hace referencia a *algo* que Dulcinea ha perdido y a los "cincuenta hijos" que van a tener (267). En este episodio, pues, Dulcinea cumple dos roles: compañera sexual y madre. Con su propia Eva, don Quijote piensa multiplicarse y henchir la tierra (Gen. 1.28).

El carácter profano de Dulcinea en este episodio de *Capítulos* la convierte en un personaje muy distinto a la Dulcinea de Cervantes. Se trata del primer personaje femenino que aparece por nombre en *Don Quijote* y la mujer más nombrada en la novela.[8] Su privilegiado lugar de aparición simboliza su valor dentro de la obra y con respecto a las otras mujeres del *Quijote*. Dulcinea, sin embargo, nunca aparece físicamente en la novela; más que una persona, es un ideal, una presencia divina. Don Quijote la concibe durante una fantasía en la que va imaginando sus primeros éxitos y la derrota con la que tendría que presentarse ante su "dulce señora" (26; pt. 1, cap. 1). Desde su concepción, Dulcinea aparece como construcción de la fantasía quijotesca. No es ella, sino la *idea* de ella la que motiva a don Quijote, puesto que la ha visto, al máximo, una vez, y ella no sabe nada de él. Así, Dulcinea mantiene una presencia discursiva, simbólica y metafísica en la novela y, aún cuando sea un objeto de deseo en *Don Quijote* y carezca de corporalidad, su rol en la obra es sagrado: "Dulcinea is an unusual object of male fantasy, because Don Quixote is not out to conquer her but to honor and protect her pristine state in perpetuity" (Friedman 214). Ese estado puro de Dulcinea al que se refiere Edward Friedman, y que se conserva en la novela cervantina, es justamente lo que se pierde en el episodio referido

de *Capítulos*. Por un lado, Montalvo le da vida a Dulcinea, pero la anima sólo para despreciarla. A fin de cuentas, la dama tan pura y casta de Cervantes, se vuelve profana en el relato de la ascensión de don Quijote; algo inesperado en un promotor de la castidad femenina.

Si *Capítulos que se le olvidaron a Cervantes* es una especie de imitación de *Don Quijote*, como el mismo autor propone en el subtítulo de la obra, será responsabilidad del lector descubrir los límites de esa imitación. Sólo Pierre Menard tiene la capacidad de igualar (y superar) en todo la novela cervantina. Montalvo y el resto de los discípulos de Cervantes tendrán que contentarse con logros más sencillos: una aproximación a algún aspecto específico de la obra. Sería fructífero como ejercicio filológico, por ejemplo, comparar *Capítulos* con el *Quijote* de Avellaneda y *Vida de Don Quijote y Sancho* de Miguel de Unamuno, entre otras posibilidades. Mientras exhibe éxitos en el terreno de la estructura y la lengua, como se ha enfatizado en otros estudios (e.g., Rodó, Imbert, Zaldumbide), *Capítulos* falla en su imitación de la caracterización femenina en *Don Quijote*, pues no le sigue "la pista al conductor" (*Capítulos* 170). Así, los personajes femeninos en *Capítulos* son una extensión de la visión patriarcal de la mujer que Montalvo cultivó y no de la perspectiva múltiple que descubrimos en Cervantes. La caracterización femenina en *Capítulos* tiene más que ver con *El regenerador*, *Las catilinarias* y *Siete tratados* que con *Don Quijote*. Esto no necesariamente disminuye el valor de *Capítulos*, pero sí modifica lo que pudiera entenderse por imitación.

El *Diccionario de la lengua española* de la Real Academia Española define "quijote" como "Hombre que, como el héroe cervantino, antepone sus ideales a su provecho o conveniencia y obra de forma desinteresada y comprometida en defensa de causas que considera justas" ("Quijote"). Una lectura cuidadosa de la presencia femenina en *Capítulos* demuestra que el experimento literario de Montalvo es, a fin de cuentas, más quijotesco que cervantino. Son las ideas de Montalvo, y no las de Cervantes, las que se atribuyen a los personajes femeninos de *Capítulos* para provecho y conveniencia del autor ecuatoriano. La preservación de los papeles genéricos tradicionales era la causa "justa" que movía a Montalvo. Aunque, en su totalidad, *Don Quijote* es inimitable como obra literaria, evidentemente se puede imitar al famoso protagonista de la novela. Quizás esto sea lo que el autor espera que el lector entienda al leer el epígrafe en la portada de *Capítulos*: "El que no tiene algo de Don Quijote no merece el aprecio ni el cariño de sus semejantes" (87). Así, lo que de Cervantes carece Juan Montalvo en las caracterizaciones femeninas de *Capítulos*, lo recupera, sin dudas, en cualidades quijotescas.

NOTAS

[1] Debido a las muchas facetas que encierran, términos tan comunes como "voz" y "agencia" no se definen con facilidad. Como punto de partida, hay que reconocer que el lenguaje es una forma de acción social. Quienes hacen sentir su voz y tienen la libertad de elegir lo que se expresa con ella (expresión socioculturalmente mediada), no sólo pueden reflejar la realidad en que viven, sino crearla (Ahearn 112). "Agencia" en este ensayo, entonces, se refiere a la capacidad sociocultural de actuar (112). Esta agencia puede manifestarse como resistencia, pero la una no es igual que la otra, tal como la agencia no es simplemente sinónimo del libre albedrío (113–16). La sociedad ideal que Montalvo crea en sus textos limita la capacidad femenina de actuar al espacio doméstico, y Montalvo, como dramaturgo y director, ya tiene el guión y las acotaciones preparados para las mujeres. El lector no descubre lo opuesto en *Don Quijote*—es decir, las mujeres no son las agentes principales—, pero sí se enfrenta con un mundo en que la agencia y la voz no son propiedad exclusiva de los hombres. En la novela hay mujeres que actúan con tanta libertad como los hombres.

[2] El prólogo de la primera parte de *Don Quijote*, por ejemplo, explica que la novela "es una invectiva contra los libros de caballerías" (11). La obra misma, sin embargo, revela que es mucho más que una parodia de "los libros vanos de la caballería" (12). En los dos prólogos, las alusiones y referencias implícitas son de suma importancia.

[3] Aunque la aplicación del término a los dos autores es anacrónico, se puede decir que ambos promueven ideas directamente a favor (Cervantes) y en contra (Montalvo) de algunos de los principios fundamentales del feminismo (e.g., las libertades de elección, expresión y pensamiento).

[4] Cervantes no trata cruelmente a los personajes femeninos de su obra. En Montalvo, las mujeres que más se oponen a las ideas de Montalvo—como Marcela, por ejemplo—gozan de gran libertad en *Don Quijote*. Aunque Montalvo desea imitar a Cervantes en muchos aspectos de su producción literaria, su visión de los personajes femeninos no coincide con la cervantina.

[5] Entre los estudios que destacan la presencia femenina en *Don Quijote*, véanse El Saffar; Friedman; Hernández-Pecorado; Jehenson; Márquez; Nadeau; y Whitenack. Por otra parte, existe la excelente colección de ensayos en *El Quijote en clave de mujer/es*, editada por Fanny Rubio.

[6] La imagen de la mujer llorosa tiene una larga historia literaria. Aunque aparece en obras medievales como "*El duelo de la virgen*", los ejemplos primarios proceden del Nuevo Testamento. En San Lucas, por ejemplo, camino a la crucifixión, las mujeres lloran la muerte eminente de Cristo: "Y le seguía una grande multitud de pueblo, y de mujeres, las cuales le lloraban y lamentaban. Mas Jesús, vuelto a ellas, les dice: Hijas de Jerusalén, no me lloréis á mí, mas llorad por vosotras mismas, y por vuestros hijos" (23.27–28). Un ejemplo más específico tiene lugar en el libro de San Juan, donde encontramos a María Magdalena "llorando junto al sepulcro" (20.11–15).

[7] Con esto no pretendo sugerir que don Quijote siempre se comporta así. Parte del ingenio de su persona es su ambivalencia, sus contradicciones. Al final del episodio de Marcela, por ejemplo, el caballero andante determina buscar a Marcela para ofrecerle sus servicios, ignorando directamente la petición de ella de vivir a solas.

[8] Se incluye el nombre de Dulcinea en el poema de Urganda, el primero de la sección de poesía anterior al primer capítulo. Aparece otra vez, en esta misma parte, en el soneto de Oriana. En total, su nombre figura en la novela 287 veces, y en 72 de los 126 capítulos.

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Structuring Conversation: Discourse Markers in Cervantes's *Entremeses*

Jeremy King
Louisiana State University, USA

Abstract: Due to the recent shift in the linguistic pragmatics literature from the analysis of isolated speech acts to the focus on phenomena which affect the global meaning of a message, discourse markers (DMs) have become a frequent research topic. Despite their popularity, the evolution and development of these forms is often neglected in investigations on the topic. In the present study, I analyze one class of DMs known as *information structurers* in early modern Spanish through an examination of a set of short farces, or *entremeses*, published in the early seventeenth century. My research focus is threefold: I begin by identifying which DMs of this class appear in the *entremeses*; second, I offer a description of the employment of these forms in comparison with their uses in modern Spanish; finally, based on the results of the empirical data, I evaluate the register to which these theatrical works can most properly be said to belong. The findings of this study support the argument that these *entremeses* are most appropriately classified as approximations of oral varieties of the language of their time.

Keywords: discourse, early modern, Miguel de Cervantes, orality, pragmatics, teatro peninsular

1. Introduction

This paper addresses the use of discourse markers (DMs) in the *entremeses*, or short farces, of Cervantes, with a view toward their historical employment and development in Spanish. Because utterances are not produced in isolation, but interwoven in the fabric of linguistic acts, the study of language must move beyond the perspective of isolated speech acts to that of extended and interactive communication. This requires a shift of focus to elements of language which assist speakers in structuring messages, a process in which DMs have been found to play a key role (Cortés Rodríguez 2000). These linguistic units, despite being described by some as marginal elements that carry out no syntactic function in a sentence (Portolés 1998: 25), are nevertheless crucial in the study of discourse, as they play a key role in "how speakers and hearers jointly integrate forms, meanings and actions to make overall sense out of what is said" (Schiffrin 1987: 49).

The recognition of DMs as indispensable elements of language has resulted in their analysis in a wide variety of languages (for example, Andersen 2001 and Jucker 1993, for English; Suzuki 1998 and Takahara 1998, for Japanese; Chodorowska-Pilch 2008, Montes 1999, and Schwenter 1996, for Spanish; Brody 1987, 1989 for Tojolabal Mayan; and Tchizmarova 2005 for Bulgarian, among many others). In addition, markers have been investigated from the perspective of their importance in language acquisition contexts (Andersen et al. 1999; Kyratzis and Ervin-Tripp 1999; Lahuerta Martínez 2009), in language contact situations (Brody 1987, 1989), and from both synchronic and diachronic perspectives. A number of authors (Garcés Gómez 2006; Porcar Miralles 2006; Visconti 2009) have argued that the study of the evolution and development of DMs from an historical perspective is key to a thorough understanding of the uses of these elements in contemporary discourse; however, studies of this type are relatively sparse in the literature.[1]

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In the present paper, I analyze the pragmatic usages of one class of DMs in Spanish, those which serve as *information structurers* (Martín Zorraquino and Portolés Lázaro 1999; Portolés 1998), from the perspective of their employment in the aforementioned collection of *entremeses*. As many studies argue that DMs are often linked to specific registers and genres of discourse (Andersen 1998; Brinton 1996; Brody 1989; Carranza 2004), I also examine the implications of the use of the DMs in question for the evaluation of the register to which these works belong. The question I seek to answer is whether the use of DMs in these theatrical works more closely resembles their use in the speech or writing of their time. The goal of this study is to describe and analyze a language use previously unexamined in this genre, therefore augmenting our knowledge base in this area and adding to the theoretical literature on language register from the perspective of Spanish.

2. Discourse Markers

With the increased focus on the study of discourse in recent years, many researchers have turned their attention to phenomena that affect the contextual meaning of a message (Garcés Gómez 1997: 296; Schwenter 1996: 855; Travis 2005: 1). The widespread interest in DMs seen in the literature has been a natural result of this trend as these components of language "seem to play a crucial role in the relation of separate utterances and the creation and understanding of extended discourse" (Curcó 2004: 180). Because of their multifaceted nature, and the multiplicity of functions they are said to carry out, DMs have received a variety of definitions and even denominations in the literature. These linguistic elements have been referred to by various authors as pragmatic markers (Cuenca 2008; Fraser 2009; Norrick 2009), discourse particles (Martín Zorraquino 1992; Schourup 1985), connectives (Blakemore 1988), and even *muletillas* (Bourdin 2007; Christl 1996; Cortés Rodríguez 1991), among a wide range of other terms.[2] Though it would be all but impossible to review the entirety of the research published on DMs over the past three decades, a discussion of several key issues is crucial to an understanding of these elements of language.

In her foundational work on the topic, Schiffrin (1987) defines DMs as "sequentially dependent elements which bracket units of talk" (31). This definition, while sufficiently general to allow a variety of interpretations, has been criticized as providing little concrete information regarding this category of expressions; for instance, Travis (2005) comments that all elements of talk are, in some sense, "sequentially dependent," and that this characterization is not unique to DMs (32). A somewhat different model is that of Schourup (2001: 1026), who invokes three specific criteria for DMs: they do not affect the truth conditions of the utterance they accompany, they are utterance-initial, and they are of a connective nature. Although these criteria are echoed by many authors (see Brinton 1996 and Curcó 2004, for example), they have also been judged as potentially problematic, due to language-specific applications of markers. Brody (1989: 26), for instance, argues that the classification of DMs as utterance-initial elements appears to be biased towards the English language. Gili Gaya (1943) echoes this sentiment with specific reference to Spanish where *enlaces extraoracionales*—his equivalent term for DMs—can occur in initial, medial, or final position of the utterance they accompany. One of the most complete—and unenigmatic—definitions of DMs is offered by Martín Zorraquino and Portolés Lázaro (1999):

> Los 'marcadores del discurso' son unidades lingüísticas invariables, no ejercen una función sintáctica en el marco de la predicación oracional—son, pues, elementos marginales—y poseen un cometido coincidente en el discurso: el de guiar, de acuerdo con sus distintas propiedades morfosintácticas, semánticas y pragmáticas, las inferencias que se realizan en la comunicación. (4057)

This definition is useful for the study of DMs from a variety of perspectives, as it relates the usage of these elements with both the grammatical and the pragmatic or propositional meanings of an utterance; markers can thus be distinguished from one another based on the types of relations they effectuate. Because Martín Zorraquino and Portolés Lázaro's (1999) model allows for the variation present in the use of Spanish DMs better than the models described above (including the issue of DMs occurring in positions other than utterance-initial) and provides a uniquely thorough classification system for markers in Spanish, it has been adopted for the analysis of data in the current study. Additional information on this model is discussed below.

One of the most salient characteristics of DMs is their lack of systematic identification with any single syntactic class or part of speech; markers can belong to classes such as adverbs, adjectives, conjunctions, and interjections (Brody 1989: 15; Gili Gaya 1943; Schiffrin 1987: 37). It can thus be argued that DMs function as adverbs, adjectives, and the like in a given context, from which their meaning is derived. Fraser (1999) maintains that, because of their heterogeneous nature, DMs do not form a syntactic class, but rather a pragmatic one since they share similar contextual functions. It has frequently been argued that many elements identified as markers have undergone processes of grammaticalization[3] through which their original meaning has been bleached or altered. This is the case, for example, with the English DMs *like*, *well*, *now*, and *y'know* (Andersen 1998; Miller and Weinert 1995; Schiffrin 1987) and the Spanish markers *siempre*, *pero*, and *verás* (Bravo Cladera 2005; Chodorowska-Pilch 2008; Curcó 2004). The majority of recent investigations which consider the issue of grammaticalization of DMs, however, do so from the perspective of their use in contemporary language varieties. The focus of the current paper, namely the historical development of DMs in a given language, is an often-neglected area of study. This development of markers is a crucial area to consider as it helps reveal the grammaticalization process within the discourse and semantic systems of a language.

It has been maintained by many authors that DMs tend to have one basic or primary function and potentially a multiplicity of other functions, some of which may not classify as marker usages (Christl 1996; Cortés Rodríguez 1991; Schiffrin 1987). Schiffrin (1987: 228–31) argues that some words and phrases which at times can be identified as DMs have strictly grammatical functions in other contexts; she explains, for instance, that this is the case with some temporal adverbs such as *now*. When used in an utterance such as *Now, our office doesn't have that many amenities*, 'now' functions as a DM due to its usage in a comparison and lack of reference to a time frame, whereas in *My sister works in a hospital now*, 'now' is employed as a time deictic. One example of a Spanish DM which exemplifies such a situation of usage is the frequently used marker *pues*. Martín Zorraquino and Portolés Lázaro (1999: 4083) identify what they view as the three primary uses of *pues* in contemporary Spanish: its function as a causal conjunction, its use as a consecutive connector, and its employment as a comment marker. With respect to the first use, Galán Rodríguez (1999: 3617–18) and Zavala (2001: 1001) explain that the causal conjunction use of *pues* functions in a similar fashion to *porque* in contexts in which the particle introduces an explanation of cause not previously known to the hearer. Thus, in utterances such as *No han llegado, pues no se oye ruido* (Galán Rodríguez 1999: 3618), *pues* is said to fulfill a non-marker function. The consecutive connector DM use of *pues* refers to a prior element of discourse and presents the clause in which it is found as its consequence, as in *Está lloviendo; coge, pues, el paraguas*. Finally, the usage of *pues* as a comment marker, in which *pues* is used to introduce new commentary about a preceding element of discourse, is seen in *Pues no me creo que esté enfermo* (Martín Zorraquino and Portolés Lázaro 1999: 4083). The distinction between marker and non-marker usages of the expressions under study in the present paper will be adhered to, and discussed, in section 4.

In what is arguably the most influential study that has been written on DMs in Spanish, the *Gramática descriptiva de la lengua española* (Martín Zorraquino and Portolés Lázaro 1999) divides markers into a number of categories based on their function(s) in discourse. As noted in section 1, in the current study I focus on the category of DMs described by these authors as

carrying out the function of structuring discourse. According to Cortés Rodríguez (2000: 542), in addition to their primary function, information structuring DMs fulfill a number of crucial interactive functions in conversation, such as filling moments of silence, and assisting the speaker in maintaining the floor while organizing his/her thoughts. The *Gramática descriptiva* demarcates a number of divisions that can be made within the category of information structurers; the authors term these subcategories comment markers (*comentadores*), ordering markers (*ordenadores*), and digressive markers (*digresores*) (4081–82). The first of these, comment markers, are said to introduce new commentary about a topic under discussion, as seen in the final example of *pues* offered above.

According to the *Gramática descriptiva*, ordering DMs carry out two functions in discourse: first, they divide a discourse sequence in parts in relation to the notions of time and space and indicate where the utterances they introduce fit into that sequence; second, they present the whole of a sequence as a unique commentary and each part as a subcomment (4086). Many studies (Cortés Rodríguez 2005; Garcés Gómez 1997, 2006; Portolés Lázaro 1993; Porcar Miralles 2006) have noted that one of the most salient characteristics of this class of markers is that they are frequently used in a series, often referred to as a *serie enumerativa*; further, these authors have proposed that this class of markers can be divided into those that begin a series (such as *en primer lugar* and *por un lado*), those that indicate continuance or succession (including *igualmente* and *de otra parte*), and those that mark the end of a series (such as *finalmente* and *en último lugar*).

The final subclass of structuring DMs, digressive markers, functions to introduce a comment tangential to the main discourse topic but presented as pertinent and can be related to the previous discourse to a greater or lesser extent (Martín Zorraquino and Portolés Lázaro 1999: 4091). In a recent study, Pons Bordería and Estellés Arguedas (2009) posit that digressive markers do not exist as such and should not be considered as a subclass of DMs. According to them, these markers signal to the hearer that "new relevant information" is being conveyed and that digressive markers and topic shifters should be merged into a single class based on their function. Mateo Rodríguez (1996: 533–34) notes that there has been some disagreement in the literature regarding the specific elements which should be considered digressive markers; he reports that the only three that have received general approval for inclusion in this class are the highly lexicalized forms *por cierto*, *a propósito*, and *a todo esto*. The *Gramática descriptiva*, however, lists, and argues for, a number of additional digressive markers, including *dicho sea (de paso)* and *entre paréntesis* (4092).

3. Corpus and Methodology

The corpus chosen for this study consists of a set of short farces by Miguel de Cervantes included in the 1615 collection *Ocho comedias y ocho entremeses nuevos, nunca representados*, which comprise approximately 28,000 words. The *entremés* of early modern Spain was a theatrical genre actualized in the sixteenth century and, prior to the publication of Cervantes's works of this type, had been associated with authors such as Quiñones de Benavente (Ynduráin 1962: xlix). These short pieces, which were typically performed between two acts of a longer *comedia*, generally included a small number of typecast personages and comedic content designed to keep an audience entertained. As the title of Cervantes's collection suggests, the works included therein had never been performed onstage; however, it is clear from a variety of elements, ranging from the author's stage directions to the distribution of characters, that the dramatist intended for these works to be performed publicly (Casalduero 1966: 105; Morley 1948: v). It has been suggested that Cervantes's *entremeses* were initially refused for public performance in part because they differed from the works of earlier, well-known *entremesistas* and authors of sister genres; for example, Cervantes's farces are atypical in that they frequently incorporate as many as nine or ten characters—twice as many as in Lope de Rueda's *pasos* (Asensio 1982:

9–12). This increased array of characters, however, creates the opportunity for more complex dynamics of interaction, the environment in which DMs are most salient, making Cervantes's works preferable for the study of markers.

The primary factor behind the selection of these short farces for the present investigation is the colloquial, quotidian nature of the characters' speech. Numerous studies on the *teatro breve* of this period, and especially on Cervantes's works, have noted that the language employed in the *entremeses* of the early modern period is the closest available approximation of the popular speech of the lower and middle social classes of the time (Cotarelo y Mori 1911: lxviii; King 2009: 175; Marín 2001: 18; Mujica 1991: 466; Sánchez-Romeralo and Ibarra 1972: 221). Literary critics often comment that Cervantes, in particular, vivifies his characters through his attempts to precisely imitate the spoken language of his time (Rozenblat 1973: 129). Cotarelo y Mori (1911) adds that "[t]odos los caracteres, en el entremés cervantino, están dibujados con tal verdad que parece haber uno conocido gentes que pensaban y hablaban de aquel modo" (lxvi). Given the general consensus as to the oral nature of the language of Cervantes's short farces, it is appropriate to scrutinize their use of DMs in order to provide an historical landmark of comparison with modern Spanish.[4] While it is beyond the scope of this paper to describe in detail the issues involved in the determination of the register of historical texts, it is important to note that recent research suggests that the language employed in a text may fall anywhere on a register continuum with values ranging from oral to literate.[5]

The data analysis for the present study, and the discussion of the results presented herein, consists of three phases. First, following the definition given in section 2, I identify which members of the modern class of DMs known as *information structurers* appear in Cervantes's *entremeses*, and, by implication, were used in early modern peninsular Spanish. Second, I examine the pragmatic uses of these markers in the context of these theatrical pieces and compare the contexts of use and communicative intents of these markers with their employment in modern Spanish. As will be seen in section 4, the comparisons that I draw with modern Spanish are derived from studies on spoken varieties of modern Spanish which have analyzed the same DMs that are discussed here. Third, given that many studies, most notably the Real Academia's *Gramática descriptiva de la lengua española*, frequently make reference to the typical employment of each marker in oral and/or written discourse, I consider the issue of the register to which the corpus works belong based on their inclusion and/or exclusion of specific markers. It should be noted that this subclass of DMs was chosen for analysis specifically due to the fact that this category contains a roughly even number of markers that are noted as characteristic of speech and those said to be found primarily in written texts. This comparison of frequency is crucial for establishing the register of the dramatic works under consideration. Although the DMs termed as *conversational markers* (*marcadores conversacionales*) by the *Gramática descriptiva* (4082)—a subclass which includes DMs such as *bueno*, *oye*, and *bien*—could be used for establishing the presence of oral language in the *entremeses*, an analysis of these markers would not allow for comparison with DMs that are more common to literate registers. The goal of this study is not only to provide a description of a previously undocumented language use (e.g., the use of DMs in Cervantes's *entremeses*), but also to analyze these findings to further our understanding of the process of change in the pragmatics of spoken Spanish. This investigation thus has both empirical and theoretical foci, and it additionally seeks to inform the field of historical linguistics through its analysis of the issue of language register based on a corpus of data previously unexamined for this purpose.

4. Study Results

Table 1 shows the frequency of occurrence of the expressions classified by the *Gramática descriptiva* as information structurers in the present corpus.[6]

Table 1. Occurrences of Information Structurers in Cervantes's *Entremeses*

Markers	DM Uses	Non-DM Uses	Total
Comment Markers			
pues	106	8	114
Ordering Markers			
primero, segundo, tercero, cuarto, quinto	9	4	13
después	1	2	3
luego	4	17	21
en fin	8	1	9
finalmente	1	—	1
asimismo	—	1	1
Digressive Markers			
por cierto	7	—	7
TOTALS	**137**	**32**	**169**

4.1 Comment Markers

As seen in Table 1, *pues* is the most frequently occurring marker observed in the corpus; more tokens of this DM were found in the *entremeses* than of all the other markers combined. This frequency of use reflects the prevalence of this DM in the corpora utilized in many studies on modern Spanish (Cuenca and Marín 2009; Travis 2005; Zavala 2001; etc.). This DM is the only comment marker discussed in the *Gramática descriptiva* that occurs in Cervantes's short farces. In his discussion of this particle, Alarcos Llorach (1992) asserts that "[a]cerca de esa unidad se ha escrito ya todo" (11). The author's position on this marker reflects the fact that *pues* is the most commonly studied DM in modern Spanish (Casado Velarde 1998: 70; Travis 2005: 233). However, as will be seen in this section, the uses of *pues* in the *entremeses* contrast with those found by other authors for early modern Spanish, which adds a unique importance to the language of these theatrical works.

Martínez García (1990: 601) and Travis (2005: 228–29) note that the original value of *pues* was that of a temporal and spatial adverb meaning 'after', which subsequently fell into disuse in modern varieties of the language. Travis contends that while the usage of *pues* to indicate causality is frequently cited in modern grammars of the language, many empirical studies on spoken varieties of modern Spanish (including her own) demonstrate that this use has become infrequent. As noted in section 2, Martín Zorraquino and Portolés Lázaro (1999: 4083) discuss what they view as the three principal uses of *pues* in contemporary Spanish: its (non-DM) function as a causal conjunction, its use as a consecutive connector, and its employment as a comment marker. As seen in Table 1, eight uses of *pues* as a causal conjunction were identified in the current corpus, accounting for just over 7% of the total occurrences of *pues*. Therefore, it would seem that the causal use of this particle in the *entremeses* falls in line with findings from studies of oral varieties of modern Spanish and indicates that "this use is at best marginal in speech" (Travis 2005: 229).

A number of studies (including Martín Zorraquino 1991 and Porroche Ballesteros 1996) consider the primary use of *pues* to be that of comment marker. In the current corpus, ninety uses of *pues* as comment marker were noted, while only sixteen connector uses were distinguished (78.9% vs. 14.0% of the total uses, respectively). Crucially, no instances of *pues* in its temporal use were distinguished in the *entremeses*, a finding which contrasts with Martínez

García's assertion that this use was frequent in early modern Spanish literary and non-literary documents (1990: 601). The finding of the current study, then, is consistent with those of the investigations noted above (Martín Zorraquino 1991 and Porroche Ballesteros 1996), and also falls in line with the claim of Martín Zorraquino and Portolés Lázaro (1999: 4083) that *pues* is the most frequent comment marker in Spanish, particularly in oral discourse. The fact that the two comment markers that these authors characterize as "[m]ás limitados al discurso escrito" (1999: 4083), *así las cosas* and *dicho eso*, are absent in Cervantes's *entremeses* is further indication of their representation of spoken language.

As a comment marker, *pues* has three primary characteristics in modern Spanish: it occupies the initial position of the sentence it introduces, it is not followed by a pause,[7] and it presents the information which follows it as new and valuable commentary with respect to the discourse that precedes it (Martín Zorraquino and Portolés Lázaro 1999: 4083). The consecutive connector use of *pues*, on the other hand, is characterized as normally (though not exclusively) occurring in non-initial position, being followed by a pause, and presenting the clause that follows it as the result of the discourse preceding the marker (Martín Zorraquino and Portolés Lázaro 1999: 4099–100; Portolés 1989: 123). In (1), an example of *pues* in its function as comment marker is given:[8]

(1)

SOLDADO: Yo le darè a vuessa merced un mondadientes que le estimo en mucho, y no le dexarè por vn escudo. ¿Donde tiene vuessa merced la tienda, para que vaya a quitarle?

ZAPATERO: En la calle Mayor, en vn poste de aquéllos, y llamome Iuan Iuncos.

SOLDADO: Pues, señor Iuan Iuncos, el mondadientes es este, y estimele vuessa merced en mucho, porque es mio.

ZAPATERO: ¿*Pues* vna biznaga, que apenas vale dos marauedis, quiere vuessa merced que estime en mucho?

In this example, taken from the *entremés La guarda cuidadosa*, a soldier stands outside the home of a young maid and holds a vigil for her, scaring away all men who attempt to make contact with her. The lines cited here are taken from the soldier's fourth encounter with a potential suitor, this one with a shoemaker who has come to deliver a pair of slippers that the maid ordered from him. In his attempts to repel the shoemaker, the soldier offers to pay for the slippers and deliver them to the maid himself. After offering the shoemaker his toothpick in exchange for the shoes,[9] the soldier orders the shoemaker to treat the toothpick with great care. The shoemaker begins his response to this command with *pues*; after expressing disdain over both the quality and value of the toothpick, he asks the soldier incredulously—perhaps even rhetorically—if the soldier truly expects for him to expend great effort caring for his possession. Martín Zorraquino and Portolés Lázaro (1999: 4084) and Porroche Ballesteros (1996: 75) point out that the use of *pues* is customary in the formulation of responses to questions and commands; the italicized use of this marker in (1) comprises what could be described as signaling that what will follow is a *dispreferred response* to the soldier's order. Schiffrin (1987) offers a parallel analysis of the English DM *well*, the marker frequently used to translate *pues*: ". . . *well* is a response marker which anchors its user in an interaction when an upcoming contribution is not fully consonant with prior coherence options" (102–03). She further explains that, in situations such as that seen in (1), in which a directive is present, "non-compliance with a request is more likely to be marked with *well* than is compliance" (1987: 114). Travis (2005) notes that the use of *pues* in dispreferred responses is used to delay the response, as well as to signal to the hearer that what is about to be said is not in agreement with prior elements of a conversation (237). The occurrence of *pues* which begins the soldier's second turn of talk in (1) does not include such a dispreferred response, but does introduce new commentary about the preceding topic of discourse. A second instance of *pues* as comment marker is seen in (2), taken from *El juez de los divorcios*:

(2)
SOLDADO: Pide zelos sin causa, grita sin porque, presume sin hazienda, y, como me ve pobre, no me estima en el bayle del rey Perico. Y es lo peor, señor juez, que quiere que, a trueco de la fidelidad que me guarda, le sufra y dissimule millares de millares de impertinencias y desabrimientos que tiene.
GUIOMAR: ¡*Pues* no! ¿Y por que no me aueys vos de guardar a mi decoro y respeto, siendo tan buena como soy?

In this section of the *entremés*, a divorce court judge is hearing his second case of the day. The couple before him, a soldier and his wife (Doña Guiomar), come before the judge and plead their case. As is common in this short play, each spouse describes in detail his/her partner's shortcomings and offenses, and attempts to convince the judge of the partner's unsuitability for married life. Another characteristic aspect of the dialogue that takes place in the courtroom is the tendency of each spouse to interrupt the other in the middle of a thought in order to argue against it. This is the case in (2): here, in the middle of the soldier's description of his wife's impertinence, Doña Guiomar cuts in with an interjection introduced by *pues*, which is intended to contradict her husband's claims. Morley (1948: 13) suggests that the contradiction articulated here by Doña Guiomar is not in refutation of the soldier's assertions regarding her behavior, but rather expresses incredulity at the fact that her husband is mentioning this aspect of her behavior at all. In either case, (2) complies with the contradictory use of this marker: "este uso de *pues* en reacciones no preferidas se comprende por un efecto de sentido como una oposición en relación con el miembro anterior" (Martín Zorraquino and Portolés Lázaro 1999: 4084).

4.2 Ordering Markers

Ten of the expressions of this class noted in the *Gramática descriptiva*[10] were observed in the *entremeses*: *primero* (and its continuance-indicating variants *segundo*, *tercero*, *cuarto*, and *quinto*), *después*, *luego*, *en fin*, *finalmente*, and *asimismo*. Of these, all but *asimismo* were found to have marker uses in the corpus.[11] Because of the focus of the present study on spoken language, it is important to note that ordering markers are frequently characterized as occurring most commonly in written texts (Martín Zorraquino and Portolés Lázaro 1999: 4086; Portolés Lázaro 1993: 154). Thus, if ordering markers were noted frequently, or in high concentrations, in the *entremeses*, the oral nature of the language employed in these works would be placed in doubt. However, as seen in Table 1, relatively low numbers of tokens of the markers in this class were found in the corpus; this result will be discussed further in this section. An instance of a series of ordering markers is offered in (3):

(3)
CIRUJANO: Por quatro causas bien bastantes vengo a pedir a vuessa merced, señor juez, haga diuorcio entre mi y la señora doña Aldonça de Minjaca, mi muger, que està presente.
JUEZ: ¡Resoluto venis! Dezid las quatro causas.
CIRUJANO: *La primera*, porque no la puedo ver mas que a todos los diablos; *la segunda*, por lo que ella se sabe; *la tercera*, por lo que yo me callo; *la quarta*, porque no me lleuen los demonios, quando desta vida vaya, si he de durar en su compañia hasta mi muerte.

The dialogue in (3), also from *El juez de los divorcios*, involves another of the judge's divorce cases, this one between a surgeon and his wife. The surgeon opens his case with these lines, stating to the judge that he has come prepared with four well thought-out causes of action for divorce. As noted in section 2, the type of series of items exemplified by the surgeon in his second turn of speech in (3) is known in the literature as a *serie enumerativa*. Cortés Rodríguez (2005) asserts that this type of series "es uno de esos recursos con los que el hablante pretende

hacer más inteligible lo que dice, más rico y concreto su mensaje" and is used by speakers "para elevar el peso retórico y la fuerza emotiva de su oratoria" (367). This description characterizes quite precisely what takes place in (3): after listening to a number of divorce cases in which the judge repeatedly instructs litigants to stop telling lengthy stories and get to the point of their claims—and after rejecting every case he has heard—the surgeon decides to bypass these pitfalls and begin his case with his allegations. It has been argued that enumerative series establish a hierarchy of a sequence of points or events which would not be evident to the listener/reader in the absence of these elements; without them, the sequence would be presented as a list and not organized or ordered in any fashion (Garcés Gómez 1997: 297). This strategy appears to be engaged in (3), as the thoughts expressed here by the surgeon would seem haphazard in the absence of these DMs. Through her detailed analysis of the diachrony of this type of series, Garcés Gómez (2006: 330) points out that enumerative series based on ordinal numbers are noted in Spanish language texts as early as the thirteenth century; prior to this, these elements functioned solely as adjectives which modified a noun (and/or as an adverb, in the case of *primero*). It is clear that, by the early seventeenth century, the use of these forms as ordering DMs had been fully established in the language.

Example (4), taken from *El retablo de las maravillas*, offers an instance of the closing marker *finalmente*:

(4)

CHIRINOS: Essa manada de ratones que allà va, deciende por línea recta de aquellos que se criaron en el Arca de Noe; dellos son blancos, dellos albaraçados, dellos jaspeados, y dellos azules, y, *finalmente*, todos son ratones.

JUANA: ¡Iesus! ¡Ay de mi! Tenganme, que me arrojarè por aquella ventana. ¡Ratones! ¡Desdichada!

The plot of this *entremés*, well-known to most Hispanists, involves a troupe that travels from town to town putting on an awe-inspiring pageant which, in reality, consists of nothing but the words spoken by the company's managers. In spite of this, the audiences present for the pageant invariably lie and agree that they have witnessed the marvels described, because the managers claim that only those of pure Christian blood lines are able to see the show. In (4), Chirinos, one of the troupe managers, describes a flock of mice that is supposedly passing by, to which a daughter of one of the town's aldermen reacts with immediate horror. In her depiction of the mice, Chirinos lists a number of the fur colors and patterns of the mice and closes her list with the marker *finalmente* and a final comment that they are all mice, despite their differences. Garcés Gómez (2006: 340–41), in a study including both literary and non-literary documents, reports that *finalmente*, much like *en fin* and *por fin*, are first found in thirteenth-century texts as the closing element of a temporal sequence; its DM use did not develop until the sixteenth century. In modern Spanish, *finalmente* is employed either as a signal introducing the end of a series or the final event or idea that emerges after a speaker/writer has considered a succession of prior events or opinions (Garcés Gómez 1997: 308). The employment of the marker in (4) corresponds to the latter usage; unlike with (3), *finalmente* does not function here as the final element of a series, nor does it appear as the end of a temporal sequence, as in medieval texts, but rather serves as a summarizing comment of the events that have just taken place, that is, the appearance of different types of mice.

4.3 Digressive Markers

Of the digressive markers noted in the *Gramática descriptiva*, only *por cierto* is found in the corpus, an example of which is given in (5):

(5)

BRÍGIDA: Esta, Cristina amiga, no solo es ventura, sino venturon llouido. ¡Desdichada de mi, y que desgraciada que soy, que nunca topo quien me dè vn jarro de agua, sin que me cueste mi trabajo primero! [. . .]

CRISTINA: Mejor fuera que te huuieras encontrado con vn ginoues que te diera trezientos reales.

BRÍGIDA: Si, *por cierto*. ¡Ai estan los ginoueses de manifiesto y para venirse a la mano como halcones al señuelo!

The María Moliner *Diccionario de uso del español* characterizes the modern Spanish expression *por cierto* as an "[i]ntroducción para decir algo que ha sido sugerido o recordado por lo que se acaba de decir o hacer" (1992: 626), which matches the value and function normally ascribed to this DM in the linguistics literature. Interestingly, however, this employment of *por cierto* does not appear in the present corpus. In (5), taken from *El vizcaíno fingido*, two women (Brígida and Cristina) are discussing a man who has just appeared at Cristina's door and asked her for a small favor in exchange for a significant sum of money. After Brígida comments that she never falls into such good fortune, Cristina notes that her friend would be better off with a rich Genoese man. Brígida's response *sí, por cierto* indicates strong agreement with Cristina's premise but does not introduce a digression. Mateo Rodríguez (1996) acknowledges that, in addition to the employment of *por cierto* in digressions, this expression has a number of additional "empleos discursivos"; he characterizes the first of these in the following manner: "El marcador se emplea para enfatizar algún segmento de la cadena. Adquiere en estos casos valores presuposicionales que lo hacen equivalente al adverbio *ciertamente* y a la locución *en verdad*" (1549). This emphatic usage corresponds precisely to the use of this DM in (5); the commutation of this marker with *ciertamente* in Brígida's utterance would produce the same perlocutionary effect. It is interesting to note that, although the DM seen in example (2) is used as part of a denial, on the one hand, and the DM in (5) is used as part of an affirmation, both markers are used to amplify the speech act in which they are found.

Given that this emphatic usage subsumes every instance of *por cierto* in the *entremeses*, it could be conjectured that, although DM uses of this expression had clearly developed by the early seventeenth century, the predominant modern usage to introduce a digression was either not in use by this point in the evolution of Spanish, or at least had not yet acquired the highly common use it enjoys today (Martín Zorraquino and Portolés Lázaro 1999: 4091; Mateo Rodríguez 1996: 536). This conjecture must be considered tentative, however, given that the *entremeses* represent a relatively small corpus of data. In either case, it has been seen here that true digressive markers as such do not occur in the *entremeses*, a finding which may cast doubt on the status of these works as approximations of oral language, given that digressive markers, and in particular *por cierto* as such, are highly frequent in modern Spanish conversation (Mateo Rodríguez 1996: 534). It is worth noting, however, that the variant *por cierto que*, also absent in the present corpus, is found nearly exclusively in written texts, while oral registers of the language strongly favor the marker without *que* (Mateo Rodríguez 1996: 547).

5. Discussion and Conclusions

As noted in section 3, the goals of this study are threefold. The first two aims, namely the identification of the information structuring DMs and the analysis of their pragmatic functions in Cervantes's *entremeses*, were discussed in the previous section. It was seen that the DMs employed in these works had generally developed beyond their typical functions in medieval Spanish by the early seventeenth century; for instance, *pues* and *finalmente* with temporal meaning were not found in the corpus. Most common uses of these markers in the *entremeses* were

found to correspond precisely to those of modern Spanish—such as in the cases of *pues* and *primero*—although other popular modern uses are eschewed in these works, as with *por cierto*.

With regard to the third objective, the determination of whether Cervantes's *entremeses* more closely represent the spoken or written register, there is significant evidence from the results of this study that would justify the classification of the *entremeses* as being representative of oral varieties of speech of their time. First, the appearance of *pues* as the most frequently occurring DM in the corpus is supportive of this argument as it holds a similar position in modern Spanish and is most commonly employed in speech, as noted in section 4.1. Second, the ordering markers found in the corpus occur far less frequently and in far fewer contexts, as in the case of enumerative series with *primero*, *segundo*, etc., in which all uses of these markers are found in a high concentration in a few lines of dialogue, but are absent in the rest of the corpus. This result also adds weight to the argument for these works as characteristic of oral language of their time as it was noted in section 4.2 that these markers are most commonly seen in written discourse. A third piece of support for this position is found in the absence of a number of markers (such as *por cierto que*, *a propósito de*, *así las cosas*, and *dicho eso*) classified by the *Gramática descriptiva* and other studies cited here as being restricted to written registers of the modern language.

The marker *por cierto*, however, presents a potentially problematic case for this claim. While this marker occurs a number of times in the corpus, and in a variety of communicative contexts, its most common use in spoken varieties of modern Spanish, that of an element which introduces a digression, is absent in the *entremeses*. It is imperative to bear in mind, however, that although nearly all of the modern semantic and syntactic uses of these DMs are exemplified in the corpus, their modern pragmatic contexts of employment had not necessarily yet been adopted by this time. Based on the results of this study, it could be posited that the digressive markers of modern Spanish had not yet appeared by the seventeenth century, or, alternatively, that digressions were simply not commonplace in early modern Spanish conversation as they are today. In either case, the findings of this study must be considered tentative, as much work remains to be carried out in order to establish the norms of use of these DMs in early stages of the language. It is hoped that future research will take up these questions and further illuminate the process of development of these DMs in Spanish.

ACKNOWLEDGMENTS

I wish to thank Jill Brody and Yvonne Fuentes for their insightful comments and assistance in editing various drafts of this paper. Any remaining errors are of course my own.

NOTES

[1] Four of the more notable studies of which I am aware, which focus on historical varieties of Spanish and the evolution of DMs in this language, are Alarcos Lorach (1992), Garcés Gómez (2006), Martínez García (1990), and Porcar Miralles (2006). These studies are also among the few which base their analyses of DMs in Spanish on written texts. Fewer still are the studies which base their analyses in whole, or in part, on literary texts. Those studies of which I am aware, including Garcés Gómez (1997, 2006), will be discussed in section 4.

[2] For a more complete listing of these terms, see Jucker and Ziv (1998: 1); Martín Zorraquino and Portolés Lázaro (1999: 4057); Silva-Corvalán (2001: 214); and Travis (2005: 27).

[3] Garachana Camarero (1998) defines grammaticalization as "una teoría diacrónica que se ocupa del origen y desarrollo de las unidades y estructuras gramaticales" (194). The author explains that this phenomenon is defined in terms of processes through which words change lexical categories or pass through some type of evolution in the realm of the grammar of the language in question. Although a complete discussion of grammaticalization is beyond the scope of this paper, it should be noted that this phenomenon has been met with a number of distinct perspectives in the literature. For a more complete discussion, see Ocampo (2006).

[4] It is important to note that researchers of modern Spanish have reported regional and dialectal variation in the use of Spanish DMs. The results of studies on modern Spanish reported in this paper make reference to what are considered the most standardized uses of DMs in the Hispanic world.

[5] See, for example, Biber (1995) for a discussion of register issues and King (2010) for a more complete discussion of studies on register as they relate to Spanish.

[6] Please note that the "DM uses" column of Table 1 includes all uses of these expressions as markers, not only those corresponding to information structuring functions. These marker functions will be discussed throughout section 4.

[7] While pauses are evident in samples of speech, they are not easily discerned in written texts, particularly from centuries past. I do not argue here that the commas included in the edition of the *entremeses* utilized for the present study are universally reliable indicators of where the dramatist intended to indicate the natural placement of pauses in the speech of his time. Moreover, some commas included in the present edition—such as the one following the DM *pues* in the soldier's second turn of speech in (1)—were not present in the first edition of the *entremeses*, according to the digital reproduction available via the *Biblioteca Virtual Miguel de Cervantes* (see Works Cited for reference information). The analysis of *pues* in (1) and (2), then, is not based on the perceived absence or presence of a pause, but rather on the other characteristics noted here.

[8] All corpus examples cited are taken from Morley's 1948 edition of Cervantes's *entremeses*. DMs in literary examples are italicized; this emphasis is mine.

[9] Morley (1948: 220) notes that, in the seventeenth century, toothpicks were prized possessions that could be made of silver, ivory, or even gold and were considered fit objects for pawning. Although from the context of the discussion in (1) it can be noted that the soldier's toothpick is not made of such expensive materials, in principle the suggestion of a barter for this item would have been considered feasible at that time.

[10] In addition to the information structuring DMs noted in this study, the corpus was also examined for a number of additional markers of this type discussed in the studies on historical Spanish cited in this paper. The only markers noted in the *entremeses* were those discussed in the *Gramática descriptiva* listed in Table 1.

[11] *Asimismo* is found only once in the corpus, in *La guarda cuidadosa*, and its use clearly corresponds to the modern non-marker adverbial usage: "quatro cabos de velas de cera, *assimismo* blancas como vn armino."

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Estabilidad y dinamismo en las actitudes lingüísticas de una comunidad bilingüe española (Els Ports, Castellón)

Juan González Martínez
Universitat Rovira i Virgili, Spain

José Luis Blas Arroyo
Universitat Jaume I, Spain

Abstract: El estudio de las actitudes lingüísticas en la comarca de Els Ports (Castellón) por medio de la técnica del *matched-guise* revela que el valenciano[1] y el español conviven aún hoy en una situación diglósica, en la que la variedad propia recibe valores instrumentales inferiores al español. Con todo, el análisis de ciertos factores sociales (edad, sexo y estrato social) nos lleva a confirmar un mayor dinamismo respecto a esta situación y unas actitudes más favorables hacia el valenciano en determinados subgrupos de la muestra, especialmente en lo que respecta a esos valores instrumentales. Como ya habíamos detectado anteriormente por medio de otras técnicas directas como el cuestionario sociolingüístico (González Martínez 2010), este estudio confirma que las actitudes hacia la variedad vernácula son siempre mejores entre las mujeres y, sobre todo, entre los jóvenes que en cualquier otro sector de la comunidad.

Keywords: actitudes lingüísticas, catalán-valenciano, conflicto lingüístico, diglosia, español, sociolingüística

1. Introducción

El dominio lingüístico catalán ha sido, desde siempre, merecedor de primer orden del interés de la sociolingüística peninsular, disciplina que ha encontrado en la Comunidad Valenciana uno de sus ámbitos de investigación más fecundos. Esta situación, por supuesto, no es casual, pues todos los territorios en los que se producen situaciones de contacto de lenguas interesan, y mucho, desde la perspectiva de la naturaleza y de los desenlaces de ese contacto: cuáles son las mutuas influencias que se producen entre las variedades lingüísticas en convivencia, qué funciones desempeñan estas y cuáles son las consecuencias de ese contacto, entre otros.

Situada en el norte de la provincia de Castellón, en la Comunidad Valenciana (España), la comarca de Els Ports participa por completo de estas consideraciones que acabamos de formular. Como aproximación fundamental para el estudio del bilingüismo social en esta comunidad de habla, en la presente investigación nos proponemos analizar las actitudes lingüísticas en Els Ports, pues consideramos que su estudio puede iluminar en gran medida nuestro conocimiento sobre su realidad (socio)lingüística. Y, para ello, nos servimos de una técnica indirecta como el *matched-guise*, un instrumento que permite alcanzar las evaluaciones más interiorizadas de los miembros de esta comunidad de habla en torno a las dos variedades que integran su repertorio comunicativo.

A diferencia de las poblaciones urbanas, en las que suele concentrarse el interés de los especialistas en el estudio de las actitudes lingüísticas, la comarca castellonense de Els Ports presenta algunos caracteres particulares que la convierten en un singular—y atractivo—objeto de estudio: en primer lugar, hablamos de una comarca con una población reducida (5,000 habitantes, más de la mitad de los cuales se concentran en su capital, Morella); en segundo

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lugar, destaca su parcial aislamiento geográfico, entre los puertos de montaña de Querol, que separa la comarca del resto de la provincia de Castellón, y el de Torre Miró, que abriría de forma natural la comunicación entre Castellón y Teruel; en tercer lugar, debemos atender a la identidad comarcal singular, como perla del antiguo Maestrazgo, de honda raigambre medieval y a su carácter sin duda aguerrido;[2] en cuarto lugar, se trata de una comarca eminentemente rural, con un dominio claro del sector primario (agricultura y ganadería) y una considerable dedicación, bastante reciente, al turismo. Por último, se trata de una comarca fronteriza, tierra de paso entre la Comunidad Valenciana, Aragón y Cataluña; y también de una zona de transición lingüística. Ofrecemos a continuación un mapa, que a buen seguro resultará útil para situar geográficamente nuestra comunidad de habla.

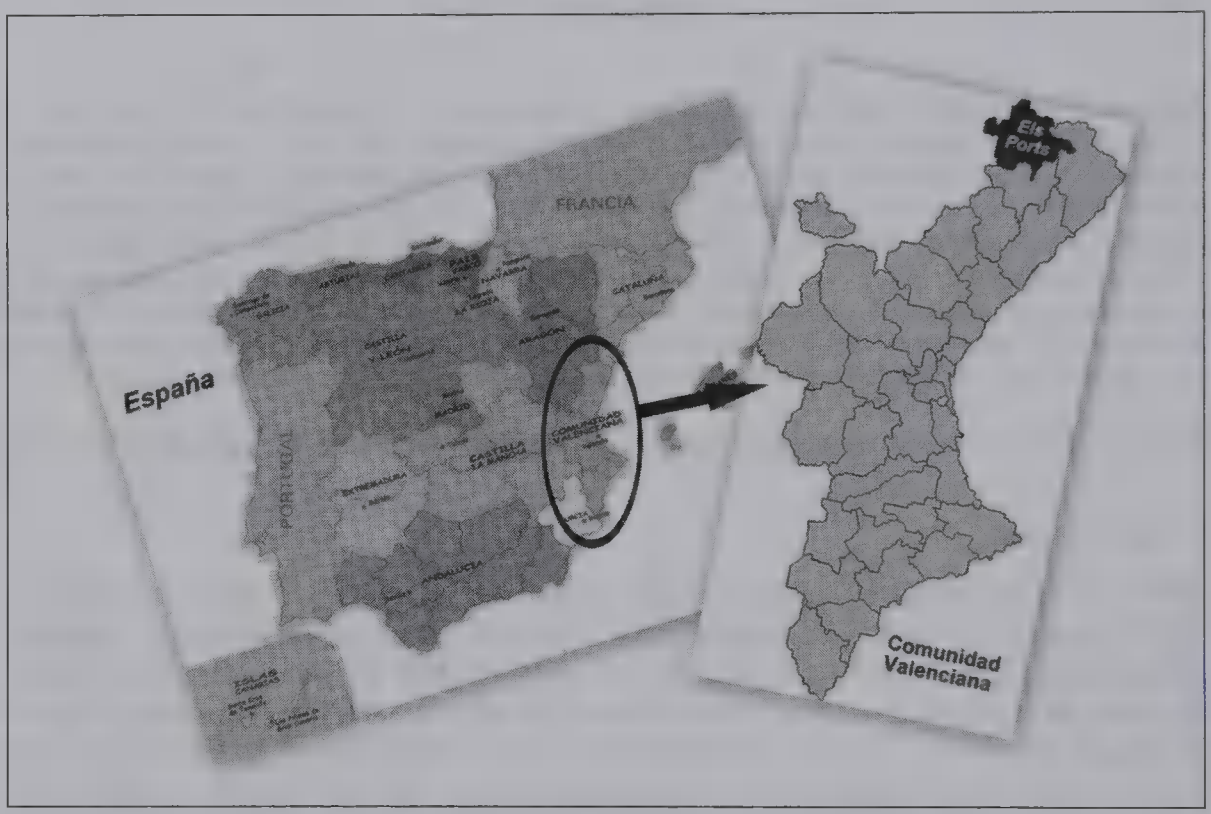


Gráfico 1. Mapa de Els Ports

Por lo demás, nuestra pequeña comarca coincide en otros aspectos sociolingüísticos relevantes con el resto de la Comunidad Valenciana, especialmente en lo que se refiere a la cooficialidad entre el valenciano y el español, si bien en este caso con una clara preferencia por el primero en la interacción cotidiana. Si ahondamos en esta cuestión, veremos que la tradición sociolingüística ha venido describiendo este bilingüismo como diglósico (Alvar 1986; Blas Arroyo 1994, 2005; Etxebarria 1995; Gómez Molina 1998; Ros 1982; etc.), ya que, a diferencia de otras sociedades—incluidas algunas del mismo ámbito lingüístico catalán—, en la valenciana se ha constatado una dilatada asimetría en las funciones sociales otorgadas al valenciano y al español, por la cual esta última variedad habría desplazado a la primera de los usos y funciones más prestigiosas. En otras palabras, el español sería la variedad A o prestigiada de un sistema en que el valenciano es la variedad B o no prestigiada (Fishman 1967).

No obstante, no todas las interpretaciones de este contexto sociolingüístico se han pronunciado en idénticos términos; y así, aunque en general comparten el diagnóstico anterior, algunos prefieren caracterizarlo preferentemente como un caso de *conflicto lingüístico* (Aracil 1965; Calvet 1981; Casesnoves y Sankoff 2003; Vallverdú 1981; etc.), dado que la diglosia, tal

como se concibe tradicionalmente, conlleva un componente de estatismo que estos autores no consideran presente en la realidad (socio)lingüística de la Comunidad Valenciana (Blas Arroyo 2005: 408). Con la caracterización del bilingüismo social valenciano como un desenlace de *conflicto lingüístico* se busca destacar, justamente, el componente dinámico de esta situación, que, a juicio de algunos sociolingüistas, se traduce en una regresión del valenciano en sus usos formales y, en última instancia, en un más que preocupante proceso de sustitución lingüística por el retroceso en el número de hablantes (Aracil 1982).

2. Objetivos de la investigación

En este marco, los objetivos principales de nuestra investigación son los siguientes: 1) realizar, por medio de la técnica del *matched-guise*, un análisis de las actitudes lingüísticas de los hablantes de Els Ports (Castellón) hacia las dos variedades de uso habitual en la comunidad de habla, valenciano y español, en el contexto de su histórica situación de diglosia; y 2) atender a la posible incidencia de algunos factores sociales en la configuración de estas actitudes, especialmente en lo que respecta a la edad, con el objeto de comprobar si en el presente estadio concepciones más dinámicas, como la de *conflicto lingüístico*, serían preferibles para describir la particular relación entre las variedades de la comunidad.

3. Cuestiones metodológicas

Nuestra investigación acerca de las actitudes lingüísticas en Els Ports se ha llevado a cabo por medio de la técnica del *matched-guise*, que presupone una concepción mentalista de las actitudes.[3] Desde su utilización pionera en los trabajos de Lambert, Hodgson, Gardner, y Fillenbaum (1960) en comunidades de habla canadienses, la herramienta del *matched-guise* se ha utilizado con profusión en los estudios de actitudes lingüísticas.[4] Como es sabido, en la aplicación de esta técnica se parte de la audición de diferentes locuciones, y se plantea una serie de cuestionarios organizados a partir de pares de adjetivos opuestos (*malo/bueno*, *pobre/rico*, etc.), entre los que se proponen escalas numéricas (Agheyisi y Fishman 1970; Davies y Elder 2004; Lambert 1967). Al enjuiciar al locutor según esos pares de opuestos, lo que en realidad está haciendo el informante es valorar también la variedad de la locución; y eso es, en definitiva, lo más interesante del *matched-guise*, por cuanto se trata de una valoración en absoluto elaborada racionalmente (Hernández Campoy 2005: 129). En definitiva, el objetivo de esta técnica es observar y evaluar los rasgos psicosociales asociados a los locutores y, en última instancia, a las variedades lingüísticas que utilizan (Blas Arroyo 2005: 330).

En nuestro caso, la técnica del *matched-guise* nos permite, de modo sutil, indagar sobre las intuiciones más profundas de los hablantes en torno a las dos variedades de la comunidad (español y valenciano); para ello, se diseñaron dos grabaciones basadas en un mismo texto de tema histórico e idéntico grado de formalidad, extraído de la página web oficial de la ciudad de Morella (www.morella.net), que grabó una hablante bilingüe perteneciente a una comunidad de habla vecina y entrenada específicamente para esta tarea.[5]

Además de estas grabaciones, se diseñó con especial cuidado un cuestionario de pares ocultos, directamente inspirado en los que se han venido utilizando en otros estudios sobre actitudes lingüísticas en la Comunidad Valenciana, con una escala de diferencial semántico (1 a 7) tomada de las investigaciones de Ros (1982), Blas Arroyo (1995) y Casesnoves (2002), autores todos ellos que han utilizado este mismo tipo de escalas en sus análisis de otras comunidades de habla cercanas a la nuestra, lo cual añade el atractivo de poder comparar los resultados entre unas y otras investigaciones. La escala de diferencial semántico "es una forma de evaluar las reacciones emocionales o subjetivas de los hablantes frente a elementos léxicos con el fin de describir las dimensiones afectivas de la organización de conceptos en una variedad lingüística" (Hernández Campoy 2005: 132); esto es, se trata de una técnica que nos permite sondear los

rasgos psicosociales que los informantes atribuyen a los hablantes de las variedades lingüísticas analizadas. El cuestionario proponía valorar cada locución según estos binomios: *malo/bueno, incorrecto/correcto, pobre/rico, aburrido/divertido, anticuado/moderno, no inteligente/inteligente, prepotente/humilde, inculto/culto, triste/alegre* y *desleal/leal*.

En la categorización de estos pares ocultos, seguimos el estudio de Blas Arroyo (1995) acerca de las actitudes lingüísticas de los jóvenes de una comarca valenciana (Camp de Túria). De ese trabajo tomamos la agrupación de los pares en las siguientes esferas: 1) *atractivo personal* (o integridad personal): compuesta por los pares *malo/bueno*, *prepotente/humilde* y *desleal/leal*; contiene los rasgos de la personalidad del individuo que guardan relación con la calidad humana de la persona; 2) *atractivo social*: compuesta por los pares *aburrido/divertido*, *anticuado/moderno* y *triste/alegre*; en los pares de esta esfera se cifra en muchos casos la evaluación positiva hacia algunas variedades prestigiosas; y 3) *estatus socioeconómico* (o competencia profesional): compuesta por los pares *incorrecto/correcto*, *pobre/rico*, *no inteligente/inteligente* e *inculto/culto*; esta esfera acostumbra a representar el valor instrumental que se concede a una lengua o variedad lingüística determinada.

Esta prueba se realizó a finales del año 2007 entre 30 informantes de Els Ports, que conformaban nuestra *muestra empírica o razonada* (López Morales 1994: 59), obtenida por medio de una técnica de *muestreo seleccionado o predeterminado* (Silva-Corvalán 1989: 18); en ella, se establecieron diferentes subgrupos en función de los tres factores sociales que hemos analizado: sexo, edad y estrato social.

Por lo que respecta al sexo[6] (*hombre* y *mujer*), nuestro objetivo es comprobar cómo se manifiesta en nuestra comunidad el tradicional apego femenino por las formas y variedades de prestigio señalado por los sociolingüistas (López Morales 2004: 127). Con todo, más relevancia tiene para los objetivos de la investigación reseñados más arriba (véase, el apartado 2), evaluar la incidencia del factor generacional, que establecemos en nuestro estudio por medio de tres grandes grupos (*primera generación* o *jóvenes*, de 17 a 25 años; *segunda generación* o *adultos*, de 35 a 50 años; y *tercera generación* o *mayores*, por encima de los 60 años). Para que—como sospechamos—pueda hablarse de dinamismo en la situación (socio)lingüística de la comunidad de habla, este debe apreciarse en una diferencia significativa entre las actitudes lingüísticas de los informantes de los tres grupos de edad; y resultará interesante comprobar si, en el momento actual, el valenciano vive en Els Ports un proceso de sustitución lingüística, como se ha destacado con frecuencia (véase más arriba) o, por el contrario, ofrece signos de revalorización, especialmente por la ampliación de los usos de esta variedad a todos los ámbitos sociales, incluidos aquellos de naturaleza formal e institucional de los que tradicionalmente ha estado alejado. Por último, analizaremos también la estratificación social mediante el establecimiento de tres grupos sociales, (*estratos bajo*, *medio* y *alto*) para cuya delimitación nos hemos decantado por una *evaluación subjetiva del estrato social* (Silva Corvalán 1989: 20). Para ello hemos establecido un *índice socioeconómico* (Blas Arroyo 2005: 216) para cada uno de los informantes en el que intervienen tres parámetros sociológicos: la profesión, la instrucción y el nivel de renta (Blas Arroyo 2005: 216). Por otro lado, los factores se dividen en escalas numéricas que, combinadas y sumadas entre sí, arrojan el citado *índice socioeconómico*, con el que se puede clasificar a cada informante en uno de los tres grupos sociales mencionados. En nuestro caso, hemos dividido las posibilidades laborales, de ingresos y de formación en siete grupos. A cada uno de los informantes se le ha preguntado por esos tres datos, y se han sumado los indicadores correspondientes. La cifra obtenida puede tomar valores comprendidos entre el 1 y el 21. Aquellos informantes cuyo indicador está por debajo del 7 quedan dentro del estrato bajo; entre el 8 y el 14, dentro del estrato medio; y por encima de 15, dentro del estrato alto.

De este modo, los 30 informantes que integran la muestra se distribuyen en cuotas idénticas en función del sexo (15 hombres y 15 mujeres) y la edad (10 jóvenes, 10 adultos y 10 mayores). Sin embargo, se concede el doble de informantes a los estratos medio (12) y bajo (12), que a la clase alta (6), con el fin de garantizar una representación más realista de la población analizada.

Estos 30 informantes escucharon individualmente los textos (primero el valenciano, después el español) preparados por los investigadores, y después procedieron a completar el cuestionario escrito de pares ocultos sin recibir ninguna instrucción adicional por nuestra parte, más allá de las necesarias para comprender y ejecutar la técnica del *matched-guise* propuesto. Para evitar que los resultados quedaran sesgados por conocer la intencionalidad de la prueba, la información detallada sobre este estudio solo se ofreció a los informantes a posteriori. La prueba tuvo una duración media aproximada de 25 minutos y fue grabada mediante procedimientos audiovisuales por uno de los autores del estudio.

Por último, debemos referirnos al tratamiento que hemos dado a todos estos datos. Hemos utilizado paralelamente los programas de cálculo estadístico SPSS 17.0 y Statgraphics Centurión 16. Para la variable de sexo, las pruebas de significación se fundamentan en una prueba ANOVA, que arroja un *p*-valor de significación que anotamos en cada caso; y, para las variables de edad y estrato social, en cambio, nos hemos decantado por la prueba de múltiples rangos de Fisher; a diferencia de los procedimientos tradicionales de análisis estadístico, esta prueba no ofrece un *p*-valor que define el grado de significación de la discrepancia entre variables, sino que, por el contrario, propone para cada interrango que se quiere comparar el rango de valores en que la diferencia absoluta es significativa. Por cuestiones de claridad expositiva, obviamos anotar los valores de cada uno de los subgrupos, junto con los de las respectivas diferencias y los límites en que esas diferencias son significativas, y simplemente señalaremos cuándo la prueba señala significativa o no significativa la discrepancia entre dos variables o conjuntos de variables.

4. Resultados

Ofrecemos a continuación los datos obtenidos tras la aplicación de la técnica del *matched-guise*, ya agrupados por esferas, y con atención a la incidencia de los factores sociales antes mencionados. Recordemos, en todo caso, que los resultados que presentaremos a continuación son actitudes que responden a creencias, opiniones o juicios que tienden a ser compartidos a nivel social. En definitiva, son evaluaciones de los informantes que no deben interpretarse como reflejo directo de los usos lingüísticos.

4.1 Valores por esferas para el español

Por lo que respecta a las valoraciones de los informantes sobre el español, podemos ver la Tabla 1 (para la interpretación de todos estos resultados, véase el apartado anterior). Analicemos, en primer lugar, el promedio general de las tres esferas. Lo primero que llama la atención es constatar que todos los valores están considerablemente agrupados en el rango que va desde el valor 3.9 al valor 5.3, lo cual quiere decir que son siempre valores en general por encima de la media.

Sin embargo, los desequilibrios entre las tres esferas son muy interesantes. Por un lado, el español recibe una valoración especialmente superior a la media en la esfera del estatus socioeconómico (por encima del 5), mientas que la evaluación más baja se corresponde con la

Tabla 1. Valores para el español por esferas

Esfera	Media	Desviación estándar
Atractivo personal	4.5	0.26
Atractivo social	3.9	0.58
Estatus socioeconómico	5.3	0.43

esfera del atractivo social (ligeramente por debajo del 4; aun así, es una puntuación por encima de los valores centrales y, por tanto, positiva). Por otro lado, las valoraciones, también altas, de la esfera de atractivo personal (en torno al 4.5) revelan que se trata de un sistema propio de la comunidad de habla, y no externo. En efecto, los informantes han manifestado siempre valores altos en todos los pares que indican cercanía e intimidad, justo lo contrario de lo que hubiera ocurrido en la evaluación de una variedad externa a la comunidad de habla. Además, no se aprecian valores por debajo de la media asociados al uso del español en el ámbito personal. Asimismo, vemos que las valoraciones son, en general, homogéneas, como se refleja en las desviaciones estándares, que alcanzan en su valor más alto un reducido 0.58.

Si atendemos ahora a la incidencia de los factores sociales, podemos ver los valores que aparecen en la Tabla 2.

Tabla 2. Valores para el español según los factores sociales considerados en el estudio

Esfera	Factor social	Media	Desviación estándar
Atractivo personal	Hombres	4.3	0.25
	Mujeres	4.6	0.27
	Jóvenes	4.4	0.31
	Adultos	4.7	0.21
	Mayores	4.4	0.24
	EB	4.5	0.18
	EM	4.5	0.17
	EA	4.5	0.50
Atractivo social	Hombres	3.8	0.57
	Mujeres	4.2	0.52
	Jóvenes	4.0	0.60
	Adultos	3.9	0.65
	Mayores	4.0	0.52
	EB	3.7	0.51
	EM	3.9	0.51
	EA	4.5	0.41
Estatus socioeconómico	Hombres	5.3	0.48
	Mujeres	5.2	0.39
	Jóvenes	5.4*	0.34
	Adultos	5.0*	0.55
	Mayores	5.4*	0.12
	EB	5.1	0.36
	EM	5.4	0.57
	EA	5.3	0.26

* Significación estadística al 0.05

En lo que respecta al *sexo*, las mujeres (4.2) han valorado de forma superior a los hombres (3.8) el español en las esferas del atractivo personal (diferencia estadísticamente significativa, con un p-valor<0.05), y social (*ellas*, con 4.6, frente a *ellos*, con 4.3, aunque en este caso la diferencia no es significativa, con un p-valor>0.05). En cambio, en los valores de estatus socioeconómico las valoraciones se mantienen similares entre los dos grupos, con cifras siempre por encima del 5 (estas últimas diferencias, como las de atractivo social, tampoco son significativas, con p-valores>0.05).

Por grupos de edad, los valores permanecen similares en las tres generaciones en las esferas de atractivo personal (en torno al 4.5) y social (en torno al 4; diferencias estadísticamente no significativas); en cambio, es significativa (p-valor<0.05) la superior valoración que los informantes de la primera y la tercera generación (5.4) conceden al español en la esfera del estatus socioeconómico, si la comparamos con la valoración de la generación adulta (5) (la diferencia interrango entre adultos y jóvenes, y entre adultos y mayores es estadísticamente significativa). En todos los casos se trata, pues, de evaluaciones muy superiores a la media, pero estas se agudizan en las generaciones joven y mayor, mientras que resultan algo más tímidas en la generación adulta.

Por último, en atención a la variable del estrato social, podemos hablar de dos tendencias bastante claras: por un lado, a medida que ascendemos en la pirámide social, más elevados son los juicios en torno al atractivo social y al estatus socioeconómico del español;[7] sin embargo, las diferencias entre grupos sociales se neutralizan completamente cuando centramos nuestra atención en el atractivo personal.

Parece evidente, pues, que en el caso del español nos hallamos ante una variedad prestigiada, como así lo demuestran las altas valoraciones que recibe, en especial en la esfera del estatus socioeconómico, siempre por encima del 5, con independencia de los factores sociales. Con todo, los valores son también elevados en las demás esferas, sobre todo en atractivo personal, y algo más discretos en atractivo social. En el contexto del tradicional bilingüismo diglósico con que se ha venido describiendo la situación de la Comunidad Valenciana (Blas Arroyo 2005: 408), los resultados obtenidos nos permiten confirmar que, en efecto, el español en Els Ports es una variedad prestigiada, que ocuparía la posición de variedad A en una clásica situación diglósica, al menos en la formulación fishmaneana de este concepto (Fishman 1967). Ahora bien, si la elevada valoración que recibe el español, sobre todo en lo que respecta al estatus socioeconómico, sugiere que se trata de una variedad que sigue asociándose mayoritariamente al progreso social y material en la comarca, no es menos cierto que, al mismo tiempo se siente como algo propio y no ajeno. Complementariamente, estas evaluaciones superiores a la media del español son especialmente altas en las mujeres y en los grupos de estratos sociales medio y alto.

4.2 Valores por esferas para el valenciano

La Tabla 3, que ofrecemos a continuación, presenta las valoraciones que los informantes han concedido al valenciano.

Tabla 3. Valores para el valenciano por esferas

Esfera	Media	Desviación estándar
Atractivo personal	4.8	0.47
Atractivo social	4.5	0.63
Estatus socioeconómico	2.4	1.00

Como puede observarse, los valores agrupados para esta variedad nos hablan de una situación diferente a la reseñada para el español. Recordemos como en el caso de esta última variedad, los índices obtenidos no descendían nunca por debajo de valores intermedios (3.7 era el más bajo) mientras que, al mismo tiempo, eran numerosas las cifras claramente positivas (véase la Tabla 2). En el caso del valenciano, sin embargo, vemos que en algunos subgrupos de la muestra, junto con registros ciertamente altos, por encima del 5, encontramos otros que apenas superan el 2.

Si atendemos al promedio general, advertimos de nuevo unas actitudes claramente diglósicas: el valenciano recibe valores elevados tanto en las esferas del atractivo personal (en torno al 4.8) como social (en torno al 4.5). Es lo que se espera para la valoración de una variedad propia minoritaria. Por el contrario, el valor de la esfera del estatus socioeconómico es muy inferior, en torno a los 2.4 puntos. Es, sin duda, un valor negativo, y eso nos hace pensar en la variedad B de una situación de diglosia, por la clara disociación entre los valores afectivos y los del prestigio social; esta conclusión se refuerza a la luz de los datos que hemos expuesto para el español, que son claramente mejores en el caso de la esfera de estatus, pero inferiores en los dominios del atractivo personal y social.

Junto a esas diferencias, es interesante atender también a los valores que arrojan las respectivas desviaciones estándares, especialmente en la esfera del estatus socioeconómico. Como se recordará, en el caso de las valoraciones del español, unas desviaciones bajas nos hablaban de la existencia de una escasa dispersión entre las actitudes hacia la variedad A en una situación diglósica como la que venimos diagnosticando. O lo que es lo mismo, de unas actitudes en general muy homogéneas. Por el contrario, las desviaciones mucho más elevadas que se dispensan ahora al valenciano nos llevan a considerar que las actitudes hacia esta variedad son en este caso mucho menos homogéneas que para el español. Y ello es especialmente significativo en los índices relativos al estatus socioeconómico, donde la desviación estándar llega incluso a alcanzar la unidad. Precisamente por ello, resulta interesante analizar la incidencia de los factores sociales considerados en el estudio, con el objeto de conocer cuáles son los grupos sociales más sensibles en el enjuiciamiento del valenciano. Con este fin, recogemos inicialmente los datos en la Tabla 4.

Ciertamente, la distribución social de las actitudes muestra algunas variaciones interesantes. En cuanto respecta al sexo, vemos que las mujeres tienden a asignar una valoración más elevada en el estatus socioeconómico (2.9) que los hombres (2.2), si bien estas diferencias no resultan significativas en la muestra analizada (p-valor$>$0.05). Sí lo son, por el contrario, las que se constatan para la esfera del atractivo personal (p-valor$<$0.05), aunque son ahora *los* informantes quienes valoran de modo superior el valenciano (5.2) que *las* informantes (4.4), un dato que cabe poner en relación con el mayor prestigio encubierto que las variedades vernáculas suelen tener entre los hombres (Blas Arroyo 2005; Cheshire 2002)

Sin embargo, vuelve a ser la variable edad la que aporta detalles más interesantes (con diferencias siempre estadísticamente significativas al 0.05), especialmente en lo relativo a la esfera de estatus socioeconómico. En efecto, el análisis de estos datos nos permite confirmar la inestabilidad y el dinamismo de la diglosia en la comarca que, como se recordará, figuraba entre nuestras hipótesis principales de trabajo; a saber, que la percepción de los hablantes acerca de las variedades de su comunidad de habla ha ido modificándose con el tiempo, como resultado de las políticas lingüísticas promovidas por las instituciones desde la restauración de la democracia en España. En este sentido, no es extraño comprobar que sean los informantes de la generación mayor quienes menor valoración hayan asignado al valenciano en la esfera del estatus socioeconómico, con una puntuación en torno al 1.7, la más baja de todas las obtenidas en esta parte de la investigación empírica, y en evidente contraste con el valor instrumental que esta misma generación concedía al español (5.4); al fin y al cabo, son informantes que crecieron durante la Dictadura, cuando el valenciano tenía prohibidos todos sus usos sociales y, por tanto, en un ambiente de minusvaloración de la variedad propia. Asimismo, esta valoración

Tabla 4. Valores para el valenciano según los factores sociales

Esfera	Factor social	Media	Desviación estándar
Atractivo personal	Hombres	5.2*	0.51
	Mujeres	4.4*	0.33
	Jóvenes	4.7*	0.41
	Adultos	4.7*	0.50
	Mayores	5.0*	0.33
	EB	5.1	0.48
	EM	4.7	0.47
	EA	4.5	0.46
Atractivo social	Hombres	4.6	0.71
	Mujeres	4.4	0.55
	Jóvenes	4.7*	0.97
	Adultos	4.6*	0.31
	Mayores	4.1*	0.32
	EB	4.3	0.78
	EM	4.5	0.18
	EA	4.7	0.63
Estatus socioeconómico	Hombres	2.2	0.97
	Mujeres	2.9	0.93
	Jóvenes	3.3*	0.47
	Adultos	2.8*	0.49
	Mayores	1.7*	1.09
	EB	2.3*	0.83
	EM	2.3*	1.01
	EA	3.3*	0.93

*Significación estadística al 0.05

del valenciano en la esfera de estatus socioeconómico también resulta claramente opuesta a los índices considerablemente más altos que para el valor instrumental arrojan los informantes más jóvenes (casi el doble: 3.3), a distancia todavía de las correspondientes al español (5.4), pero en proporciones ya mucho más moderadas. Por último, la imagen de evolución y dinamismo de la diglosia se completa con el punto intermedio que en esta distribución generacional representa la generación adulta (2.8), hablantes que actúan como grupo de transición entre los dos grupos anteriores.

Al mismo tiempo, son también los informantes de la generación mayor quienes menos puntuación han otorgado al atractivo social para el valenciano (4.1 frente al 4.6 de los adultos y el 4.7 de los jóvenes), un hecho que confirmaría aquello que hemos recogido en una investigación

anterior mediante el empleo de entrevistas sociolingüísticas (González Martínez 2010); a saber, que durante mucho tiempo en esta y otras muchas comarcas de la Comunidad Valenciana se juzgó que lo "moderno" era utilizar el español y no el valenciano.

Por último, señalaremos que la diglosia se acentúa también en los informantes de estratos sociales bajo y medio, que son quienes ofrecen una menor consideración para el valenciano en la esfera del estatus socioeconómico (2.3 frente al 3.3 de los informantes de estrato alto; la diferencia es estadísticamente significativa según la prueba LSD de Fisher).

5. Discusión y análisis

Analicemos, para finalizar, todos estos datos a la luz de los objetivos que nos proponíamos al principio de esta investigación, y llegaremos a conclusiones que apuntan en dos direcciones: la primera nos lleva a confirmar que la situación (socio)lingüística de una comarca rural como Els Ports es, todavía hoy, claramente diglósica, en virtud de la cual el valenciano ocuparía la posición de variedad no prestigiada, en oposición al español, variedad a la cual se asocia el prestigio socioeconómico; y así lo revelan en especial las valoraciones que reciben las dos variedades precisamente en esa esfera de estatus socioeconómico (muy bajas para el valenciano, y considerablemente altas para el español); la segunda, por su parte, permite matizar que esa situación (socio)lingüística tiene un componente dinámico, sobre todo por la incidencia del factor de edad, y en concreto, por la nítida estratificación lineal que se aprecia entre los informantes de las tres generaciones analizadas, con los jóvenes como principales adalides de la revaloración del valenciano. Pero analicemos todo ello con más detalle en los párrafos siguientes.

Al valorar el español, nos encontramos con datos que siempre apuntan hacia la consideración de esta lengua como la variedad A de una situación de diglosia. En efecto, agrupados los pares en función de las tres esferas psicosociales (atractivo personal, social y estatus socioeconómico), podemos ver cómo los valores para el español en estas tres esferas son siempre muy positivos (recordemos que los datos siempre alcanzaban valores superiores al 3.9 y en muchos casos en torno al 5, de forma general).

Como lengua A, los valores del español son especialmente elevados en la esfera del estatus socioeconómico. También son bastante positivos los valores del español en la esfera del atractivo personal, lo cual corrobora la idea de que el español, pese a no ser la variedad de uso cotidiano más habitual en la comarca, no se siente en absoluto como un idioma extraño en la comunidad. En efecto, los valores relativamente altos en atractivo personal nos ofrecen una visión clara de lo que se siente hacia los hablantes de español, a saber, confianza y seguridad.

Los únicos pares en los que los informantes se han manifestado con una valoración relativamente baja en Els Ports son los relacionados con la esfera del atractivo social, un dato que, por otro lado, coincide con la valoración que suele concederse a una lengua no habitual en contextos informales dentro de una comunidad bilingüe como la nuestra.

Diferente es, sin embargo, la valoración que debemos realizar de la variedad propia, el valenciano. En este caso, es fácil darse cuenta en un primer análisis de que estamos ante una situación sociolingüística muy distinta que para el español: valoraciones para la esfera de atractivo personal y social positivas, y valores en estatus socioeconómico considerablemente bajos; datos, todos ellos, que ofrecen una lectura clara, en la que se confirma el estatus del valenciano como variedad B de una situación diglósica.

Prestemos ahora mayor atención a cada una de esas tres esferas por separado. En primer lugar, por lo que respecta al atractivo personal, no tenemos dudas de que nos encontramos ante la valoración que esperamos para la variedad materna de la mayoría de los informantes: con independencia de los factores sociales, los valores son siempre muy positivos, y están por encima de los que recibe el español.

En segundo lugar, analicemos la esfera de atractivo social, una esfera importante para calibrar el grado que alcanza la diglosia. Los valores que los informantes conceden al valenciano

son también positivos (4.5)—y superiores en cualquier caso a los que obtiene del español en ese mismo ámbito (3.9)—, aunque quizá no tan entusiastas como los que registrábamos para el atractivo personal (4.8). Una valoración positiva en la esfera de atractivo social suele ir de la mano, en la mayoría de los casos, de una gran vitalidad de la lengua en sus usos sociales, aunque se trate de usos informales; mientras que una valoración más negativa de esta misma esfera podría indicar que la variedad B está perdiendo parte de su atractivo social (los informantes consideran, por ejemplo, que es más "moderno" utilizar la segunda variedad de la comunidad de habla y que ellos mismos son más "simpáticos" utilizando la variedad A que la B), un hecho que podría constituir uno de los pilares de un potencial proceso de sustitución lingüística, como han sugerido algunos autores (Querol 1989). A nuestro juicio, sin embargo, los índices obtenidos en esta investigación no avalan ese diagnóstico o, al menos, no con la rotundidad suficiente para aseverarlo.

En tercer y último lugar, atendamos a la esfera de estatus socioeconómico. Sin duda, es aquí donde encontramos las valoraciones más reveladoras de la mencionada distribución diglósica. En Els Ports, por lo general, los valores que los informantes conceden al valenciano se sitúan a menudo en torno al tres (cifra que en términos absolutos no puede ser calificada directamente como negativa, aunque sí baja), con pocas incursiones hacia el cuatro y con otras más próximas al dos. Se trata, en todo caso, de índices que contrastan nítidamente con los valores mucho más elevados que esos mismos informantes conceden al español en valor instrumental, casi siempre por encima del 4, y en no pocas ocasiones superando incluso el 5). A su vez, el rango que adoptan los valores que los informantes conceden al valenciano en estatus queda plenamente justificado: los valores más bajos son los que asignan los informantes de la generación mayor o de estrato social bajo al valorar el valenciano, mientras que los más positivos se corresponden con los informantes más jóvenes y con los informantes de estrato social medio y alto. En definitiva, el prestigio manifiesto del español, como variedad asociada al progreso social y material, contrasta con el prestigio "encubierto" que caracteriza a las variedades vernáculas (Milroy 1980) y que, para lo que aquí nos interesa, se revela en las mejores evaluaciones obtenidas por el valenciano en las esferas del atractivo personal y social.

Comparemos a continuación estos datos con los obtenidos a propósito de estos mismos parámetros actitudinales en otras comunidades de habla bilingües.[8] Si empezamos por lo más cercano, contrastaremos un cambio notable entre lo que nosotros hemos detectado en esta investigación y lo que señalaba Querol (1989: 137) en su estudio sobre el proceso de sustitución lingüística en Els Ports a finales de la década de los 80. En dicho trabajo, este autor señalaba como uno de los factores determinantes de la sustitución lingüística en la comarca era el alarmante bajo valor instrumental que los informantes de aquellas entrevistas concedían al valenciano. Parece indudable que tras dos décadas transcurridas entre las entrevistas de este sociolingüista catalán y las nuestras, la percepción social de las variedades de la comunidad ha cambiado y que las políticas lingüísticas emprendidas durante todo este tiempo en la Comunidad Valenciana han empezado a surtir efecto, al menos en el plano actitudinal. Querol (1989) documentaba en su investigación unas actitudes hacia el valenciano en las que se manifestaba un bajo sentimiento de orgullo lingüístico y una escasa utilidad, actitudes que, a su juicio, alimentaban un imparable proceso de sustitución de la variedad vernácula. Sin embargo, veinte años después, nosotros no detectamos un espectro actitudinal exactamente igual: aunque las valoraciones que recibe el español por lo que respecta al estatus socioeconómico continúan siendo superiores, las del valenciano han remontado significativamente, de manera que la distancia entre ambas variedades se ha estrechado en este sentido. Las diferencias sustanciales en torno al valor instrumental que los distintos grupos de edad conceden al valenciano (con los jóvenes a la cabeza, seguidos a distancia por las generaciones adulta y, sobre todo, mayor) nos permiten aventurar que dicho proceso no solo se ha detenido, sino que parece avanzar en la dirección de un mayor aprecio hacia la variedad propia. Estos datos adquieren más valor si cabe al refrendar las conclusiones que alcanzábamos en un estudio anterior mediante una encuesta

sociolingüística distribuida en esta misma muestra (González Martínez 2010). Por ejemplo, en las respuestas a ese cuestionario, los jóvenes siempre atesoran índices de fidelidad y orgullo lingüísticos significativamente superiores a los correspondientes a informantes adultos y—no digamos—mayores de la misma comunidad de habla.

Por lo que respecta a investigaciones que se han ocupado de otras comunidades de habla valencianas, recordemos en primer lugar el estudio pionero mediante la técnica del *matched-guise* de Ros (1982, 1984), quien a comienzos de la década de los 80 advertía una mejor valoración de las modalidades estándares frente a las no estándares tanto del español como del valenciano—especialmente por lo que a estatus socioeconómico se refiere—, con mejoras para el valenciano en los pares del atractivo personal (Ros 1984: 80).

Más similares a los de este estudio son todavía los resultados obtenidos por Blas Arroyo (1995) en su estudio sobre los jóvenes valencianos de una comarca del interior de la provincia de Valencia (Camp de Túria). Al igual que aquí, este autor advertía un mayor valor instrumental para el español que para el valenciano, derivado de puntuaciones más altas en la esfera del estatus (Blas Arroyo 1995: 35 y ss.). Al mismo tiempo, este sociolingüista documentaba también mejores valoraciones para el valenciano en atractivo personal, como ocurre en nuestro caso. Por último, al comparar los datos de esa investigación con los que años atrás había obtenido Ros (1984), se certificaba también para Valencia la tendencia a que los jóvenes presenten mejoras en sus valoraciones sobre el valenciano (incluida la esfera del estatus socioeconómico).

Como contrapunto, distintas parecen las cosas en el estudio que recientemente ha llevado a cabo Safont (2007: 105 y ss.) entre jóvenes universitarios de Castellón, a partir en este caso de una encuesta sociolingüística. En este trabajo, su autora advierte que estos jóvenes consideran el valenciano especialmente *importante* para actividades derivadas de la presencia de esta variedad en el ámbito educativo desde hace un par de décadas, como *leer* y *escribir* (31.5% y 33.5%, respectivamente), mientras que consideran que *no es importante* para muchas actividades relacionadas con la interacción social (*ser querido*, 59.5%; *comprar*, 49%; *ser aceptado*, 53%; o *hacer amigos*, 47.5%). Se trata de datos que, de confirmarse en otros dominios sociales y geográficos, apuntarían hacia cambios importantes en la configuración sociolingüística tradicional de las variedades de la comunidad, en la que el español llegaría a superar incluso al valenciano en esferas que tradicionalmente le han estado reservadas a esta última variedad. Si a esto le sumamos que las actitudes generales favorables hacia el español (67.5%) superan significativamente las del valenciano (49%), obtenemos un cuadro actitudinal preocupante para la variedad autóctona.

En Cataluña, sin embargo, las conclusiones a las que llegan los investigadores que se han ocupado de este tema son considerablemente diferentes de las nuestras, lo que no sorprende dadas las considerables diferencias sociolingüísticas entre esta comunidad autónoma y la valenciana. Ya en un trabajo pionero sobre el tema mediante la aplicación de la técnica del *matched-guise* a una muestra de población de Barcelona, Woolard (1984: 70) advertía actitudes positivas hacia el catalán no solo en la esfera personal, sino también en las del atractivo social y el valor instrumental. Incluso años más tarde, Woolard (1991: 80) señalaba que los cambios experimentados en la sociedad catalana a raíz de la aplicación de las políticas lingüísticas ya en vigor por entonces habían sido seguidos muy rápidamente por cambios igualmente significativos en las actitudes lingüísticas. Aunque nosotros hemos dado cuenta de cambios del mismo tenor en la comarca de Els Ports, especialmente entre las generaciones más jóvenes, no podríamos decir en ningún caso que estos hayan alcanzado aquí ni la extensión—ni la rapidez—que en Cataluña. Más recientemente, los datos de Newman, Trenchs-Parera y Ng (2008), como colofón a las investigaciones ya referidas de la investigadora norteamericana, no solo abundan en esta idea de recuperación de las percepciones sociales sobre el catalán, sino que además certifican los primeros indicios de un cierto sentimiento de *cosmopolitanismo lingüístico*, con el que se podría llegar a superar incluso la tradicional tensión derivada del conflicto lingüístico en tierras catalanas (Newman, Trenchs-Parera, y Ng 2008: 328).

Como vemos, en estas y otras investigaciones del mismo tenor (Boix 1993; Pradilla 2001; Rosselló 2003; entre otros), las evaluaciones que los hablantes realizan sobre el valor instrumental del catalán son, por lo general, muy superiores a las que documentamos nosotros en Els Ports. Y lo mismo ocurre—aunque con diferencias de grado con respecto al caso catalán—en otros territorios bilingües peninsulares, en los que las respectivas variedades propias reciben también mejores valoraciones instrumentales, como ocurre en Galicia (González González 1996) o en el País Vasco (Fernández Ulloa 1999). Ello sugiere que en estas comunidades históricas las actitudes hacia la variedad propia son significativamente más positivas que en la comunidad de habla analizada en estas páginas, al menos por lo que a la esfera del estatus se refiere.

En cuanto a la segunda de nuestras reflexiones, esto es, al componente dinámico o estático de estas actitudes, los datos de nuestra investigación apuntan a que la diglosia en esta comarca parece contener ya un punto evidente de dinamismo, esperanzador por lo que respecta a la suerte del valenciano. En general, detectamos una serie de grupos sociales que destacan por una mayor sensibilidad hacia la dignificación social de la propia variedad, como sucede con las mujeres y, sobre todo, con los jóvenes.

En nuestra comunidad de habla la edad es, sin duda, un factor determinante en la configuración de las actitudes lingüísticas, sobre todo en la esfera del estatus socioeconómico, donde se aprecia claramente el dinamismo de la situación: los informantes de la generación mayor valoran de forma más negativa el estatus socioeconómico de los hablantes de valenciano que los informantes de la generación adulta; y a su vez, estos registran índices más negativos que los informantes más jóvenes. Puede verse, por tanto, una clara progresión que habla de dinamismo, de situación en absoluto estática de la diglosia, de evolución favorable de la consideración de los hablantes de Els Ports con respecto del estatus socioeconómico asociado a su variedad propia.

Por lo demás estos datos se hallan en sintonía con lo que otros autores como Blas Arroyo (1994, 1995), Gómez Molina (1998), Casesnoves (2002) y Casesnoves y Sankoff (2003) señalan para el caso de la ciudad de Valencia (mediadas las necesarias distancias que la diferente naturaleza de ambas comunidades impone); a saber, que no solo el valenciano está recuperándose con respecto a los valores instrumentales que los hablantes le conceden, sino que incluso hay grupos sociales en los que esta valoración supera a la que recibe el español. En nuestra investigación, estas conclusiones se refrendan a partir de las diferencias generacionales observadas: a menor edad, mejor la valoración de la variedad vernácula, si bien estos valores se hallan todavía lejos de los obtenidos por la lengua de más prestigio en la sociedad, el español. La situación de diglosia, por tanto, evoluciona en nuestra comarca conforme a lo que preveía el proceso de normalización que se inicia legalmente con la *Llei d'ensenyament i ús del valencià* (*Ley de enseñanza y uso del valenciano*) promulgada en 1983 y encargada de velar por la promoción del valenciano. La ley garantiza el uso público de esta variedad en diversos dominios sociales y, por lo que aquí más nos interesa, determina la necesidad de impulsar el valenciano por medio de una presencia obligatoria en la educación infantil, primaria y secundaria. En definitiva, en Els Ports, el *statu quo* es claramente dinámico, y no estático, en consonancia con aquella concepción ya clásica de la sociolingüística catalana, que prefería hablar de *conflicto lingüístico* para la Comunidad Valenciana, precisamente por su carácter cambiante (Vallverdú 1981).

6. Conclusiones

Los valores obtenidos por medio de la técnica del *matched-guise* en este estudio permiten confirmar que los informantes de la comarca castellonense de Els Ports presentan todavía hoy unas actitudes diglósicas, con el valenciano como variedad menos prestigiada, como se desprende de los valores instrumentales notablemente más bajos que recibe esta variedad en comparación con el español. Sin embargo, al mismo tiempo hemos detectado una tendencia manifiesta a que los jóvenes valoren cada vez mejor la variedad propia en esta esfera psicosocial, lo cual nos lleva a confirmar nuestra intuición acerca de la existencia de un componente dinámico

en la configuración tradicionalmente diglósica de la sociedad. Y es plausible pensar que a esta evolución haya podido contribuir decididamente la puesta en marcha de unas políticas lingüísticas que, favorables al valenciano, operan desde hace ya casi tres décadas en la Comunidad Valenciana y cuya penetración, sobre todo en el sistema educativo, parece haber ido calando en las actitudes en estas comunidades de habla.

NOTAS

[1] En adelante, utilizaremos la denominación *valenciano* para referirnos a la modalidad catalana diatópica que se utiliza en la comarca de Els Ports, por ser esta la que los propios hablantes utilizan de forma generalizada para referirse a su instrumento lingüístico.

[2] Sin duda, si algo tiene Els Ports a sus espaldas es, precisamente, historia; y, a buen seguro, sea eso causa de primer orden de ese carácter aguerrido y particular de la comarca y de sus habitantes. La presencia humana en la zona se remonta al Eneolítico, y de ella dan buena cuenta los restos de pinturas rupestres y de hipogeos en terrenos adyacentes a Morella. En adelante, la comarca ha ido viendo como los diferentes periodos históricos dejaban su impronta por todo el territorio: la profunda romanización desembocó en la concesión de carta de municipio a la capital desde bien temprano; las razias bereberes tuvieron en Morella un objetivo de primer orden, que solo liberó, según la leyenda, el propio Rodrigo Díaz de Vivar; el rey Jaime I, el Conquistador, también intervino en la recuperación de la comarca a manos cristianas; la peste tuvo tal impacto entre los lugareños, ya en el siglo XVII, que con ella se enlaza la leyenda de su patrona, la Virgen de Vallivana; durante la Guerra de la Independencia, Morella fue uno de los últimos bastiones carlistas, con el general Cabrera al frente. Hoy, entrados ya en el siglo XXI, la comarca de Els Ports sigue manteniendo su carácter singular, a caballo entre Cataluña y la Comunidad Valenciana. La adscripción territorial al sur pelea con una vocación identitaria que apunta más al norte; pero, por encima de todo, prevalece la voluntad de mantener un carácter personal y diferenciado de lo externo, constante a lo largo de la historia.

[3] La orientación desde la cual es posible estudiar las actitudes lingüísticas ha sido motivo de reflexión entre los estudiosos, y ha dado lugar a la articulación de dos aproximaciones principales, denominadas conductista y mentalista, respectivamente (Blas Arroyo 2005: 322). En la primera, las actitudes se conciben como una respuesta efectiva a un estímulo que recibe el hablante, y se escrutan por medio del análisis de sus opiniones sobre las lenguas; en cambio, desde la perspectiva mentalista, las actitudes se entienden como un estado mental interior, que no se puede sondear de forma directa, pero muy valioso, en definitiva, por su capacidad de predecir los comportamientos lingüísticos.

[4] La técnica del *matched-guise* (Lambert, Hodgson, Gardner, y Fillenbaum 1960) fue ideada originalmente para el estudio de estereotipos lingüísticos entre grupos etnolingüísticos por medio de la estimulación de las reacciones subjetivas de una muestra de oyentes a partir de diversas grabaciones en diferentes lenguas, tras las cuales los informantes deben evaluar distintos rasgos psicosociales asociados a los locutores, en la mayoría de los casos por medio de escalas de diferenciación semántica. Se trata, por tanto, de una técnica indirecta, habida cuenta de que los informantes desconocen que las voces acostumbran a proceder de un mismo hablante, de quien en realidad juzgan la variedad lingüística, en lugar de al propio locutor, como creen estar haciendo. A pesar de las innumerables ventajas que presenta para el estudio de las actitudes lingüísticas, concebidas como estado mental, con respecto a otras técnicas directas como la entrevista o el cuestionario, el *matched-guise* no está exento de limitaciones, como aquellas que aluden a la falta de naturalidad, puesto que suele tratarse de locuciones extraídas de su contexto, o de congruencia entre la variedad evaluada y el tema de lectura (Blas Arroyo 2005: 330 y ss.).

[5] Dichos textos eran los siguientes. Para la locución en valenciano: "Morella passà a mans cristianes la segona quinzena d'octubre de 1231, segons es desprén de l'anàlisi de la documentació existent, encara que la data tradicional és la del 7 de gener de 1232, festa de sant Julià segons el santoral antic, que és un dels patrons de la ciutat i festa local. Esta data segurament és la de la *dedicatio* de l'església, d'una manera similar a València, que es rendí a Jaume I dotze dies abans del 9 d'octubre, que és la data marcada en roig als calendaris". ("Morella pasó a manos cristianas durante la segunda quincena de octubre de 1231, según se desprende del análisis de la documentación existente, aunque la fecha tradicional es la del 7 de enero de 1232, fiesta de san Julián según el santoral antiguo, que es uno de los patrones de la ciudad, y fiesta local. Esta fecha seguramente es la de la *dedicatio* de la iglesia, de un modo similar a Valencia, que se rindió a Jaime I doce días antes del 9 de octubre, que es la fecha marcada en rojo en los calendarios".) Y, para la locución en español: "Esta diferencia de dos meses podría responder a las duras negociaciones

entre el noble aragonés Blasco de Alagón y el rey Jaime I sobre la posesión de Morella. Blasco había recibido la promesa del rey de quedarse con todo lo que pudiera conquistar, que estaba en Villarroya de los Pinares preparando la conquista del Reino de Valencia, corrió a Morella a decirle a su Maestre que 'Morella es lugar para ningún hombre sino para rey', porque valía tanto como un condado con todas sus tierras. Después de duras negociaciones en Roquetes del Puig del Rei, extramuros acordaron que sería el conde aragonés su dueño solo hasta su muerte y que, mientras tanto, el rey se reservaría la torre Zelòquia, la más alta del castillo, como muestra de su soberanía. Sin embargo, Blasco no debía de quedar demasiado convencido, y unos años más tarde emprendió una guerra privada contra Jaime I, en la que resultó muerto". Para obtener más información sobre estas locuciones, así como sobre cualquier otra cuestión sobre la metodología utilizada, animamos encarecidamente a los lectores a ponerse en contacto con los autores, en la siguiente dirección electrónica: juan.gonzalezm@urv.cat.

[6] Dediquemos unas líneas a justificar nuestra denominación para esta variable. Los estudios sociológicos siempre distinguen entre la naturaleza biológica (física) del *sexo*, en oposición a la naturaleza social del *género*; y, por tanto, como señala Coates (1990), lo importante para cualquier estudio sociológico no es el *sexo*, sino el *género*, que es lo que realmente condiciona la interacción social del individuo. Tendríamos que hablar, pues, de *variable de género* y no de *sexo*. Con todo, es innegable que en la tradición más cercana a los estudios filológicos hispánicos existe una cierta pugna por relegar la denominación género para la cuestión estrictamente gramatical (así lo recogen, por ejemplo, Blas Arroyo [2005: 163] y Moreno Fernández [2005: 44]). A este respecto, nosotros nos decantamos por seguir esa tradición y utilizaremos mayoritariamente *sexo* y no *género*. Eso sí, reconocemos que lo relevante es el rol social del individuo y en ningún caso su naturaleza física.

[7] Aunque en términos absolutos la clase media obtiene una décima más (5.4) que la clase alta (5.3), estas diferencias no son significativas. Por otro lado, obsérvese como la dispersión entre los representantes de la primera es el doble (0.57) que entre los miembros de la última (0.26), lo cual nos indica una considerable mayor congruencia en las actitudes positivas hacia el estatus socioeconómico del español.

[8] En este punto se hace precisa una reflexión previa acerca de la viabilidad de estas comparaciones. Hasta donde conocemos, no se han estudiado específicamente comunidades de habla del dominio lingüístico catalán con las características propias de Els Ports (carácter rural, aislamiento geográfico, emisor migratorio, zona de transición desde el punto de vista dialectal, identidad marcadamente propia, etc.); o, si se ha hecho, ha sido en el marco de investigaciones que intentaban afrontar el análisis de unidades geográficas mayores (pensamos, por ejemplo, en el caso de la comarca de Matarranya, en Teruel, vecina a Els Ports, con la que comparte muchas de sus características, que fue estudiada por Martín Zorraquino [1995] conjuntamente con el resto de la llamada Franja Oriental de Aragón). A la sazón, hay que añadir otra dificultad quizá con mayor calado, y es el diferente momento en que esas investigaciones se han llevado a cabo: en algunos casos, al comparar con investigaciones de otras zonas de la Comunidad Valenciana o del resto de España, median quince años entre aquellas y la nuestra; en otros casos, incluso más. Con ello, no pretendemos invalidar la posibilidad de establecer estas comparaciones, pero sí indicar que las conclusiones derivadas de estas deben ser tomadas en ocasiones con cautela.

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El voseo chileno: Una visión desde el análisis de la variación dialectal y funcional en medios de comunicación

Marcela J. Rivadeneira
Pontificia Universidad Católica de Valparaíso, Chile
Universitat Pompeu Fabra, Spain

Esteve B. Clua
Universitat Pompeu Fabra, Spain

Abstract: El presente estudio se centra en el análisis del voseo en interacciones conversacionales desarrolladas en programas de radio de Chile. En concreto, se analizan aspectos internos y externos, con especial énfasis en la variación dialectal y funcional de este rasgo. El corpus se compone de 108 horas de audio, en donde se ha evaluado la variación funcional (registro de los programas) y dialectal (categorías de sexo, edad, procedencia y nivel cultural). De acuerdo con los resultados, a nivel extralingüístico se constata una correlación entre la variable funcional y el voseo, dado que las ocurrencias de este rasgo se dan especialmente en los programas de radio de tipo informal. En las variables de sexo y grupo etario, se comprueba la mayor incidencia de voseo en hombres y en el grupo generacional adulto joven. En relación al factor geográfico, se concluye que los hablantes de la zona centro presentan mayor promedio de voseo con respecto a las zonas norte y sur del país. Por último, se esgrime que el factor de nivel cultural no se encuentra correlacionado con la ocurrencia de voseo, ya que no se observa una diferencia significativa entre la frecuencia de uso expresada por hablantes cultos y semicultos.

Keywords: Chile, medios de comunicación, variación dialectal, variación funcional, voseo

1. Introducción

El voseo es un rasgo que ha sido ampliamente estudiado en español. Su historia se remonta al latín del siglo IV, cuando a *tú* se suma un *vos* originario de la segunda persona del plural con función de respeto dirigido a un solo individuo, inicialmente al trato con el emperador romano (Carricaburo 1997; Lapesa 1970; Solé 1970). Desde sus inicios hasta la actualidad, el voseo ha pasado por diversas etapas. Gozó de gran prestigio hasta mediados del siglo XVI, que es cuando comienza a desestabilizarse el paradigma de la segunda persona (Lapesa 1968; Pla Cárceles 1923; Rini 1996). Este desequilibrio se evidencia en las recurrentes confusiones entre los sistemas verbales de voseo y tuteo para aludir indistintamente a la segunda persona del singular y plural (Garrido 1992; Lapesa 1968). A nivel sociopragmático, el empleo cada vez más extendido de voseo en los estratos bajos entre hablantes de igual condición provoca la desarticulación del tratamiento de respeto con que originalmente se había concebido (Carricaburo 2004). A finales del siglo XVIII, y luego de prohibirse su uso en la norma culta (Penny 1991), el voseo queda relegado y restringido a escasas zonas rurales de la península (Llorente 1965; Zamora 1943).

No obstante, con la llegada de los españoles a América el voseo habría de tomar otro rumbo, al punto de lograr establecerse en el paradigma de segunda persona en todos los niveles de la lengua y en todas direcciones geográficas (Garrido 1992; Lapesa 1970).

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Hoy en día, se observa una situación interesante en las zonas donde, históricamente, el voseo ha competido con el tuteo en los tratamientos de confianza. En efecto, mientras el uso de voseo parece establecerse en los núcleos íntimos, el tuteo parece quedar relegado a niveles intermedios de formalidad (RAE 2005). En Argentina, su empleo llega incluso a niveles de alta formalidad (Carricaburo 1997).

El caso del voseo en Chile es bastante particular. Si nos remitimos a los últimos 150 años podemos inferir al menos dos etapas en relación al uso y evolución de este rasgo. La primera se origina con Andrés Bello y las consecuencias de su posición purista en la sociedad chilena del siglo XIX. Se trata de un periodo en que el voseo se halla aparentemente muy extendido entre las clases sociales (Kany 1969), lo que suscita tanto asombro como rechazo en Bello (1951 [1834]: 469; citado en Torrejón 1989: 547):

> No debe usarse en la conversación el pronombre *vos*, porque si se habla con una sola persona se debe decir *usted* o *tú* según el grado de familiaridad que tengamos con ella. . . . Pero no sólo se peca contra el buen uso usando a *vos* en lugar de *tú*, sino (lo que es aún más grave y vulgar) concertándole con la segunda persona de singular de los verbos.

Bello (1883 [1847]) se aferraba a la idea de que era la forma escrita de la lengua culta la única válida, y que la oral debía por tanto acercarse lo máximo posible a ésta. Para ello, se sustentaba en la ideología de que "la gramática de una lengua es el arte de hablarla correctamente, esto es, conforme al buen uso, que es el de la gente educada" (13). Así, el voseo significaba para Bello claramente un acto de rebeldía contra la lengua, "un barbarismo que debía ser desarraigado a toda costa del habla chilena y americana" (Torrejón 1989: 547), a partir de lo cual promueve en Chile una prolífera campaña escolar y sociocultural por erradicar el pronombre *vos*. Es en este punto donde se presume que la modalidad de voseo verbal junto a tuteo pronominal comienza a extenderse abiertamente (Torrejón 1986). Así pues, fue ganando terreno el voseo morfológico entre los hablantes cultos y semicultos, convirtiéndose en la forma de tratamiento preferida en el habla oral informal: "En efecto, siendo el objeto más evidente de censura el pronombre *vos*, éste se reemplazó por *tú*, pero las formas verbales de segunda persona plural permanecieron inalteradas" (Torrejón 1986: 680). La estructura resultante sería la forma más efectiva de evitar el uso de un inadecuado *vos* pero seguir empleando el voseo a través de formas como *tú cantái* [kan'taj] *bonito*.[1] Aquí, proponemos, comenzaría la segunda etapa en el desarrollo del voseo, después de lo cual la utilización de *vos* con sus correspondientes formas verbales queda relegada a planos situacionales específicos, como en momentos de ira (Torrejón 1986).

Si bien la modalidad mixta que surgió después de Bello se hizo más productiva en cuanto a su expansión comunicativa, lo cierto es que se tiene constancia de su existencia mucho más atrás en la vida histórica del voseo chileno: existe al menos una prueba contundente que indica que en el siglo XVII ya se utilizaba la estructura combinatoria (*tú* + forma verbal de voseo) junto con la netamente voseante (*vos* + forma verbal de voseo), y no necesariamente en estratos bajos de la sociedad. Tal es el caso que se encuentra en la *Relación Autobiográfica* (1984) de Úrsula Suárez (1666–1749), monja (de familia acomodada) residente del convento de las Agustinas en Santiago, quien proporciona notables ejemplos (Cartagena 2002–03):

(1)
— "Cuantu'ha que murió señora, ¿no lo *habís* sabido?" (*op. cit.*, pág. 103)
— "*Sois* muy chiquita y enferma, y no *eres* para monja" (*op. cit.*, pág. 127)
— "*Vos* lo *veréis*... ya no *te* tengo de engañar" (*op. cit.*, pág. 174)
— "Señor de mi alma y Dios de mi corazón, ¿qué *querís* que haga yo?" (*op. cit.*, pág. 161)
— "...respondió: *Tú* lo *pedistes* para tu mortificación; díjele ¿para qué me lo *comediste*...?" (*op. cit.*, pág. 253) (348–51)

Siglos más tarde, destaca el estudio de Lenz (1940), donde se remite a transcripciones fonéticas del español chileno en base a lo que él mismo denominaba habla "popular", de tal modo que queda perfecta constancia de la representación oral de las formas de voseo (Lenz 1940).

(2)
— *Más bravo soy yo que te mato a vos* [má bráo sói yo ke te máto a bó]. (203)

A partir del trabajo de Lenz y de los documentos de Suárez (1984) es posible inferir que existen ciertos rasgos distintivos del voseo, sobre todo a nivel morfosintáctico, que aún perduran hasta nuestros días. Lamentablemente no existen más estudios, fuera de estos escasos trabajos, que permitan hacer comparaciones a nivel diacrónico para establecer premisas sobre la evolución de este rasgo.

Consideramos, por ende, que el estudio del voseo es de vital importancia, no sólo a nivel lingüístico, sino también sociocultural, porque, como Fernández Lavaque (2005) señala, las fórmulas de tratamiento "son instrumentos eficaces para conocer y explicar la dinámica interna que rige la vida de una sociedad" (10). Así, uno de los principales objetivos que se persigue en este trabajo es estudiar la *variación* del voseo en Chile en medios de radio, con especial énfasis en los aspectos sociales y estilísticos que interactúan para conformar la naturaleza de este rasgo como marca dialectal y rasgo de identidad cultural de Chile frente al mundo hispánico.

1.1 La variación lingüística

El presente estudio se desarrolla principalmente dentro del marco de la *Teoría de la variación* (Labov 1969; Labov y Sankoff 1985; Sankoff 1988a). La teoría variacionista concibe la lengua como un producto de la interacción social (Labov 1963). Esto implica que la lengua se encuentra estructuralmente marcada por su uso en la sociedad, es decir, es un producto del mundo social que nos envuelve (Turell 1995).

Según esta visión, la variación, como propiedad inherente a todas las lenguas (Labov 1983), se rige por factores internos (lingüísticos) y externos (sociales, geográficos, etc.), pues la forma en que los hablantes emplean la lengua varía no sólo en función de aspectos lingüísticos, sino según sus circunstancias personales, el tiempo y el contexto situacional. Siguiendo estos principios, y en relación con los factores externos que condicionan el distinto uso de una misma lengua se han delimitado dos tipos de variación: la *variación dialectal* y la *variación funcional* o *estilística* (Bibiloni 1997). El primer tipo de variación se encuentra relacionado con las características de los hablantes (sexo, edad, etnia, origen geográfico, nivel sociocultural, etc.), mientras que el segundo hace referencia a las características de la situación en que se produce la comunicación (relación entre los hablantes, entorno físico de la comunicación, etc.). Si se toma en cuenta, además, que la variación funcional alude a diferentes situaciones de uso, y que la variación dialectal se ramifica según sea *geográfica, social* o *temporal,* se pueden reconocer cuatro clases de variación: 1) variación geográfica o diatópica; 2) variación social o diastrática; 3) variación temporal o diacrónica; y 4) variación funcional, diatípica o diafásica (Bibiloni 1997; Coseriu 1981).

Desde esta perspectiva, el presente estudio se basa en la descripción y análisis del voseo chileno en medios de comunicación, concretamente de radio. La elección de este tipo de corpus se ha dado principalmente por la imposibilidad física de recoger datos en terreno. Además, y dado que un elemento clave de nuestra investigación es estudiar la variación geográfica del voseo en Chile, la opción de utilizar los medios de comunicación como herramienta de muestreo ha resultado ser altamente efectiva, pues las posibilidades de encontrar interacciones de diversos puntos del país son muy altas. De esta forma, y en función de la disponibilidad de datos, se estudian factores externos en relación con las características propias de los hablantes y de la situación comunicativa del programa (variación dialectal y funcional, respectivamente).

No obstante, y dado el tipo de corpus, se consideran sólo tres de los cuatro tipos de variación descritos previamente: a) geográfica, b) social y c) funcional. En la variación geográfica se analiza la procedencia de los hablantes; en la social se incluyen las variables de sexo, edad y nivel cultural; por último, en la funcional se estudia el registro de la interacción. En cuanto a la variación determinada por factores internos, se contempla el análisis de la ocurrencia de voseo conforme a aspectos gramaticales y morfosintácticos.

1.2 El voseo: Un rasgo americano

Tradicionalmente, el voseo se define como el tratamiento de *vos* a la segunda persona del singular. Si acudimos a la definición formal de la Real Academia Española en su *Diccionario panhispánico de dudas* (2005), vemos una doble consideración: la primera consiste en el empleo de *vos* para dirigirse con especial reverencia a la segunda persona gramatical, tanto del singular como del plural. Difiere del segundo tipo de voseo, el americano, que se dirige siempre a un solo interlocutor e involucra cercanía o familiaridad. El *voseo americano* es, hoy en día, uno de los rasgos más distintivos en cuanto a dimensiones sociales y geográficas, pues, como afirma Saralegui (1986), "tiene una importante difusión en América, y es además—creo que puede afirmarse con rotundidad—el fenómeno morfológico de mayor relevancia entre los que caracterizan el español americano" (277). No obstante, es necesaria una definición más específica que abarque aspectos estructurales de las modalidades actuales: el voseo corresponde al empleo de flexión verbal de segunda de singular o de plural (modificado) con *vos* y, alternativamente, a la combinación entre este plural y el pronombre *tú*. Además, la presencia fáctica del pronombre *vos* está limitada en algunas regiones a un lenguaje asociado a connotaciones negativas, como enfado o menosprecio, lo cual crea sistemas mixtos basados en *tú*. A este respecto, Torrejón (1986) define esencialmente dos tipos de voseo: el *auténtico* y el *mixto*. El primero hace referencia a una construcción sintáctica con *vos* como sujeto y formas verbales derivadas de las de segunda persona del plural. El segundo puede ser, a su vez, de dos tipos: *voseo mixto pronominal* y *voseo mixto verbal*. La modalidad pronominal se refiere a construcciones verbales de segunda persona del singular con el pronombre *vos* como sujeto; la modalidad verbal corresponde a construcciones verbales voseantes con el pronombre *tú* como sujeto.

(3)
a. *Vos hablás* demasiado. (voseo auténtico)
b. *Vos hablas* demasiado. (voseo mixto pronominal)
c. *Tú hablás/hablái* demasiado. (voseo mixto verbal)

La clasificación recién mencionada corresponde a un tipo de variación morfosintáctica que tradicionalmente ha servido para agrupar y distinguir entre sí a las distintas regiones voseantes. Así, por ejemplo, Rona (1967) asigna en la modalidad de *voseo auténtico* al estado de Chiapas en México, todos los países centroamericanos (excepto Panamá y Antillas), costa pacífica de Colombia, algunas regiones de la sierra ecuatoriana, Bolivia, norte de Chile, Argentina, Uruguay y Paraguay. El *tuteo puro* se daría en Antillas, Panamá, la región de Cundinamarca en Colombia, costa de Venezuela, La Paz, Cochabamba, Oruro y Potosí en los estratos altos de Bolivia, Perú y San Lázaro en Paraguay. Por último, el paradigma *de voseo mixto verbal* se daría en la zona oeste de Antillas y Panamá, región interior de Colombia y Venezuela, Ecuador, extremo sur de Perú, Chile, Santiago del Estero y Tierra del Fuego en Argentina, algunas regiones al este y norte de Uruguay y Asunción en Paraguay.

Con todo, es bien sabido que numerosas críticas recayeron sobre la investigación de Rona, especialmente en lo concerniente a la metodología empleada para conseguir los datos: encuestas escritas que él mismo hizo llegar a informantes en toda Hispanoamérica (muchos de ellos profesores de primaria), de los cuales sólo obtuvo respuestas en porcentajes muy dispares,

y cuyos resultados parecían, por tanto, poco fiables y representativos (Fontanella de Weinberg 1992). De hecho, ya se han hecho diversas correcciones en algunas de las áreas analizadas en su estudio (Blanco 1982; Granda 1988; Martorell y Rossi 1986; Quilis 1991). Zamora y Guitart (1982) actualizan los datos de Rona, y, en años recientes, Benavides (2003) y Pountain (2003) plantean una posible distribución, aunque aún son necesarias futuras investigaciones que analicen cabalmente la distribución geográfica del voseo en su estado actual.

El voseo presenta además una particular morfología. Es posible distinguir entre las variedades netamente monoptongadas y oxítonas (*-ás, -és, -ís*), propias del español de Argentina, Uruguay, Paraguay, El Salvador, Guatemala, Nicaragua, entre otras. Por otro lado, destacan las variedades que han mantenido la flexión diptongada y que alternan con la monoptongada dentro de una misma conjugación (*-áis/-ás*, *-éis/-és*) tales como algunas zonas de Bolivia, Ecuador y Venezuela. Aunque su empleo es significativamente reducido, el voseo en Cuba y Panamá es morfológicamente similar al anterior, pero con elisión del segmento *-s* de la coda silábica, (*-ái, -éi*). La modalidad chilena difiere de todo el resto de esas regiones en que presenta un sistema dual de flexión monoptongada oxítona y diptongada oxítona y paroxítona, las cuales no alternan dentro de una misma clase verbal. Además, la realización fonética es particular, situación que lamentablemente no podremos exponer aquí por razones de espacio, pero, a modo informativo, valga mencionar que la tipología de voseo chileno presenta elisión y aspiración del segmento *-s* de la coda silábica en la flexión diptongada y monoptongada, respectivamente (por ejemplo, *cantái* [kan'taj], *comí(s)* [ko'mi^{h}]).[2] Véase la Tabla 1 para efectuar comparaciones entre cinco regiones voseantes.

Si se considera el aspecto gramatical queda en evidencia la distinción del voseo chileno dentro de las tipologías hispanoamericanas, ya que es el que presenta mayor extensión en cuanto a tiempos y modos verbales: (*hai* ['aj] / *habí(s)* [a'βi^{h}], *hayái* [a'jaj] / *haigái* [aj'ɣaj], *habíai* [a'βiaj], *hubiérai* [u'βjeɾaj] / *hubiései* [u'βjesej], *habríai* [a'βɾiaj]), a lo que se suma

Tabla 1. Algunas variantes de voseo en Hispanoamérica (modificado de RAE 2005)

País	Presente Indicativo	Imperfecto Indicativo	Presente Subjuntivo	Imperfecto Subjuntivo	Condicional	Imperativo
Argentina	cantás comés vivís		cantés comás vivás			cantá comé viví
Chile	cantái comí(s) viví(s)	cantábai comíai vivíai	cantí(s) comái viváí	cantárai comiérai viviérai	cantaríai comeríai viviríai	
Venezuela	cantáis/ cantás coméis/ comés vivís					cantá comé viví
Guatemala	cantás comés vivís		cantés comás vivás			cantá comé viví
Costa Rica	cantás comés vivís		cantés comás vivás			cantá comé viví

una interesante alternancia de realizaciones en el presente de indicativo del verbo *ser* (cf. *soi* ['soj] y *erí(s)* [e'ɾiʰ]). A este respecto, la novedosa forma *erí(s),* surgida a partir de *eres* por analogía con la terminación *-í(s)* de los verbos voseantes, ha cobrado un notable repunte en los últimos años, desplazando a la forma más tradicional *soi,* en lo que se advierte como una posible variante social, pues son los jóvenes de la clase media alta los que impulsan este uso (González 2002), el cual incluso se observa con notable frecuencia en programas televisivos (Rivadeneira 2007). Por otro lado, la situación del imperativo es interesante de mencionar, pues las formas de voseo oxítono (*cantá* [kan'ta], *comé* [ko'me], *viví* [bi'βi]) son empleadas en todas las regiones voseantes,[3] a excepción de Chile, en donde se utilizan las formas tuteantes (*canta* ['kanta], *come* ['kome], *vive* ['biβe]) (RAE 2005). Sobre las formas de imperativo, destaca el trabajo de Siracusa (1972) y Fontanella de Weinberg (1979). Ambas autoras señalan que el voseo bonaerense es predominante en este modo por sobre las formas de segunda del singular. Sin embargo, el estudio de Fontanella es revelador por cuanto se aplican parámetros semánticos que permiten distinguir los usos en función del tipo de imperativo. Distingue la autora entre un imperativo negativo tajante (*no comás* [ko'mas]) y un imperativo cortés (*no comas* ['komas]), concluyendo que el primer tipo es mucho más perentorio que el segundo, lo que explicaría el bajo porcentaje de uso de las formas de voseo en subjuntivo negativo en esa zona. En Chile, si bien el uso del subjuntivo es limitado en la lengua oral, se han registrado formas de voseo en tres de sus tiempos: presente (*estí(s)* [es'tiʰ]), imperfecto (*supiérai/supiései* [su'pjeɾaj], [su'pjesej]) y pluscuamperfecto (*hubiérai/hubiései* [u'βjeɾaj], [u'bjesej]) (Torrejón 2006).[4]

1.3 El voseo y factores extralingüísticos

Desde un punto de vista extralingüístico se pueden reconocer zonas de *voseo generalizado* y *voseo restringido* (Di Tullio 2006). Un enfoque similar emplea Páez Urdaneta (1981) al distinguir entre *voseo nacional,* de tipo *estable* e *inestable,* y *voseo regional.* Las regiones de voseo generalizado o nacional estable emplean este recurso como forma de tratamiento preferida en una amplia gama de espectros situacionales, desplazando al tuteo en casi todos los estratos sociales. Tal es el caso de Centroamérica y la zona dialectal conocida como Río de la Plata, compuesta por Argentina, Uruguay y Paraguay (Benavides 2003; Lipski 1994).[5] En Argentina, principalmente, el voseo goza de plena aceptación, extendiéndose por todas las capas sociales y culturales, lo cual ha sido promovido, sin duda, por su inclusión en la norma culta en 1982 por parte de la Academia Argentina de Letras (BAAL 1982).

El voseo restringido o voseo nacional inestable es que el que se manifiesta en determinados contextos o situaciones, y que, al igual que otras formas pronominales, se ve afectado por variables de otro tipo, tales como la posición social, nivel de autoridad, adhesión a grupos, distancia genealógica, dialecto, tema de conversación, tono, etc. (Pinkerton 1986). Además, este tipo de voseo compite con el tuteo y atraviesa un proceso ya sea de intensificación, disminución o desaparecimiento. A esto contribuye de manera especial el aspecto funcional dado que, a mayor nivel de formalidad, menor será el empleo de voseo. Por el contrario, se preferirá este tratamiento mientras más elevado sea el grado de confianza y familiaridad entre los hablantes. Así, la dependencia del voseo del contexto comunicativo es una variable que se mantiene constante a lo largo de las regiones de voseo nacional inestable. Esta situación es la que se da en regiones como Nicaragua, Costa Rica y Guatemala, donde el voseo se ha establecido de manera predominante sobre el tuteo en contextos de poca formalidad (Kany 1969; Mántica 1973; Páez Urdaneta 1981). También en esta categoría se incluyen países como Bolivia y Ecuador (Lipski 1994). Por último, el voseo regional, limitado a pequeñas regiones geográficas, es el que se presenta en países predominantemente tuteantes donde el voseo es débil o escaso, como Perú, Colombia, Venezuela, Cuba, República Dominicana, Puerto Rico, Panamá y México (Blanco Botta 1982; Francis Soriano 1960; Gómez de Ivachevsky 1969; Lipski 1994; López Morales 1971; McGavock Pagel 1990; Quilis 1989; Robe 1950, 1960).

Aunque puede aseverarse que Chile pertenece a la categoría de voseo nacional inestable, lo cierto es que su situación es única dentro del paradigma de voseo hispanoamericano, razón por la cual merece una clasificación separada (Benavides 2003). A lo observado en la Tabla 1, se suma una serie de características gramaticales, morfosintácticas, sociales y pragmáticas que refuerzan su calificativo de variedad excepcional.

1.4 El voseo chileno

En Chile coexisten en el paradigma de la segunda persona del singular las formas pronominales *tú* y *vos*. *Tú* alterna su sistema verbal con el de voseo, mientras que *vos* se emplea principalmente con flexión voseante. *Usted* se suma al paradigma de segunda persona adherido morfológicamente a la tercera del singular. Conforme el nivel de formalidad de la situación, la intención y el tipo de relación entre los hablantes, el esquema de tratamiento en Chile sería el siguiente (Tabla 2):

Tabla 2. Paradigma de segunda persona singular en Chile

Trato	Registro informal	Registro formal
Simétrico	*tú* + voseo *vos* + voseo	*tú* + segunda persona singular normativa
Asimétrico	*vos* + voseo	*usted* + tercera persona singular

Existe un tratamiento de tipo simétrico, es decir, de igual a igual, en situaciones de informalidad en que la combinación sintáctica *tú* + voseo crea lazos de solidaridad y cercanía entre los hablantes (Torrejón 2006). En este tipo de contextos, el empleo de voseo auténtico *vos* + voseo viene a actuar como marcador humorístico (como veremos más adelante). En situaciones de mayor formalidad, la existencia de asociaciones simétricas, es decir, igualdad de condiciones (sociales, generacionales, culturales, profesionales) estará pautada por un tratamiento netamente tuteante que marcará una distancia pragmática intermedia en relación al tratamiento *usted,* que es usado cuando existe asimetría, lo que implica tanto falta de reciprocidad como distancia entre los hablantes (Torrejón 2006). El voseo auténtico asimétrico se da en situaciones en las que existe una intención pragmática negativa donde el hablante busca disminuir o rebajar la posición del oyente, lo cual estará frecuentemente reforzado, además, por un lenguaje agresivo o vulgar (Torrejón 1986, 2006). En efecto, este es el tipo de voseo que en Chile se asocia con los estratos sociales más bajos y que es por ende rechazado en la norma culta (Carricaburo 1997; Cartagena 2001).

> Desde el punto de vista pragmático los tres elementos del sistema pronominal chileno de 2.ª pers. sing. (*tú-vos-usted*) se articulan, en cambio, en una compleja red de valores comunicativos discordante en aspectos centrales de los sistemas peninsular y bonaerense. *Tú* implica una relación entre personas de confianza . . . y afines. . . . La valoración sociolingüística de *vo(s)* depende de la situación en que la forma ocurre: si se trata de un acto de comunicación . . . público, la opinión es condenatoria. . . . En boca de personas capaces de diferenciar tuteo y voseo frente a desconocidos resulta incluso provocador e insultante sobre todo en su versión pronominal. Si se emplea en el marco de la vida íntima funciona en cambio como instrumento expresivo de mayor familiaridad o cohesión de grupo que el tuteo estándar. *Usted* implica distancia real frente a extraños o situacional entre conocidos, o bien respeto frente a superiores y personas mayores del mismo círculo. (Cartagena 2001; cita de comunicación)

No obstante opiniones contrarias al uso de voseo (Eguiluz 1962; Oroz 1966; Rabanales 2000; Sáez 2000), lo cierto es que el voseo ha tenido un importante efecto sobre el paradigma de la segunda persona del singular en Chile (Cartagena 2002–03): "Así . . . a través de su inclusión en el sistema pronominal de la segunda persona singular ha surgido un refinado mecanismo pragmático de comunicación, del cual carecen el español peninsular, e incluso sistemas altamente voseantes como el argentino" (358).

En efecto, ya hace cuatro décadas Morales Pettorino (1972–73) señalaba: "[E]l voseo ya no ha encontrado barreras de contención y se extiende a paso rápido entre nuestra juventud, tanto en las capas culturales inferiores, como en las medias y superiores, donde ha pasado a ser índice de confianza y de solidaridad en el trato" (261). Todo parece indicar que Morales Pettorino estaba en lo correcto, pues hoy en día el voseo se manifiesta como principal fórmula en los tratamientos simétricos de poca formalidad, en las conversaciones espontáneas, en la vida cotidiana coloquial, en el trato con familiares, amigos y compañeros de labor (observación personal). Esto queda evidenciado en un estudio de Oyanedel y Samaniego (1998–99), quienes apuntan que el voseo se encuentra en un primer grado de incorporación a la norma culta en cuanto aparece en "hasta un 30% de ocurrencias, tanto de formas dispersas en grupos etarios, sexo, situaciones y canales de emisión, como concentradas preferentemente en determinados registros (habla juvenil y habla masculina adulta joven)" (901).

2. Metodología

El corpus oral en el cual se ha basado el presente estudio ha sido extraído de programas de radio de Chile, constituyendo un total de 108 horas 9 minutos de audio recogido a través de la señal de Internet de las emisoras en un período de 21 meses, desde abril de 2007 a enero de 2009. Para los fines que nos ocupan, la característica principal que buscamos fue la conversación en vivo, razón por la cual la elección de las radios se efectuó mediante un muestreo dirigido en el que intentamos recopilar la mayor cantidad de emisoras que incluyeran programas de diversa índole y registros, tales como tertulias, magacines, vespertinos, entrevistas, debates, coloquios, mesas redondas, conexiones con el lugar de la noticia, contactos con la audiencia, etc.

A efectos gramaticales, hemos estudiado las ocurrencias voseantes en relación al contexto sintáctico y morfológico. A escala sintáctica se ha analizado la relación entre la presencia de la forma pronominal *tú* o *vos* como sujeto en combinación sintáctica con formas verbales de voseo y de tuteo.

En cuanto al ámbito morfológico, hemos considerado la clasificación de las formas verbales y los tipos de desinencia según modo y tiempo verbal. A este respecto, nos hemos centrado únicamente en la segunda persona del singular morfológica (flexión voseante y tuteante),[6] de manera tal que hemos excluido de los análisis las formas asociadas a *usted,* las cuales se corresponden con la tercera persona del singular.

2.1 Determinación de la estratificación funcional y dialectal

El objetivo principal detrás de este análisis ha sido evaluar el posible efecto de factores extralingüísticos sobre la variable de voseo.[7] En los aspectos de variación funcional se ha seguido la propuesta de Halliday (1964), modificada por Payrató (1996), para definir el factor de registro de cada uno de los programas. Así, se incluyen las dimensiones de campo, tenor, tono y modo, con las cuales hemos seleccionado el estilo predominante de cada programa según modalidad *formal* e *informal*. Asignamos la categoría de *registro formal* a aquellos programas en los que los hablantes manifiestan un tipo de habla cuidada, elaborada[8] y los temas de conversación suelen ser de tono serio, como lo serían en este contexto las entrevistas a personalidades del mundo político o expertos en alguna materia. Este tipo de programa suele estar orientado hacia un público adulto, adulto-joven de estrato social medio o medio-alto. Por

último, consideramos como *registro informal* aquellos programas en los cuales se utiliza un lenguaje relajado, natural, espontáneo y "poco elaborado", expuesto en un tono coloquial. En este registro abunda la fraseología popular, y los temas de conversación son tratados de manera ligera, pues generalmente abarcan asuntos cotidianos que se discuten superficialmente y se alternan con segmentos humorísticos.

En cuanto a los análisis de variación dialectal, la procedencia geográfica de los hablantes comprende tres áreas de estudio: zona norte, centro y sur. Así pues, las ciudades y localidades que se incluyen son las siguientes: 1) zona norte (con disponibilidad de datos en Arica, Iquique, Antofagasta, Copiapó, La Serena, Vicuña y Ovalle); 2) zona centro (con datos en San Felipe, Los Andes, Viña del Mar, Región Metropolitana y Talca; y 3) zona sur (datos obtenidos de Chillán, Concepción, Coronel, Lautaro, Cabrero, Pitrufquén, Puerto Montt, Ancud, Quellón, Coyhaique y Punta Arenas).

La asignación de zonas para cada hablante fue posible gracias a que era un patrón común que cada vez que se comenzaba una interacción verbal el conductor del programa inquiría al invitado o a la persona que se contactaba telefónicamente sobre su nombre, edad y lugar de procedencia. Este hecho lo dimos por cierto, mientras que la procedencia del conductor se logró determinar, por un lado, debido al hecho de que el panelista era, en la mayor parte de los casos, una persona reconocida públicamente; por otro lado, nos facilitó la tarea el hecho de que el conductor hiciera alusión a su origen, que se localizaba ya fuera en el mismo sitio desde donde se obtenía la grabación, o en alguna región cercana que de todas formas calzaba dentro de la macro-zona. No se presentó ninguna ocasión en que el panelista o conductor fuese de otra zona.

El resto de los factores a evaluar corresponde a los aspectos de sexo, edad y nivel cultural. Para la variable de sexo se obtuvo una muestra de 150 hombres y 75 mujeres, analizados a razón de 50 hombres y 25 mujeres por cada una de las zonas. Desde todo punto de vista, este factor fue el más sencillo de distinguir y el más objetivo, reconocible por las diferencias notorias en el timbre de los hablantes.

Para el factor de edad, se estratificaron los grupos en *adulto joven* (17–34 años) y *adulto* (35 años en adelante).[9] Las distinciones dentro de esta variable se obtuvieron de la misma manera que el factor geográfico, a través del análisis de la conversación, con el que resolvimos casi todos los casos. En las situaciones específicas en que no tuvimos acceso a esta información, decidimos optar por una aproximación a uno de los dos grupos.

Para la cuarta y última variable se ha distinguido entre hablantes *cultos* y *semicultos* (Torrejón 1991).[10] Así, para determinar la categoría más próxima de cada hablante, optamos por el análisis lingüístico, es decir, consideramos formas de expresión, léxico, elección de estructuras sintácticas y realización fonética, que en su conjunto corresponden a rasgos descritos dentro de distintos niveles de norma (véanse concepto y caracterización en Rabanales 2000). Sobre todo para un hablante nativo que maneje un amplio espectro de registros esta tarea no debiera ser muy problemática. Además, y como Briz (1998) plantea, esta una de las principales diferencias entre los grupos de alto y bajo nivel cultural. Es por eso que, en nuestro caso, y en donde uno de los autores, además de ser lingüista, posee el español vernáculo de Chile, la tarea no supuso mayores complicaciones. Véase, a modo de argumento, lo que señala Chambers (2006):

> Intuitions about the class membership of individuals are reliable only under the most favorable conditions, as when one is judging prototypical individuals rather than fringe members, *or is intimately familiar with the community*, or is dealing with homogeneous neighborhoods. (47; énfasis nuestro)

2.2 Análisis de datos

Se ha realizado una descripción de los datos tomando en cuenta la ocurrencia total de formas de segunda persona del singular del corpus. En base a estos datos, se obtuvo el porcentaje de cada variable lingüística (contexto morfológico y sintáctico). Para evaluar las variables

extralingüísticas (registro del programa, procedencia geográfica según zona, sexo, edad y nivel cultural de los hablantes), se ha utilizado, por un lado, el total de formas de segunda persona del singular del corpus y, por otro, la ocurrencia de estas en relación a los hablantes. A partir de los valores de voseo obtenidos por hablante se obtuvo el porcentaje, al cual se le efectuó una transformación angular (con el fin de normalizar y homogeneizar las varianzas, véase Steel y Torrie 1988) que permitió efectuar los análisis estadísticos.

Tomando en consideración la naturaleza de los datos empleados en este estudio, y ante la imposibilidad de controlar el tamaño muestral, las variables analizadas se constituyen, inevitablemente, de componentes que varían en número (salvo en el caso de número de hablantes en las variables de zona y sexo por zona, las cuales se presentan equitativamente), razón por la cual hemos intentado respetar el margen estadístico en la medida de lo posible ($N>30$). Por otro lado, no hemos llevado a cabo análisis multivariantes, ya que estimaciones exploratorias revelaron la ausencia de interacciones entre las variables analizadas, validando el uso de análisis de varianza de una vía, de modo que hemos aplicado un modelo de ANDEVA simple (de un factor). En caso de haber significación en el examen estadístico de las variables (p-valor<0.05), empleamos métodos a posteriori o *ad hoc* para determinar la diferencia entre grupos.

3. Resultados

3.1 Variables lingüísticas

Se han contabilizado un total de 4,345 formas verbales de segunda persona del singular.[11] En relación a éstas, la presencia de voseo en los programas de radio recogidos se sitúa en el orden de 24.8% de ocurrencias (1,078 instancias), frente a un 75.2% de formas tuteantes (3,267). Véanse a continuación algunos ejemplos de voseo encontrados en nuestro corpus:

(4)

— Si *tení(s)* [te'ni^{h}] alguna visita que no es de Iquique, *tení(s)* [te'ni^{h}] que quebrarte, lucirte con una cerveza, imagínate, te *tomái* [to'maj] una cervecita, le *decí(s)* [de'si^{h}] a un amigo: "Sí, ya, tráeme una", y le *poní(s)* [po'ni^{h}] una cerveza iquiqueña, "¡Oh! ¿Y ésta?" Iquiqueña poh, compadré. (pan 1) HAC. Radio Bravíssima, programa "Aquí estamos los que estamos".

— Claro, una cosa así, *cachái* [ka'tʃaj]. Pero... él como, no, si igual te quiero, igual yo te amo, si tú lo sabes, pero no basta con saberlo. (llamada 1) MAC. Radio Corazón, programa "El chacotero sentimental".

— Yo apelo a la responsabilidad, quizás de algunas personas que dicen mira, *sabí(s)* [sa'βi^{h}] qué... por qué, porque de pronto me llaman actores de los temporales teatrales, yo les digo: "No, sabes que va a venir tal persona", y resulta que la tal persona no viene. (pan 1) MAC. Radio Nueva Belén, programa "Escenario cultural".

3.1.1 Contexto sintáctico

Del total de veces en que aparecen formas de segunda persona del singular (4,345), se registran 146 instancias de voseo mixto verbal (*tú* + flexión voseante), 28 de voseo auténtico (*vos* + flexión voseante) y 5 de voseo mixto pronominal (*vos* + flexión tuteante), en tanto se dieron 684 ocurrencias de estructuras sintácticas tuteantes (*tú* + flexión tuteante) (Table 3).

Tabla 3. Porcentaje total de ocurrencia de estructuras sintácticas de segunda persona singular con los pronombres *tú* y *vos* como sujeto

Voseo mixto verbal	Voseo auténtico	Voseo mixto pronominal	Estructura tuteante
3.4%	0.6%	0.1%	15.7%

Por lo tanto, es posible inferir que sólo un 19.8% del corpus corresponde a construcciones sintácticas con pronombre sujeto expreso, de las cuales 4.1% son estructuras voseantes y 15.7% son tuteantes.

Lo interesante en estos datos se encuentra en el contexto comunicativo y lingüístico en el que se dan las instancias de voseo mixto verbal, voseo auténtico, y voseo mixto pronominal. Por un lado, se observa un uso de voseo mixto verbal en casos de simetría y confianza entre los hablantes (ejemplo 5a), mientras que la variedad de voseo auténtico se expresa en relaciones simétricas o asimétricas (véase la Tabla 2) que implican situaciones de humor (5b.1) o agresión verbal (5b.2), respectivamente. Aunque el segundo caso es el más mencionado en la literatura sobre el voseo auténtico chileno, ya se había mencionado la particularidad de la primera instancia en Cartagena (2001). Por último, es importante señalar que, si bien el uso de voseo mixto pronominal es realmente escaso (y se limita, sobre todo, a tratamientos con carga emotiva negativa), suele pasar, en la mayoría de los casos, que el sujeto *vos* se ubica después de la forma verbal (5c).

(5)

a. Claro, y *hai* ['aj] escuchado ese comentario que dicen que cuando *tú comí(s)* [ko'mi^{h}] chancho, de tanto que *comí(s)* [ko'mi^{h}] después te *empezái* [empe'saj] a parecer a los chanchos. (pan) HAJC. Radio FM Okey, programa "Podría ser peor".

b.1. Claro, es que pa' ti es fácil, *vos te cagái* [ka'ɣaj] *de la risa.* (llamada 4) HAJSC. Radio Corazón, programa "El chacotero sentimental".

b.2. *¿Y vos por qué no te callái* [ka'jaj]? (pan 1) HAJC. Radio Magallanes, programa "Reventando la tarde".

c. *Págatelo vos*, apretado. (pan 1) HAC. Radio Horizonte, programa "Café virtual".

3.1.2 Contexto morfológico

El análisis lingüístico de la totalidad de las formas verbales de segunda persona del singular presentes en nuestro corpus revela una clara tendencia hacia el presente de indicativo, como es evidente, pues es el tiempo más común, la modalidad no marcada, lo cual se puede confirmar por su uso extendido hacia otros valores de tiempo absoluto. Así, dentro de los valores totales de voseo (1,078), 874 instancias se realizan en el presente de indicativo, mientras que el resto de formas voseantes se conjuga en presente de subjuntivo (97 ocurrencias), indefinido de indicativo[12] e imperfecto de subjuntivo (6), pluscuamperfecto de indicativo y subjuntivo (4) y futuro (1).

Por último, en nuestro corpus se registran cuatro tipos de flexión de voseo: *-ái/-ai* (incluye ambas modalidades, oxítonas y paroxítonas, respectivamente), *-í(s), -stes* y *soi* (no hay ocurrencias de la forma *-ei*). De estas tipologías flexivas, un 58.3% corresponde a la forma *-ai* (en ambos tipos de tonicidad), mientras que un 38.7% pertenece al grupo *-í(s),* 0.6% a *-stes* y 2.4% a la forma verbal *soi*. El hecho de que la forma *-ai* aparezca en mayor proporción no está sólo asociado con la alta productividad de la primera clase verbal, pues también se da en muchas instancias en las otras dos conjugaciones, sobre todo en presente e imperfecto de subjuntivo (por ejemplo, *pidái* [pi'daj], *vendiérai* [beɴ'djeɾaj]), imperfecto de indicativo (*vendíai* [beɴ'diaj]) y condicional (*pediríai* [pedi'ɾiaj]. En frecuencia, las que más destacan son formas verbales tales como *estái* [es'taj], *cachái* [ka'tʃaj], *tení(s)* [te'ni^{h}], *sabí(s)* [sa'βi^{h}] (N≥100), *vai* ['baj], *hai* ['aj], *querí(s)* [ke'ɾi^{h}] y *podí(s)* [po'di^{h}] (N≥30).

3.2 Variables extralingüísticas

3.2.1 Voseo y registro

A partir de este estudio en radio, se ha podido constatar que del total de formas verbales de segunda persona del singular registradas (4,345 instancias), las ocurrencias de voseo se dan más en programas de registro informal que formal (Tabla 4).

Tabla 4. Total de formas verbales de segunda persona singular según registro

Formas verbales segunda persona singular	Registro formal		Registro informal	
	Ocurrencias	%	Ocurrencias	%
Voseantes	92	2.1	986	22.7
Tuteantes	1185	27.3	2082	47.9

Por otro lado, al calcular el promedio de porcentaje de voseo en relación al total de hablantes, encontramos que el voseo es mayor en registro informal (35%) que formal (6.4%). Estas diferencias son estadísticamente significativas (p=0.000) (Tabla 5).

Tabla 5. Resumen de distribución de voseo por hablantes según registro

Factor	Niveles	Programas	Hablantes	Porcentaje promedio	Significación
Registro	Formal	35	87	6.4	= 0.000
	Informal	46	138	35.0	

3.2.2 Voseo y zonas de estudio

Del total de formas registradas, las voseantes se dan con más predominancia en la zona central, seguida de las zonas norte y sur (Tabla 6).

Tabla 6. Total de formas verbales de segunda persona singular según zona

Formas verbales segunda persona singular	Zona norte		Zona centro		Zona sur	
	Ocurrencias	%	Ocurrencias	%	Ocurrencias	%
Voseantes	299	6.9	640	14.7	139	3.2
Tuteantes	954	22	1427	32.8	886	20.4

Ahora bien, estos resultados se corroboran en el análisis del porcentaje promedio de voseo por hablantes, el cual indica que las tres zonas son significativamente diferentes entre sí (p=0.000) (Tabla 7).

Tabla 7. Resumen de distribución de voseo por hablantes según zona

Factor	Niveles	Hablantes	Porcentaje promedio	Significación
Zona	Norte	75	21.1	= 0.000
	Centro	75	38.2	
	Sur	75	12.7	

Lo anterior se puede graficar mediante un mapa de coropletas, es decir, un mapa temático que representa la distribución espacial de un rasgo por medio de tramas o diferentes tonos de color en los que la gradación de intensidad expresa diferentes intervalos de un fenómeno en unidades territoriales, administrativas o convencionales (Gráfico 1). Así, con este tipo de mapas es posible constatar visualmente la variación de un rasgo dentro de un área. En este caso concreto, y dado que no nos es posible emplear la gradación en colores aquí (véase Göebl 1981, 1989, 2008, entre otras muchas referencias del mismo autor), se ha optado por una diferenciación en escala de grises.



Gráfico 1. Distribución geográfica del voseo en Chile según enfoque dialectométrico

Tono gris oscuro: zona central; tono gris medio: zona norte; tono gris claro: zona sur. Los tonos de las zonas norte y centro indican mayor similitud dialectal en relación al uso de voseo, mientras que la zona de tono gris claro, en el sur, presenta una mayor distancia dialectal con respecto a las otras dos áreas.

3.2.3 Voseo y sexo

El análisis de la totalidad de formas de segunda persona del singular según la variable de sexo indica que los hombres han producido un mayor número de ocurrencias de voseo que el grupo de las mujeres (Tabla 8).

Tabla 8. Total de formas verbales de segunda persona singular según sexo

Formas verbales segunda persona singular	Hombres		Mujeres	
	Ocurrencias	%	Ocurrencias	%
Voseantes	878	20.2	200	4.6
Tuteantes	2357	54.3	910	20.9

En relación al porcentaje promedio de voseo por hablantes, los análisis confirman la existencia de diferencia estadísticamente significativa entre hombres y mujeres ($p=0.009$) (Tabla 9).

Tabla 9. Resumen de distribución de voseo por hablantes según sexo

Factor	Niveles	Hablantes	Porcentaje promedio	Significación
Sexo	Hombre	150	27.1	= 0.009
	Mujer	75	17.8	

3.2.4 Voseo y edad

De la totalidad de formas de segunda persona del singular encontradas en el corpus, hay un número levemente más elevado de realizaciones voseantes en el grupo etario adulto joven (546), en comparación con el grupo adulto (532) (Tabla 10).

Tabla 10. Total de formas verbales de segunda persona singular según edad

Formas verbales segunda persona singular	Adultos		Adultos jóvenes	
	Ocurrencias	%	Ocurrencias	%
Voseantes	532	12.2	546	12.6
Tuteantes	2011	46.3	1256	28.9

No obstante, a partir de los análisis del porcentaje de voseo expresado por todos los hablantes, se constata que, en promedio, el grupo adulto joven (33.3) presenta una diferencia estadística significativa ($p=0.008$) frente al estrato adulto (18.9) (Tabla 11).

Tabla 11. Resumen de distribución de voseo por hablantes según edad

Factor	Niveles	Hablantes	Porcentaje promedio	Significación
Edad	Adulto	146	18.9	= 0.008
	Adulto joven	79	33.3	

3.2.5 Voseo y nivel cultural

De los dos niveles evaluados, y en relación al total de formas de segunda persona del singular registradas, la mayor cifra de voseo se presentó en la categoría culto (883) por sobre el grupo semiculto (195) (Tabla 12).

Tabla 12. Total de formas verbales de segunda persona singular según nivel cultural

Formas verbales segunda persona singular	Cultos		Semicultos	
	Ocurrencias	%	Ocurrencias	%
Voseantes	883	20.3	195	4.5
Tuteantes	2942	67.7	325	7.5

Pese a lo anterior, y con respecto al porcentaje promedio de voseo de todos los hablantes del corpus, se comprueba a nivel estadístico que no existe diferencia significativa entre las categorías evaluadas (Tabla 13).

Tabla 13. Resumen de distribución de voseo por hablantes según nivel cultural

Factor	Niveles	Hablantes	Porcentaje promedio	Significación
Nivel cultural	Culto	165	22.5	= 0.351*
	Semiculto	60	28.6	

4. Discusión

Variados estudios de corte observacional se han realizado en torno al voseo chileno; entre los más conocidos destacan los de Lenz (1940), Morales (1972–73) y Torrejón (1986, 1991, 2010). Debido a la ausencia de voseo en textos literarios o documentos históricos, más escasos son los trabajos de tipo diacrónico: Araya (1995), Cartagena (2002) y Sweeney (2005). Entre estos, los dos primeros se encuentran basados en la *Relación Autobiográfica* (1984) de Úrsula Suárez, mientras que Patricia Sweeney (2005) analiza el voseo desde la perspectiva de la procedencia geográfica de los primeros pobladores españoles en Chile.

Igualmente raros son los estudios sincrónicos del voseo chileno de base empírica. González (2002), a través de un cuestionario escrito, realiza una primera aproximación exploratoria en su estudio sobre las variantes de voseo *soi* y *erí(s)* en una muestra de Santiago de Chile; Kluge (2005) analiza por primera vez el uso de formas verbales de voseo y tuteo como formas de generalización en entrevistas con mujeres del sur de Chile; Torrejón (2006) analiza el voseo en medios de comunicación, concretamente en la televisión; Stevenson (2007) centra su investigación en la temática de las actitudes hacia el voseo e implementa una técnica de recreación ficticia de eventos comunicativos; Rivadeneira (2007, 2009) estudia el uso de este rasgo en medios de comunicación de radio y televisión y realiza un primer enfoque de descripción morfofonológica del voseo. Por último, Bishop y Michnowicz (2010) llevan a cabo un estudio sociolingüístico del voseo en la ciudad de Santiago a través de una metodología mixta que incluye un cuestionario escrito y la observación y registro de interacciones cotidianas.

Así, y dado el reducido número de estudios empíricos, en la presente investigación nos hemos puesto como objetivo principal analizar el uso de voseo en interacciones comunicativas *reales*, para lo cual hemos recopilado un corpus de programas de radio. Nos interesaba a este respecto llevar a cabo una exploración lingüística diferente a las que se han realizado durante los últimos años en Hispanoamérica, centradas en el estudio de las fórmulas de tratamiento en base a datos obtenidos a través de cuestionarios escritos (Bishop y Michnowicz 2010; González 2002; Martorell 1991; Murillo 2003), entrevistas con los informantes, encuestas de uso y valoración (Bartens 2003; Freites y Zambrano 2007), o incluso representaciones ficticias de situaciones de la vida cotidiana (Stevenson 2007) que, si bien siguen una metodología sociolingüística correcta, se alejan inevitablemente de un contexto comunicativo verdadero. La relevancia del contexto queda de manifiesto en el trabajo de Bishop y Michnowicz (2010), en donde el uso de voseo declarado por los encuestados difiere notablemente del observado por los autores en interacciones naturales: "a comparison of survey and conversational data suggests that speakers are underreporting their use of verbal *voseo* . . ." (425–26). Habiendo dado preferencia al registro de contextos situacionales reales, ciertamente reconocemos las limitaciones de una investigación como la que se desarrolla aquí, sobre todo en los análisis estratificacionales, con todos los inconvenientes que ello pueda provocar.

En referencia a las variables lingüísticas analizadas, es interesante hacer un análisis comparativo con dos estudios previos sobre el uso de voseo en medios de comunicación de Chile: Torrejón (2006) en televisión, y Rivadeneira (2007) en radio y televisión. Para tal efecto, tanto Torrejón como Rivadeneira encuentran en sus corpus mayor proporción de voseo que nosotros, lo cual puede obedecer al tipo de datos analizados: matinales, programas de farándula, episodios de telenovelas juveniles, cortos de películas. Por otro lado, concordamos con ambos autores en que las ocurrencias de voseo se dan, mayoritariamente, en presente de indicativo, lo que no es de extrañar, pues ese tiempo es el más frecuente en español. De igual forma, y aunque la mayor parte de las construcciones sintácticas se realizan sin pronombre personal, confirmamos en el estudio de Torrejón que las estructuras de voseo mixto verbal son las más frecuentes frente al voseo auténtico. En este punto, un aspecto que llama la atención en nuestro estudio, y que esperamos poder comparar con estudios empíricos futuros, es la existencia de diferencias pragmáticas en los distintos usos de voseo mixto verbal y voseo auténtico. Así, mientras el primero se emplea, en el cien por ciento de los casos, en situaciones de cercanía, solidaridad y afectividad entre los hablantes, el segundo tiene doble función: puede hacer las veces de marcador humorístico o agresión verbal. Si bien el uso de voseo con intencionalidad pragmática agresiva es el más conocido en la literatura de este rasgo (Eguiluz 1962; Morales 1972–73; Torrejón 1986, 2006), lo cierto es que la utilización de la modalidad humorística suele darse bastante a menudo en contextos de cercanía, sobre todo entre amigos y jóvenes, a tono de broma, situación que se oye a diario en conversaciones coloquiales (observación personal). Con respecto a factores externos, se confirman nuestros resultados con los de Rivadeneira, en tanto el voseo se da, principalmente, en registros de poca formalidad. Asimismo, y pese a que

Torrejón no evalúa directamente la variable funcional, cabe destacar que, con la finalidad de obtener datos de voseo, este autor realiza un muestreo dirigido sobre una programación que ofrecía instancias de espontaneidad, naturalidad y habla coloquial.

En relación directa con el punto anterior, y en un contexto extralingüístico, hemos podido comprobar que, si bien el voseo se emplea de manera más distendida en programas de radio de registro informal, aún halla restricciones a nivel general, donde los atisbos de coloquialidad quedan supeditados a la importancia del *buen hablar*.[13] La dependencia del voseo del contexto comunicativo es un factor que se mantiene constante a lo largo de las regiones de voseo nacional inestable. Esta situación es la que se da en regiones como Nicaragua, Costa Rica y Guatemala, donde el voseo se ha establecido de manera predominante por sobre el tuteo en contextos de poca formalidad (Kany 1969; Mántica 1973; Páez Urdaneta 1981). Bajo cualquier premisa, es importante mencionar que en los medios de radio y televisión hay formas de expresarse que bien despiertan admiración a nivel intelectual y social o que en otra escala provocan reacciones de confianza y simpatía (Salvador 1990) que funcionan como vínculo entre los conductores de los programas y la audiencia. En efecto, cada vez son más los programas que intentan lograr una identificación con la audiencia, los cuales, a diferencia de los tradicionales debates de estilo formal, se esmeran por reproducir un ambiente típico de "tertulia", de modalidad mayoritariamente informal (Payrató 1996), y donde además se insta al intercambio con el público a través de contactos telefónicos, mensajes de texto o correo electrónico. Sin embargo, en los medios de comunicación este intento por la naturalidad, por lograr un registro coloquial *puro* e informal no llega a concretarse, pues el ámbito mismo de los medios se caracteriza por imponer un control sobre la expresión de rasgos de espontaneidad que puedan surgir en el intercambio comunicativo, sobre todo en los programas en los cuales se produce una participación de la audiencia en que la relación entre los participantes, por ser desconocidos, deja de ser la prototípicamente coloquial y se traslada a niveles más formales (Mas i Castells 2007):

> Mentre que en el col·loquial familiar el tenor interpersonal és prototípicament interactiu entre parlants que es coneixen i, per tant, el tenor funcional és informal, en els programes de participació de l'audiència s'eleva el nivell de formalitat a partir del moment que la comunicació sempre hi és pública. (52)

Lo anterior explicaría en gran parte la baja ocurrencia de voseo en programas de radio. No obstante, el caso del voseo en Chile—sea en su versión mixta verbal o simplemente con pronombre nulo—corresponde probablemente a lo que Trudgill (1974) y Milroy (1980) denominan *prestigio encubierto,* pues en situaciones de poca formalidad y cercanía entre los hablantes, se espera un intercambio mediado por el uso de voseo, y no así de formas tuteantes, las cuales, por el contrario, se sienten como rasgos poco naturales,[14] y, sobre todo en jóvenes, como una incómoda imposición social, pedante y fría (Lipski 1994). De esta forma, el voseo en este tipo de contextos parece actuar como marca de identidad grupal (Bishop y Michnowicz 2010), rasgo pragmático de confianza, equidad social y solidaridad.

Pese a que la naturaleza de este estudio no permite demostrar las sutilezas del voseo en interacciones de la vida cotidiana, es importante señalar que en la actualidad este rasgo se instaura no sólo en el núcleo de las relaciones de cercanía y afectividad, sino que hasta es posible encontrarlo por escrito, situación que no se había registrado en años previos (observación personal). Basta con prestar atención a la publicidad, donde las apariciones de voseo vienen a representar contextos de familiaridad e informalidad entre los hablantes. Lamentablemente, debido a la ausencia de estudios empíricos previos no nos es posible llevar a cabo aún comparaciones a nivel diacrónico para establecer cuál ha sido el grado real de incorporación del voseo en la lengua escrita. Por cierto, el estudio histórico del voseo en Chile es aún una tarea pendiente, a diferencia de otras regiones, como Argentina o Uruguay, donde las investigaciones

de este tipo son abundantes (véanse Bentivoglio 2002–04; Bertolotti 2004; Fernández Lavaque 2005; Fontanella de Weinberg 1970, 1971, 1987; entre otros).

Pero volviendo a los datos aquí expuestos, es posible comprobar la existencia de variación dialectal, pues se ha encontrado una correlación entre el voseo y factores sociales como el sexo y el grupo generacional. De esta forma, son los hombres los que presentan mayor empleo de voseo en relación al grupo de mujeres. Estos resultados hallan una analogía en el estudio de Bishop y Michnowicz (2010) en Santiago de Chile y en otras regiones voseantes: un caso particular es el de Guatemala, donde la utilización de voseo se asocia particularmente con los hombres y viene a percibirse como una falta a la norma en boca de mujeres (Simpson 2002). De igual forma, el uso de tuteo entre hombres puede incluso connotar tendencias afeminadas u homosexuales tanto en este país (Pinkerton 1986) como en Costa Rica (Solano 1994). En El Salvador (Baumel-Schreffler 1994) y Venezuela (Freites y Zambrano 2007) se advierten diferencias en cuanto a la frecuencia de uso, por cuanto el voseo que presentan los hombres es significativamente superior al de las mujeres. Lo anterior se sustenta en el hecho de que, por lo general, "las mujeres suelen manifestar en mayor medida que los hombres una predilección por las variantes estándar" (Blas Arroyo 1999: 57). Así, se considera aceptable que los hombres rompan las reglas, pero se espera que las mujeres sean más ajustadas a las restricciones impuestas por la sociedad (Silva-Corvalán 1989).[15] A este respecto, López Morales (1992) sostiene que "en una estratificación sociolingüística estable, los hombres usan formas que no son estándares con mayor frecuencia que las mujeres, siempre que la variación se produzca en un nivel de conciencia dentro de la comunidad de habla" (52). Este parece ser, en efecto, el caso en Chile, por lo menos en lo que se puede observar en interacciones comunicativas de radio.

En relación con los grupos generacionales, se observa en nuestro corpus que son los jóvenes los que promueven el uso del voseo. Esto se ve sustentado tanto en Chile (Bishop y Michnowicz 2010; Oyanedel y Samaniego 1998–99), como en otras regiones (para Guatemala, véase Solé 1980; Costa Rica, Vargas 1974; Venezuela, Freites y Zambrano 2007). Efectivamente, en nuestros datos se registra un comportamiento lingüístico mucho más espontáneo en el estrato de adultos jóvenes, con más ocasiones de producción no elaborada y contenidos temáticos tratados de forma más liviana. Por el contrario, en el grupo adulto se percibe una tendencia a cuidar más el habla y controlar las instancias que se alejan en cierta manera de la norma. Esto no hace más que confirmar la presunción que estipula que los cambios lingüísticos siempre se encuentran liderados por los grupos jóvenes inconformistas con las normas establecidas del comportamiento adecuado (Labov 2006).

En cuanto a aspectos geográficos, llama la atención que los datos de esta investigación indiquen que existe variación a nivel de *uso* de voseo, pero no así de rasgos morfofonológicos o sintácticos,[16] como ocurre en otras zonas. Por ejemplo, pese a que Argentina es un país con una modalidad de voseo casi netamente auténtica, se da la tipología pronominal (*vos quieres* ['kjeres]) en Santiago del Estero (Di Lullo 1961; Rona 1967; Vidal de Battini 1964), posiblemente por influjo del tuteo peruano. Por otro lado, las formas oxítonas del presente de subjuntivo (*muevás* [mwe'βas], *quierás* [kje'ras]), que aparecen sobre todo en Salta, (Martorell 1988, 1991, 1995; Martorell y Rossi 1986; Rodas y Fernández 1981) se han visto claramente disminuidas bajo el peso de la norma y el prestigio de las formas de voseo propias de la capital: "[A]hora el uso estándar del país afecta la disminución del regionalismo. . . . El modelo de Buenos Aires ha ganado terreno en Salta y lo está ganando en Santiago del Estero" (Hotta 2000; cita de comunicación). En las zonas rurales que limitan con Chile (Cuyo, Mendoza, San Juan, San Luis) se han encontrado formas de voseo de tipo diptongado, que carecen, sin embargo, de prestigio social (Kany 1969).

Por último, se destaca en nuestro estudio el hecho de que el nivel cultural pareciera no tener un papel determinante en el uso del voseo en radio, situación que se da a nivel global en las regiones de voseo generalizado, pese a que Chile se encuentra catalogado bajo una

clasificación diferente, exclusiva (Benavides 2003). Este aspecto es importante y se debiera tener en cuenta para futuras investigaciones, ya que, como se ha augurado no hace mucho (Oyanedel y Samaniego 1998–99; Torrejón 2006), es muy posible que nos encontremos ante un paulatino aumento en el prestigio del voseo.

5. Conclusiones

A nivel cualitativo, se comprueba en este estudio la presencia de formas verbales de voseo en presente y pluscuamperfecto de indicativo y subjuntivo, indefinido de indicativo, imperfecto de subjuntivo y futuro. A escala sintáctica, la mayor parte de las estructuras se dan con pronombre nulo. No obstante, se han encontrado construcciones de voseo mixto verbal, voseo auténtico y voseo mixto pronominal (este último en escasas ocasiones).

A escala extralingüística, se constata que en los programas de radio registrados sólo un tercio del total de formas de segunda persona del singular corresponde a voseo. Cabe destacar, pues, la existencia de variación funcional, en tanto hemos comprobado que las instancias de aparición del voseo chileno están directamente relacionadas con el grado de formalidad de la situación comunicativa, en tanto se dará preferencia a estas formas mientras más informal sea el evento situacional, por lo menos en las interacciones de radio aquí estudiadas.

En cuanto a aspectos dialectales de la variación, nuestros datos sugieren la existencia de una diferencia sustancial en la ocurrencia de voseo entre 1) hombres y mujeres y 2) adultos y adultos jóvenes. Así, se observa una tendencia hacia una mayor proporción de voseo en hombres y en grupos etarios constituidos por adultos jóvenes. De igual forma, observamos un grado importante de variación geográfica en relación a las tres zonas de estudio de donde se han extraído los programas radiales, dentro de las cuales el área central presenta valores relativos superiores en comparación con las zonas norte y sur. Así, un mapa de "usos" del voseo en Chile se encontraría delimitado por una diferencia en la frecuencia de empleo de este rasgo, y donde la zona central ocuparía la primera posición, seguida de la zona norte y mucho más abajo la zona sur. En cuanto a la última variable, nivel cultural, no se registra una diferencia significativa en el uso de voseo entre hablantes cultos y semicultos.

Es así como, a partir del análisis conjunto de los aspectos externos evaluados, llegamos a la conclusión de que existe variación dialectal y funcional en el empleo de voseo en Chile en medios de comunicación de radio, caracterizándose por una diferencia estadísticamente significativa entre las zonas centro, norte y sur, con un amplio liderazgo de uso en la primera de éstas. Además, en las tres zonas de estudio, se comprueban los efectos de las variables de registro, sexo y edad sobre las instancias de voseo. A partir de esto, nos ha sido posible determinar que, tanto el registro informal como la participación activa de hombres pertenecientes al grupo adulto joven, son factores que favorecen el uso de este rasgo. De esta forma, y dadas las características de ocurrencia, se puede concluir que el uso de voseo en radio se encuentra propiciado por un contexto situacional informal marcado por una interacción de cercanía entre los hablantes y un estilo de habla natural y espontánea.

AGRADECIMIENTOS

El presente artículo ha sido posible gracias a la colaboración y apoyo técnico de Erico Carmona, Eliana Valenzuela, M. Orlando Rivadeneira, Benjamín Marcelo, Joaquín Alonso, Hada Rosabel Salazar, Alexandra Samará, Apostolos Kazantzakis y Mark N. Duk. De gran ayuda para la elaboración del manuscrito fueron los comentarios personales de Alfredo Torrejón, así como los datos proporcionados por Jim Michnowicz. La primera autora agradece de igual forma a Hans Göebl por su valioso aporte previo a la preparación de este trabajo y el financiamiento otorgado por la Beca Presidente de la República de Chile y Beca IULA-UPF para cursar estudios de doctorado.

NOTAS

[1] "Aunque se puede, con fuerte estigmatización, hacer que se cambie una palabra por otra (como *vos* por *tú*), resulta infinitamente más difícil, si no imposible, cambiar estructuras dentro del mismo sistema de la lengua" (Kapović 2007: 73).

[2] Para hacer una diferenciación entre estos dos tipos de realización, se ha optado por presentar los ejemplos de la flexión diptongada sin el segmento *-s*, mientras que se ha mantenido entre paréntesis, (*-s*), en la flexión monoptongada.

[3] Según el *Diccionario panhispánico de dudas* (2005), se da de manera más generalizada en Argentina, Paraguay, Uruguay, Ecuador, Colombia, Guatemala, El Salvador, Honduras, Nicaragua y Costa Rica, mientras que en otras zonas el voseo en modo imperativo se ve sobrepasado por las formas tuteantes, como ocurre en Perú, Bolivia, Venezuela, Panamá, México y Cuba.

[4] Las formas de subjuntivo—o imperativo—negativo son exactamente iguales en todas las formas (*no cantí(s), no comái, no viváis, no supiérai,* etc.).

[5] En Argentina, el empleo de voseo se considera culto, al menos en el presente de indicativo y en el imperativo, y por tanto es aceptado en la norma tanto oral como escrita, en la publicidad y en los medios de comunicación (Carricaburo 1997). Prácticamente no existen barreras sociales, ni generacionales que impidan el uso del voseo, el cual incluso avanza en detrimento del pronombre *usted* en contextos más formales (Rigatuso 2000). Por otro lado, Uruguay, zona de voseo establecido, presenta una alternancia entre el sistema auténtico (*vos tenés* [te'nes])—apto para todo tipo de contextos, en especial los asociados con la intimidad—y el mixto verbal (*tú tenés* [te'nes]) para tratamientos de confianza (Cangosto 2004), especialmente en Montevideo, situación que aún en la actualidad no se resuelve (Bertolotti 2004). Aunque se percibe un uso tal vez más prestigioso en la modalidad mixta (RAE 2005), al menos entre hablantes de estrato sociocultural alto, lo cierto es que el uso de las formas auténticas por parte de hablantes de grupos etarios jóvenes hace pensar en la futura pérdida de la modalidad mixta a largo plazo (Weyers 2009).

[6] En este punto debemos hacer una aclaración. Consideramos formas de voseo todas las formas verbales con flexión voseante, independiente de si aparecen o no en estructuras combinatorias con los pronombres—*tú* o *vos*—en función de sujeto. Hacemos entonces la distinción entre formas voseantes y tuteantes, cuidando de no confundir estas últimas con el voseo mixto verbal de combinación *tú* + voseo.

[7] Cabe señalar que la clasificación que se ha realizado dentro de cada uno de los factores no es sino un acercamiento a una categorización ideal, pues somos conscientes de que el método elegido para la recopilación del corpus no nos permite llegar más que a una aproximación sobre el uso real de un rasgo en un medio sociocultural determinado. Esto se aplica, además, en cuanto a la diferencia en el número de componentes de cada variable y a la imposibilidad de controlar el tamaño muestral.

[8] "Esmerada" en palabras de Cortés (1992), con un elevado grado de elaboración.

[9] En nuestro corpus la representatividad de la categoría joven era muy escasa, de manera que optamos por reinsertarla dentro de la clase *adulto joven* con el fin de aprovechar al máximo estos datos. En cualquier caso, nos hemos basado en la pauta de división etaria propuesta en González (2002), quien distingue entre *joven* (17 a 24 años), *adulto joven* (25–34 años) y *adulto* (35 años en adelante).

[10] De los tres grupos que distingue Torrejón (1991), no incluimos la categoría *inculto* porque era muy escasa en nuestro corpus, de modo que agrupamos esos datos con el grupo *semiculto*.

[11] Se incluyen acá todas las formas tuteantes y voseantes, pero no las correspondientes a *usted,* dado que esta forma se conjuga morfológicamente con la tercera del singular, como hemos explicado antes.

[12] Si bien el indefinido de indicativo se ha contabilizado dentro de la flexión voseante, creemos que esta tipología puede corresponder más bien a un fenómeno de analogía con la marca de segunda persona del singular y plural (*-s*) que a una forma de voseo como tal.

[13] No obstante, lo significativo en este punto es constatar la influencia que tiene un registro informal sobre la producción de formas fonológicamente no marcadas (Capmany 2008; van Oostendorp 2007; Wood 2006), lo cual se traduce en el empleo de rasgos propios de ámbitos coloquiales, un contexto ideal para la elicitación de voseo.

[14] Sin mencionar las formas correspondientes a *usted,* que se percibirían como intento de distanciamiento y excesiva formalidad.

[15] Labov (2001) lo denomina la *paradoja del género,* por cuanto las mujeres se ajustan más que los hombres a las normas establecidas de la sociedad, pero las obedecen menos que los hombres cuando tales normas no existen abiertamente.

[16] La morfología natural de Chile, las barreras naturales que lo separan de países vecinos, la distribución de las zonas habitables y la distancia entre las regiones dentro del país es propicia para la existencia de variación lingüística.

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Shed Some Light on the Subject: Teaching Ramón del Valle-Inclán's *Luces de bohemia*

Jason Thomas Parker
Vanderbilt University, USA

Abstract: This essay seeks to provide parallel and interchangeable approaches to teaching Ramón del Valle-Inclán's challenging play *Luces de bohemia*. A greater understanding of the cultural and mental frameworks of the early twentieth-century Spanish spectator will permit students to penetrate the dense intertextuality that characterizes Valle's best-known work. To this end, I outline two approaches that can be used separately or in tandem: 1) a study of the Spanish commercial stage at the dawn of the twentieth century and the *revista* genre; 2) an investigation of the rise of Spanish journalism in the late-nineteenth and early-twentieth centuries. These thematic studies give students the proper insight to understand the episodic structure, endless parade of characters, and countless historical and political allusions in *Luces de bohemia* as an attempt to reconstruct the frenetic public life of early twentieth-century Spain.

Keywords: literature pedagogy, Luces de bohemia, mass media, popular culture, Ramón del Valle-Inclán, Spanish literature, twentieth century

Ramón del Valle-Inclán's *Luces de bohemia* presents no shortage of problems in the undergraduate classroom. The endless parade of characters, the frequent allusions to politicians and current events, the incredible mixture of linguistic registers and discourses, and the juxtaposition of seemingly disconnected scenes make Valle's best-known play a very unapproachable work for many readers and scholars alike. A critic as astute as John Lyon (1983) observes: "There is something deliberate and almost aggressive about the topicality of *Luces*, to the extent that the contemporary allusions run the risk of obscuring the more durable aspects of the play" (107–08). In the classroom, such a taxing play insists on a demanding pedagogical approach. The instructor who wishes to teach *Luces de bohemia* effectively must be prepared to reconstruct the mental frameworks that characterized the reading and theater-going publics of early twentieth-century Madrid.

The difficulty of teaching Valle-Inclán's plays, novels, and poetry is that he relentlessly quotes, satirizes, and parodies literary tradition and style, constantly transforming received textual forms into new configurations of linguistic and visual creativity. Iris M. Zavala (1990) observes that Valle uncompromisingly destabilizes language, tone, register, and genre in a constant process of creating an order and violating it (12). This tendency makes for rich literature, but painfully complicated teaching. Consequently, planning to teach *Luces de bohemia* requires serious consideration of a number of broad conceptual goals for the undergraduate classroom: 1) bring this exquisitely dense writing to life for students in only a few class sessions; 2) avoid endless (and probably boring) digressions and mini-lectures on the different genres and forms that Valle-Inclán parodies in his works; and 3) put the onus on the student to draw connections between the cultural environment in which Valle-Inclán was working and the specific manifestations of that environment in the dramatic text.

The emergence of mass print media and the rise of a vibrant commercial theater scene in late nineteenth-century Madrid are two major cultural phenomena that inform the content, logic, and structure of *Luces de bohemia*. Introducing the major contours of one or both of

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these transformations of the Madrilenian cultural environment helps to prepare students to approach Valle-Inclán's play with the mental paradigms that constituted the primary modes of social engagement and awareness for the readers and spectators of the period. Such a method moves beyond the text and attempts to reconstruct the "fundamental codes" of the era, "those governing its language, its schemas of perception, its exchanges, its techniques, its values, the hierarchy of its practices" (Foucault 1994: xx). For students to begin to assimilate the patterns of thought, expectation, and spectatorship of early twentieth-century Spain, the instructor must guide them through a series of readings and interactions with those modes of thought rather than rely on lectures. Immersion in the textual and dramatic practices of the period offers students the best opportunity to engage and integrate these modes of reading and spectatorship into their global vision of Spain at the turn of the twentieth century.

Rapid technical advances in the means of production and fundamental formal alterations in the makeup of the newspaper decisively altered the reading public and the codes with which they made sense of texts in the latter decades of the nineteenth century. The fundamental shift of the newspaper from a vehicle for the dissemination of political ideologies toward an entrepreneurial enterprise focused on making money marks an important change in how readers engaged with the larger body politic through the mediation of daily newspapers. Chapters 4 and 5 of J. J. Sánchez Aranda and Carlos Barrera del Barrio's *Historia del periodismo español desde sus orígenes hasta 1975* are indispensable reading for the instructor who wishes to pursue this line of reasoning in class. For students, chapter 10 of María Cruz Seoane's *Historia del periodismo en España. El siglo XIX* serves as an introduction to the newspaper's role in shaping the new social relationships introduced by the ongoing industrial revolution in Spain and the confluence of business interests, governmental pressures, and formal presentation in the modern daily newspaper.

As the newspaper matured over the course of the century, it brought together diverse themes, subjects, political figures, historical events, artistic works, and cultural attitudes for the first time in a single mental space for the modern reader at an affordable price. Knowledge, no longer confined to privileged spaces—engravings, scrolls, codices, expensive books—passed into the realm of public debate and conversation. These types of "innovations in technology tend to break down and transform existing expert paradigms" (Walsh 367) and thus represent significant shifts in the knowledge that circulates in the public sphere. The liberation of knowledge in the nineteenth century was not confined to modern newspapers, as the founding of major museums and libraries reveals a general push toward a free transmission of information and learning to all sectors of society. In order to respond to the demands of a large urban public, newspapers had to include information and news that would appeal to a diverse readership by incorporating "una variedad temática de carácter enciclopédico que pretende satisfacer los más diversos intereses de los lectores" (Cruz Seoane and Sáiz 1996: 23). This accelerated dissemination of knowledge forever altered modern audiences, now equipped with a far greater variety of information and, consequently, a wider range of expectations and demands. In this sense, the countless political, social, literary, and cultural allusions scattered throughout each scene of *Luces de bohemia* reflect the general proliferation of information in Spanish society in the early years of the twentieth century.

At the same time, the wider variety of content and features in daily newspapers stimulated considerable formal innovation as editors and publishers sought to differentiate their papers from competitors' efforts by employing visual strategies to attract the attention and interest of customers. Spanish papers at mid-century were visually impoverished, an observation easily confirmed by a quick perusal of the first issue of *El Clamor Público*, published on May 7, 1844. The entire paper utilizes a single font, varied only through the use of three different sizes and the occasional paragraph in bold typeface. Thin lines serve as borders to differentiate the columns, while sub-headers with bland titles such as "Sección política" or "Folletín" distinguish the few sections that make up the content of the paper. In contrast, a modern newspaper such

as *El Liberal* from May 25, 1899 utilizes a wide range of fonts, sizes, and typefaces in order to variegate the visual effect of the text, while also employing a number of other visual elements to organize the reading experience: headlines to introduce the content of an item, subheaders to further contextualize the piece, and images to illustrate the articles in the paper and to increase the efficacy of the advertisements on the last page of the paper. In fact, the last page of *El Liberal* is perhaps the most significant element of the paper, as the visual variety of the advertisements page underscores the commercial need to distinguish a company, product, or service through visual creativity in order to garner the reader's attention. By studying the development of advertising in these sections, students perceive the growing penetration of modern consumer-based society and capitalism in the nineteenth-century Spanish cultural environment. The frequent appearance of themes such as money, buying and selling, and consumer desire in *Luces de bohemia* reflects this broad structural change in the functioning of the Spanish economy in general and the business model of the newspaper in particular.

The proliferation of electronic databases and resources that facilitate access to historical newspapers and magazines are very useful in a class focusing on the relationship of journalism to Valle-Inclán's *Luces de bohemia*. Some of the best sites can be found in the short list of electronic resources at the end of this essay (Appendix F); the immense quantity of documents available through these digital archives offers seemingly endless possibilities for activities and assignments. One possibility is to ask students to select a paper that began publishing at mid-century—I would strongly suggest either *El Imparcial*, founded in 1867, or *El Liberal*, founded in 1879—and take inventory of the types of stories to be found in issues from every decade up until the 1920s. What kinds of stories are found on the front page? How do the visual elements of the page change over time? Students are bound to report that the content becomes increasingly sensationalized and that the visual aesthetic of the paper becomes more fragmented, heterogeneous, and "busy" with time. The accumulation of these observations lays a foundation for understanding the fragmented structure and logic of *Luces de bohemia*. Another possibility is to ask students to use the search features of these databases to find articles in papers from the 1910s and 1920s that deal with subjects such as *modernismo*, anarchist violence, popular fiction and *folletín* novels, literary *tertulias*, and other subjects that appear in the different scenes in *Luces de bohemia*. Students will begin to see that the seemingly disconnected scenes in the play reflect the non-linear narrative logic of the newspaper. A third activity is to have students learn about the major journalistic genres of the period—which Cruz Seoane and Sáiz (1996) describe on pages 57–61 of their *Historia del periodismo en España. El siglo XX: 1898–1936*—and then produce a list of the types of subject matter that can be found in each of these genres. Next, students will look for scenes in *Luces de bohemia* in which the structure of the dialogue, the language of the stage directions, or the content of characters' speech reflect major currents of thought or debate present in contemporary mass media.

The purpose of all of these activities is to reveal to students that *Luces de bohemia* is not a realistic portrayal of Madrid in the early twentieth century, but rather a dramatic work that seeks to give plasticity and form to the discourses of contemporary mass media. For a class of advanced undergraduates or perhaps even a graduate seminar, the instructor could bring notions of the grotesque to bear on this subject, such as Ralf E. Remshardt's (2004) observation on the production of the grotesque through the transformation of language into reality: "Metaphor and its sister tropes always harbor the potential to become grotesque, especially if they are literalized, that is, if their component parts are brought together not only on the plane of the rhetorical imagination but also in the field of concrete aesthetic experience" (10). Valle-Inclán's play, in essence, performs just this sort of literalization, transforming patterns of thought and mediation into a set of theatrical realities in the dramatic text. Within the broader structure of a survey course of Spanish theater or nineteenth- and twentieth-century Spanish literature, these observations will help to situate *Luces de bohemia* in particular and Valle-Inclán's literary

work in general as an avant-garde response to the overwhelming endurance of realism and naturalism in Spanish drama and prose fiction well into the twentieth century.

An equally fruitful approach to *Luces de bohemia* is to contextualize the work within the broader context of the development of the Madrilenian commercial theater in the last decades of the nineteenth century and, more specifically, to demonstrate how the structure of the work corresponds to the form of the *revista* genre. The episodic structure and lack of narrative continuity in the play generates difficulties for students as they painstakingly attempt to piece together the story that unifies the different scenes. Alonso Zamora Vicente (1969) delineated the connections between Valle-Inclán's play and the commercial theater scene, specifically the *género chico*, in his insightful essay *La realidad esperpéntica*. Zamora Vicente (1969: 25–26) argues that the absolute commercial dominance of the *género chico* and its permeation of the cultural life of Madrid at the turn of the twentieth century left a strong impression on the young writers of the period, such as Valle-Inclán. More recently, Jesús Rubio Jiménez (2006) has studied the *revista teatral política* as a popular theater genre that can contribute greatly to our understanding of the form and structure of *Luces de bohemia* (53–84). Chapter 2 of his book, entitled "La revista teatral política en el Callejón del Gato," is indispensable reading for the instructor interested in pursuing this subject in class and would be a great assignment for an advanced undergraduate student writing an honors thesis or for a graduate course. By reconstructing, at least partially, the commercial theater practices of the period, students will begin to understand how Valle-Inclán's play dialogues with the prevalent dramatic practices of his day.

A brief exploration of the structure and development of the *revista* in Spain in the nineteenth century will prove wondrous in alleviating many of the problems that arise when undergraduates study *Luces de bohemia* for the first time. Selections of Ramón Femenía Sánchez's *La revista: Apuntes sobre la historia del género frívolo* (1997) will orient students regarding the formal characteristics of the genre and the differences between its nineteenth- and twentieth-century variations. María Pilar Espín Templado's essay "Tipología de las formas teatrales breves dentro del género chico: el problema de las denominaciones" (2008) found in Javier Huerta Calvo's large tome *Historia del teatro breve en España*, contrasts the different genres that constitute the *género chico* and might be appropriate for an advanced class. The instructor most certainly should focus on three fundamental features of the *revista*: 1) the unity of the play does not reside in a cohesive action or story, but rather in the journey of two characters as they take in the sights and sounds of modern, urban spaces; 2) scenes are structured around locations rather than characters; and 3) characters often function as allegorical representations of larger social entities and forces.

Instructors should include examples of the nineteenth- and twentieth-century *revista* in their course syllabus in order to allow students to see how these principles of the genre worked in practice before taking on Valle-Inclán's aggressive reinvention of the genre in *Luces de bohemia*. This strategy allows students to become comfortable with the episodic structure of the typical *revista* before attempting to tackle Valle-Inclán's more challenging text. José María Gutiérrez de Alba's travels to Paris in the 1850s led him to import the French *revue* and produce a series of *revistas* between 1865 and 1867. *Revista de un muerto, juicio del año 1865* (1866) is a logical starting point for exploring the development of the genre in Spain, and the full text is available via Google Books. Although more difficult to access, Ángel Gamayo's *Revista de Madrid* (1872) and *Revista europea* (1872) are also fascinating examples of the early years of the genre in Spain. *La Gran Vía* (1886), by Felipe Pérez y González, is perhaps the Spanish masterpiece in the genre and was one of the greatest commercial sensations in Spanish theater history. The text is available in an anthology printed by Cátedra's "Letras Hispánicas" series titled *Antología del Género Chico* (2005), with a useful introduction and copious notes by Alberto Romero Ferrer. *Cuadros disolventes* (1896) is an interesting example of the *revista* from the end of the century and comes from the pens of two of the most aggressive parodists of the

period, Guillermo Perrín and Miguel de Palacios. The full text of this play is also available via Google Books. Lastly, Emilio González del Castillo and José Muñoz Román's *Las Leandras* (1931) confirms that the *revista* endured well into the twentieth century as a viable commercial theater form; Pedro M. Víllora recently edited a lamentably titled anthology, *Teatro frívolo*, that includes the text of this play.

Although a bit too specific for an undergraduate course, a subset of the *revista* genre offers the possibility of fusing the two main avenues of approaching *Luces de bohemia* outlined in this essay. A number of *revistas*, most of them from the last fifteen years of the nineteenth century, directly recreate the style and content of popular Madrid newspapers on the stage. The crucial year for these works is 1896, directly after the era in which Valle-Inclán took up definitive residence in the Spanish capital (Smith 1973: 20). A class session on Valle-Inclán easily can integrate these works as intertexts that anticipate the fusion of the commercial theater practices of the *género chico* and the discourses of modern mass media in *Luces de bohemia*. The *revistas* that seek to give life and form to popular Madrid newspapers include: Ángel Caamaño's *Heraldo de Madrid* (1896), Félix Limendoux and Enrique López Marín's *Madrid Cómico* (1896), Guillermo Perrín and Miguel de Palacios's *ABC* (1908), and Antonio López Monís and Ramón Peña's *Blanco y Negro* (1920). Unfortunately, there are no recent editions of any of these plays, but all of them are available at the Biblioteca Española de Música y Teatro Contemporáneo of the Fundación Juan March in Madrid.

In spite of the difficulties of accessing these texts, they offer dynamic opportunities in the classroom for students to see the relationships between drama and print media in Spain at the turn of the twentieth century. Students could write, for example, a short essay on one of these plays in which they describe how the playwrights transferred the visual experience of reading a particular paper into a multi-sensory experience on the stage. The student can access these papers via electronic databases and carry out a comparative study of the points of convergence and divergence between the heterogeneous visual aesthetic of the paper and the fragmented visual presentation of the theatrical spectacle. Many of these plays include extensive stage commands describing decorations and costumes, which might offer an artistic student the opportunity to design a set or costuming ensemble that would synthesize the stage directions, the visual aesthetic of the modern newspaper, and the general thematic development of the play.

Through either of these general strategies of using newspapers or the commercial stage as a means by which to contextualize the complex aesthetic, social, and ethical vision of Valle-Inclán's *Luces de bohemia*, students ultimately will be better prepared to confront the first overt articulation of the *esperpento* aesthetic in Scene 12 of the play. Whether in the sensationalist rhetoric and visual flair of the modern daily newspaper or in the song-and-dance spectacle of the *revista*, students already will have seen how the commercial playwrights and editors of Valle-Inclán's time deformed reality into immediate visceral experience ready for facile consumption by the masses. In *Luces de bohemia* and the rest of the *esperpentos*, Valle-Inclán engages in a similar process, albeit in reverse; instead of transforming reality into linguistic or visual form, he transforms literary or textual forms (*modernismo*, journalism) and contemporary socio-political discourse (quasi-scientific psychobabble, foreign relations, State-sponsored violence against anarchists) into the dramatic reality of the stage. The *esperpento* emerges as a strident critical gesture as Valle-Inclán rejects the crass commercialism of his day and its willingness to transform the complexities and ambiguities of modernity into simplistic entertainment.

In the end, we must remember that with a work as dense and complicated as *Luces de bohemia*, our goal should not be for our students to acquire an encyclopedic knowledge of characters, settings, historical and political allusions, parodied literary forms, and so forth. Such an approach only makes a difficult text more difficult. Instead, we should attempt to familiarize our students with the broad cultural frameworks from which Valle's play emerged and within which it offered a strong ethical critique of contemporary society.

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APPENDICES

Appendix A: The Edition

The edition of *Luces de bohemia* that you choose is of critical importance in accomplishing the goals of the class. Given the complexity of the text, I believe it is best to use an edition that does not clutter the page with extensive footnotes. The students will already be awash in the strangeness and impenetrability of some elements of the play, and there is no need to further inundate their minds with endless notes that cover half the page and delve into the details of Spanish politics in the 1910s and 1920s, for example. The edition originally published in 1961 and updated in 1987 by Espasa-Calpe in the Colección Austral responds to the needs of both teachers and students. The introductory essay by Alonso Zamora Vicente (1974) summarizes his major points from the important essay *La realidad esperpéntica*, and the appendix by Joaquín del Valle-Inclán includes activities for the student and a glossary to assist with problems of vocabulary (all in Spanish, of course). The instructor should have a copy of this edition, as well as a copy of the more recent edition published by Espasa-Calpe in 1993 under the auspices of the Clásicos Castellanos Nueva Serie. This edition is appropriate for the scholar, teacher, or graduate student and contains extensive footnotes and critical apparatus for a more thorough approach to the details and minutiae of the text, such as how the play was altered between its first appearance in installments in the journal *España* between July 31 and October 23, 1920, and its publication as a book in 1924. The teacher of a more advanced course might consider locating facsimiles of the originals to guide the class through a comparative study of the two major versions.

Appendix B: Sample Course Module #1 (Newspapers)

Class #1

—Read Cruz Seoane, *Historia del periodismo en España. El siglo XIX*, vol. 2, chapter 10.
—Small group work in class to discuss the reading.
—Short instructor presentation using images of newspapers from different decades (1860–1920) in order to demonstrate how the layout and content of the papers evolved over time. A

useful sampling of papers founded in markedly different historical moments would be *Las Novedades*, *La Correspondencia de España*, *El Imparcial*, *El Liberal*, and *ABC*.

—Homework: Students will choose either the newspaper *El Imparcial* or *El Liberal* and analyze different issues of the paper in order to see how the form, structure, and content evolved over time. Write 2–3 page analysis to turn in. Bring images to next class and be prepared to discuss findings.

Class #2

—Read Cruz Seoane and Dolores Sáiz, *Historia del periodismo en España. El siglo XX: 1898–1936*, vol. 3, pages 57–61 on genres of Spanish journalism.

—Students will present their findings from their analyses of nineteenth-century Madrid newspapers.

—Instructor will lead a discussion of the reading for class in order to present more information on the different journalistic genres that had developed in Spanish newspapers by the beginning of the twentieth century.

—Small groups (preferably five) will be assigned a specific genre that was typical of Spanish journalism in the first decades of the twentieth century. Each group will develop a story for *El Imparcial* based on the genre assigned to their group. The instructor should offer a list of possible topics in order to ensure thematic variety.

—Homework: 1–2 page written response to the first scenes in *Luces de bohemia*.

Class #3

—Read *Luces de bohemia*, scenes 1–5.

—Small group discussions to talk about reactions to the first scenes of the play.

—Direct students to talk about how the world of publishing appears in the play: dialogue, characters, choice of settings.

—How does the episodic structure of the work reflect the organizational logic of the newspaper?

—Homework: 1–2 page written response to the next section of *Luces de bohemia*.

Class #4

—Read *Luces de bohemia*, scenes 6–10.

—Small groups to discuss reactions to the second section of the play.

—Assign the different groups either scene 6, 8, or 10. The groups will discuss the level of society portrayed in their assigned scene through a discussion of characters: the anarchist prisoner in scene 6, the government minister in scene 8, and the women in scene 10.

—Next, rearrange the students into new small groups of three people, each of whom will have previously discussed different scenes with their first small group. In this new group, the students will talk about the points of contact and contrast between the different scenes. How does the play move between such varied locations and character types? How does the variety aesthetic function as a means to portray the various levels of contemporary society and their interconnections?

—Optional: The instructor may wish to give a mini-presentation regarding Rubén Darío, depending on the level of the students and their familiarity with the broad contours of Spanish-language literary history. Be sure to focus on Valle's relationship with Darío in order to offer an interpretation of his appearance in scene 9.

—Homework: 1–2 page written response to the last section of *Luces de bohemia*.

Class #5

—Read *Luces de bohemia*, scenes 11–15.
—Small groups to discuss reactions to the final section of the play.
—Optional: The instructor may wish to give a mini-presentation regarding the intertextual relationship between scene 11 and Dante's *Divine Comedy*. What is the significance of these references to Dante's apocalyptic vision in *Inferno* for the ethical message communicated by the play? How do these allusions foreshadow what will occur in the famous scene 12?
—In groups of 2 or 3, have students write a description of the *esperpento* aesthetic using their own words. Encourage students to focus on Max Estrella's epiphany in scene 12, but also to consider all of *Luces de bohemia* as an example and model of Valle's idiosyncratic aesthetic vision. How does the *esperpento* relate to the representation (or distortion) of reality in modern mass media?
—Using activities from previous classes have students analyze scenes 13–15 looking for moments where journalistic genres structure the *mise-en-scene* or the dialogue.
—As a class, discuss the final scene of the play. Specifically, what is the significance of the fact that Don Latino learns of the deaths of Madama Collet and Claudinita in the pages of a newspaper?
—Concluding remarks.

Appendix C: Sample Module #2 (*Género Chico*)

Class #1

—Read Femenía Sánchez, *La revista*, selections.
—Read José María Gutiérrez de Alba, *Revista de un muerto, juicio del año 1865*.
—Instructor gives introduction to the main formal qualities of the *revista* genre. Keep in mind that this introduction is designed both to help students with the *revistas* that they will be reading in class and contextualize *Luces de bohemia*. Set the stage for future observations about Valle's play in the general comments given here.
—Small group work to discuss the portrayal of contemporary society given in *Revista de un muerto*. What kinds of characters are used in the play? How does the play set up an allegorical relationship between the character and broader concepts or issues? How do the physical descriptions of the characters reflect the allegorical content they are designed to communicate?
—Rearrange students into new groups to discuss Gutiérrez de Alba's use of setting. What is the setting? Does it have any concrete points of reference to Spain or Madrid in the 1860s? What is the structural logic of the play in terms of its scenic divisions?
—Homework: Students will write 2–3 pages to discuss the contrasts between *Revista de un muerto* and the next play they will read, *La Gran Vía*.

Class #2

—Read Felipe Pérez y González, *La Gran Vía*.
—In groups of 2 or 3, students will discuss the differences between *Revista de un muerto* and *La Gran Vía*. The difference in setting between the two works will be striking: *Revista de un muerto* portrays ethereal, ambiguous locations, while *La Gran Vía* is grounded in the physical realities of contemporary Madrid, particularly its streets and plazas. Second, the characters are equally different, as *Revista de un muerto* relies on overtly allegorical characters such as La Verdad while *La Gran Vía* hosts characters that emerge, once again, from the physical and social realities of modern Madrid. Hence, a street from a popular neighborhood will be embodied as a working-class woman. This shift in setting and characterization

represents an important line of development for the *revista* as a genre and is crucial for a greater understanding of the huge cast of characters in *Luces de bohemia*.

—Play selections of the music from *La Gran Vía* in class. Most importantly, play the famous "Jota de las ratas," a song that was referenced by many other *género chico* works in the following decades due to the massive popularity of *La Gran Vía* in general and the song in particular. The original score was written by Federico Chueca in collaboration with Joaquín Valverde. In 2000, EMI Music Spain rereleased an excellent recording of the show that was originally done in 1963.

—In small groups or as a class, discuss the confluence of various forms of sensory experience in the *género chico* in general and the *revista* in particular. Focus on the visual and audio spectacle of scenery, costuming, dance, singing, and musical accompaniment.

—Homework: 1–2 page written response to the first section of *Luces de bohemia*.

Class #3

—Read *Luces de bohemia*, scenes 1–5.

—Small group discussions to talk about reactions to the first scenes of the play.

—Direct students to talk about how the dialogue, characters, and settings in the work relate to the *revistas* they have read thus far.

—How does the episodic structure of the work reflect the organizational logic of the *revista*? To this point in the reading, is it fair to classify *Luces de bohemia* as a *revista*? Ask students to continue to think about this subject as they read the rest of the play.

—Homework: 1–2 page written response to the next section of *Luces de bohemia*.

Class #4

—Read *Luces de bohemia*, scenes 6–10.

—Small groups to discuss reactions to the second section of the play.

—Assign the different groups either scene 6, 8, or 10. The groups will discuss the level of society portrayed in their assigned scene through a discussion of characters: the anarchist prisoner in scene 6, the government minister in scene 8, and the women in scene 10.

—Next, rearrange the students into new small groups of three people, each of whom will have previously discussed different scenes with their first small group. In this new group, the students will talk about the points of contact and contrast between the different scenes. How does the play move between such varied locations and character types? How does the variety aesthetic function as a means to portray the various levels of contemporary society and their interconnections? How is this similar or different from the other *revistas* read for class?

—Optional: Depending on the level of the students and their familiarity with the broad contours of Spanish-language literary history, the instructor may wish to give a mini-presentation regarding Rubén Darío in order to explain the significance of his appearance in scene 9. Valle-Inclán's relationship to Darío and aesthetic interest in *modernismo* during the early stages of his career will also help to prepare students to interpret the irony of the meeting between Darío and the Marqués de Bradomín in scene 14.

—Homework: 1–2 page written response to the last section of *Luces de bohemia*.

Class #5

—Read *Luces de bohemia*, scenes 11–15.

—Small groups to discuss reactions to the final section of the play.

—Optional: The instructor may wish to give a mini-presentation regarding the intertextual relationship between scene 11 and Dante's *Divine Comedy*. What is the significance of these

references to Dante's apocalyptic vision in *Inferno* for the ethical message communicated by the play? How do these allusions foreshadow what will occur in the famous scene 12? Is the tendency toward intertextuality and quotation in *Luces de bohemia* another point of contact with the *revista* genre?

—In groups of 2 or 3, have students write a description of the *esperpento* aesthetic using their own words. Encourage students to focus on Max Estrella's epiphany in scene 12, but also to consider all of *Luces de bohemia* as an example and model of Valle's idiosyncratic aesthetic vision. How does the *esperpento* relate to the representation (or distortion) of contemporary society and politics in the *revista* genre?

—As a class, discuss the scenes of the play after Max Estrella's death. Within the *revista*, there is a tendency to have two characters whose exploits and observations provide a basic level of continuity to the play. How does Max's death signal an intentional distortion or rearrangement of the basic terms of the *revista* genre?

—Continue the discussion of whether or not we should consider *Luces de bohemia* as a *revista*. How does Valle adopt the major structural features of this genre? How does he change them? What is the significance of those changes, both at a formal level and from the broader perspective of the ethical critique of contemporary society embedded in the play?

—Concluding remarks.

Appendix D: Follow-up Suggestions

After dedicating two or three weeks to this exploration of the cultural context of Ramón del Valle-Inclán's *Luces de bohemia*, it may be worthwhile to continue to make use of the students' newly-acquired knowledge of the popular commercial stage and/or emerging mass media. Regarding the intersections of print media and the Spanish stage, a logical text to follow would be Federico García Lorca's *Bodas de sangre* (1933). The play is based on the strange events that would become known the "crimen de Níjar," widely reported in the newspapers of the capital. According to Marcelle Auclair (1972), Lorca was with a group of friends when he read about the crime in the pages of *ABC* and explaimed: "¡La prensa, qué maravilla! ¡Leed esta noticia! Es un drama difícil de inventar" (265). Students could easily access stories regarding this event while reading Lorca's play. Additionally, since so many students read *La casa de Bernarda Alba* in introductory survey courses, this would be an opportunity to expand on their knowledge of Lorca's dramaturgy. Laúro Olmo's collection of short dramatic pieces from the late 1960s, *El cuarto poder*, offers a more critical reaction to the press, strongly expressing fears of the media's growing power to manipulate information in the age of mass media. Nearly forty years old, these short "crónicas" dramatize themes and anxieties that remain relevant today.

Works that would facilitate further study of the reinscription of *género chico* theater practices in twentieth-century Spanish theater include Antonio Buero Vallejo's *La historia de una escalera* (1949), Lauro Olmo's *La camisa* (1962), and Fernando Arrabal's *La gran revista del siglo XX* (1971). Buero Vallejo's play draws heavily from the character types and plot structures of the *género chico* while demonstrating a concern with intergenerational social conflict. Olmo's work depicts the same neighborhoods of Madrid—*los barrios bajos*—that so regularly served as the setting for the late nineteenth-century commercial theater, depicting these areas no longer as the vibrant street culture of yesteryear, but rather as depressed working class neighborhoods ravaged by the economic stagnation resulting from Spain's isolation from international politics. Arrabal revives the typical *revista* format in order to chronicle the horrors and atrocities of the twentieth century. For all of these playwrights, the slippages and silences inherent in the genre offer the opportunity to articulate strong social and ethical statements on the condition of Spain and humanity in the context of an increasingly mechanized and mediated society, and in this way they all carry on with the parodic spirit of the *género chico*, albeit with remarkably distinct sociopolitical and ideological consequences.

Appendix E: Suggested Materials

Caamaño, Ángel. (1896). *Heraldo de Madrid: Revista cómico-lírica en un acto dividido en cinco cuadros*. Madrid: R. Velasco. Print.

Chueca, Federico, and Joaquín Valverde. (2000). *La Gran Vía*. Orquesta de Conciertos de Madrid. Rec. 1963 (Hispavox). EMI. CD.

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Espín Templado, María Pilar. (2008). "Tipología de las formas teatrales breves dentro del género chico: el problema de las denominaciones." *Historia del teatro breve en España*. Ed. Javier Huerta Calvo. Madrid: Iberoamericana. 835–51. Print.

Femenía Sánchez, Ramón. (1997). *La revista: Apuntes sobre la historia del género frívolo*. Madrid: Geyser. Print.

Gamayo, Ángel. (1872a). *Revista de Madrid: Cuadros a la intemperie, bocetos al pastel, croquis al fresco, pasteles a la italiana, zurcidos en renglones cortos y largos, con música ratonera y otros escesos, en un acto*. Madrid: Jardines. Print.

———. (1872b). *Revista europea: Viaje indirecto en tren de recreo, desde las tercianas orillas del Manzanares hasta las pintorescas riberas del Rhin y un cuarto de legua más allá, en un acto y varios descarrilamientos, en verso o cosa así, y musicalmente compuestos*. Madrid: Jardines. Print.

Gutiérrez de Alba, José María. (1866). *Revista de un muerto: juicio del año 1865*. Madrid: José Rodríguez. PDF available through Google Books.

Limendoux, Félix, and Enrique López Marín. (1896). *Madrid Cómico: Revista cómico-lírica en un acto*. Madrid: R. Velasco. Print.

López Monís, Antonio, and Ramón Peña. (1920). *Blanco y Negro, Revista Ilustrada: Revista en dos actos, en verso y prosa*. Madrid: Hijos de M. G. Hernández. Print.

Olmo, Lauro. (1984). *La camisa. El cuarto poder*. Ed. Ángel Berenguer. Madrid: Cátedra.

Perrín y Vico, Guillermo, and Miguel de Palacios. (1899). *Cuadros disolventes: Apropósito cómico-lírico-fantástico inverosímil en un acto y cinco cuadros*. Madrid: R. Velasco. PDF available through Google Books.

———. (1909). *ABC: Fantasía cómico-lírica de gran espectáculo en un acto, dividido en cuatro cuadros, en verso y prosa*. Madrid: R. Velasco. Print.

Romero Ferrer, Alberto, ed. (2005). *Antología del Género Chico*. Madrid: Cátedra. Print.

Rubio Jiménez, Jesús. (2006). *Valle Inclán: Caricaturista moderno. Nueva lectura de* Luces de bohemia. Madrid: Fundamentos. Print.

Sánchez Aranda, J. J. y Carlos Barrera del Barrio. (1992). *Historia del periodismo español. Desde su orígenes hasta 1975*. Pamplona: Universidad de Navarra. Print.

Valle-Inclán, Ramón del. (2005). *Luces de Bohemia*. Ed. Alonso Zamora Vicente. Madrid: Espasa Calpe. Print.

Víllora, Pedro M., ed. (2007). *Teatro frívolo*. Madrid: Fundamentos. Print.

Appendix F: Electronic Databases of Historic Newspapers and Texts

Biblioteca Virtual de Prensa Histórica
Administered by the Ministerio de Cultura de España
http://prensahistorica.mcu.es

Google Books
http://books.google.com

Hemeroteca de *ABC*
On-line database of *ABC*, *ABC Sevilla*, *Blanco y Negro*, and other publications
http://hemeroteca.abc.es

Hemeroteca Digital
Biblioteca Nacional de España
http://www.bne.es/es/Catalogos/HemerotecaDigital

Spanish Heritage Language Learners' Allocation of Time to Writing Processes in English and Spanish

Ariana Mikulski
Arizona State University, USA

Idoia Elola
Texas Tech University, USA

Abstract: This study brings together previous research on writing processes and Spanish heritage language (SHL) learners to obtain a clearer picture of these learners' writing behaviors in English and Spanish. Following a cognitive-oriented framework, the study explores planning time, execution time, monitoring time, accuracy, and fluency. Twelve SHL learners in a third-year Spanish class at a university in the US Southwest participated in the study. Screen-capture software recorded their behaviors while they responded to similar prompts in Spanish and English. Results indicated that participants spent significantly more time planning between sentences in their Spanish responses. Nevertheless, they showed more fluency (word output, mean sentence length, and words per minute) and accuracy in English than in Spanish. These findings, along with the participants' more limited experience with academic writing in Spanish, suggest that SHL curricula should draw upon any previous Spanish writing experience students may have had and move from informal to more academically oriented assignments.

Keywords: accuracy, cognitive approach, execution, fluency, monitoring, planning, screen-capture software (Camtasia), Spanish heritage language learners, time allocation, writing processes

Introduction

For many Spanish foreign language (SFL) courses in the United States, it is becoming the norm to find two combined populations: traditional SFL learners, and Spanish heritage language (SHL) learners, who have attained some level of proficiency in Spanish via home and/or community exposure (e.g., Valdés 2001). These learners are often grouped together despite their different language needs. In terms of writing, a SHL learner's performance generally differs from that of a SFL learner due to their different cultural and linguistic backgrounds (e.g., Spicer-Escalante 2002; Valdés 2001). Because SHL learners have developed oral skills in informal situations, their oral production tends to surpass their writing production (e.g., Colombi 1997). Many SHL learners have received their education in English, so they are familiar with the requirements of academic assignments in that language; however, in Spanish, their writing literacy may be relatively unexplored and underdeveloped (Colombi 2009). Unless they have attended a bilingual school or spent extensive time in their families' countries of origin, these learners are typically not accustomed to writing in Spanish. This paper, therefore, proposes to examine and compare some behaviors of these learners when writing in Spanish and English to obtain a better idea of their writing skills.

Most of what is known about cognitive processes comes from studies conducted in the L1 (Bereiter and Scardamalia 1987; Chenoweth and Hayes 2001; Flower and Hayes 1981; Kellog 1999), with fewer studies on how they affect the L2 (Grabe and Kaplan 1996; Roca de Larios, Manchón, Murphy, and Marín 2008; Spelman Miller 2005, 2006). Even less is known in relation to SHL learners, whose languages cannot always be adequately described with the

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terms L1 and L2. Some SHL learners are simultaneous bilinguals because they acquired both English and Spanish at an early age. Others are considered sequential bilinguals because they acquire Spanish first and English later:[1] among them, some are no longer dominant in their chronological L1. Because the experiences of this population do not fit easily within the terms L1 and L2, we instead refer to the participants' "dominant" (English) and "non-dominant" (Spanish) languages, reserving the terms L1 and L2 to describe previous research on traditional classroom learners. The present study brings together previous research on writing processes and SHL learners with the goal of obtaining a clearer picture of these learners' writing behaviors in English and Spanish. Following a cognitive-oriented framework, screen-capture software was used to explore the temporal dimensions of dominant and non-dominant language writing processes. The study used pauses and time taken to complete sentences and paragraphs as measures of planning, execution, and monitoring behaviors to build up a profile of what these SHL learners do when they write.

Time Allocation in Writing

Although little research has been conducted on the temporal nature of composing in the L1 and L2 (Roca de Larios et al. 2008), researchers have begun to understand the complexities of the processes that take place while writing. The cognitive theoretical framework explains that composing processes are dynamic and also take place in real time (Roca de Larios et al. 2008). Studying time allocation has allowed previous researchers to obtain a clearer picture of L1 writers' strategic behaviors, such as: 1) connections between writing processes and types of goal (Bereiter and Scardamalia 1981; Flower and Hayes 1981); 2) translation of ideas into words occurring more frequently in composing than overall strategic planning (Olive, Kellog, and Piolat 2001); and 3) retrieval and execution of ideas in short "bursts" (Chenoweth and Hayes 2001).

In writing research, planning is seen as one of the diverse processes that take place in the production of written text. Its function, then, has to be considered in relation to other composing processes (Ellis and Yuan 2004). Although planning has been included in different models of the complete writing process (Bereiter and Scardamalia 1987; Flower and Hayes 1980; Grabe and Kaplan 1996; Kellog 1996), for this study, Kellog's (1996) model was selected. As Ellis and Yuan (2004) have noted, Kellog's model does not take into account the role of task environment or affective factors; however, it provides a framework capable of addressing writing processes. The model is divided in three systems: formulation, execution, and monitoring. Formulation includes planning (goals for writing, ideas related to goals) and translating ideas (selection of lexical and syntactical units to encode those ideas). Execution consists of the output from translating to the production of sentences. Monitoring involves reading the text and editing at any level of the writing process. Kellog's inclusion of planning and translation of ideas within formulation agrees with Hayes and Nash (1996), who recognized that the unclear boundaries between planning and translating made these processes difficult to distinguish; thus, the concept of planning moves beyond abstract, conceptual (preverbal) concerns to encompass decision-making related to the specific language to emerge in the text itself. Although Kellog's model was designed for L1 learners, it can be used for L2 learners (Ellis and Yuan 2004).

In L2 writing, research has focused primarily on planning processes (Sasaki 2004; Sasaki and Hirose 1996; van Weijin 2009; Whalen and Ménard 1995), which have been examined in different manners with regard to time allocation. Planning not only takes place before composing begins, but also occurs throughout the writing episode. This is due to the writer's response to both the text produced so far and considerations of the communicative goal in the light of audience, purpose, and topic (Spelman Miller 2006). Matsuhashi (1987) found differences in pause duration and revision behavior on generalizing and reporting essay tasks, which suggested that the type of task may have a significant impact on specific writing behaviors. Furthermore,

van Weijen (2009) discovered that planning in the L1 is more frequent than in the L2, but the overall effectiveness of the writer's planning behavior was similar in both languages. Roca de Larios, Marín, and Murphy (2001) and Roca de Larios, Manchón, and Murphy (2006) used think-aloud protocols primarily to examine the temporal distribution of L1 and L2 formulation (i.e., translation of ideas in Kellog's model) processes among EFL writers with different L2 proficiency levels. They reported that their participants, regardless of the language, used a similar amount of formulation time; however, higher-proficiency writers concentrated on formulation during the central stages of the composition and increased the interaction between formulation and other subprocesses (i.e., planning and revision). In line with these results, another study showed that as proficiency increased, writers appeared to "be able to strategically decide *what* attentional resources to allocate to *which* writing activities at *which* stages of the writing process" (Roca de Larios et al. 2008: 43).

Outcomes

Second-language writing research often does not consider cognitive processes alone, but rather investigates them in relation to specific writing outcomes such as fluency and accuracy. Substantive findings regarding fluency may differ according to the definition used, as Roca de Larios et al. (2001) noted. Definitions of fluency have included the length of text (e.g., Brooks 1985; Raimes 1987; Sasaki 2000), the number and length of pauses (e.g., Sasaki and Hirose 1996; Victori 1995), and time elapsed between keystroke presses made during production of a text using a word processor (Spelman Miller 2000). Raimes (1987) noted that unskilled L1 writers can be given more time to write but still produce far less than a writer struggling with a second language. This indicates that some unskilled writers lack familiarity with writing in their L1 and see error as stigmatizing, so much so that they write with extreme caution. Second-language writers, on the other hand, appear less intimidated, perhaps because they are L2 learners and accept that their use of the L2 is not perfect. Thus, Raimes noticed that the L2 writers write at more length and more fluently than the L1 writers who tend to self-edit at every opportunity. Furthermore, Sasaki (2004) found that "product- (or ability) oriented" variables, such as L2 proficiency, L2 composition quality, and L2 writing fluency, tended to improve over time in both EFL and ESL groups. Regarding the nature of pauses, which hinder fluency, Spelman Miller (2000: 142) noted that the length of pauses increased between larger constituents of text and confirmed the significance of the inter-clause/sentence location as a locus of non-writing activity and, consequently, of significant planning. Other locations, such as word-internal locations, as well as pauses before framing devices, which are defined as "units within the textual string that serve particular functions in framing the topics" (Spelman Miller 2005: 303), may vary across writers, but the writers themselves demonstrated consistent pause behavior across tasks. In addition, van Weijin (2009) noted that these types of pauses at episode boundaries were the ones that influenced the text quality positively.

Previous research also has looked at the influence of proficiency on L2 writing. Limited L2 proficiency is seen as hindering the transfer of L1 writing ability into the L2 (Cumming 1989; Sasaki and Hirose 1996). As mentioned earlier, higher L2 proficiency appears to improve a learner's control over when and how to devote attention to writing activities (Roca de Larios et al. 2008). Proficiency can be considered in terms of the accuracy of a learner's text, although accuracy itself has been operationalized in various ways. Some studies have rated the accuracy of compositions using a holistic scale (Hamp-Lyons and Henning 1991), whereas others have counted the number of errors (Kroll 1990) or correct verb forms (Ellis and Yuan 2004). Still others have calculated the number of error-free clauses (Ellis and Yuan 2004) or T-units (Polio 1997). Although the evaluation of accuracy is problematic because each of these methods has limitations (Polio 1997), accuracy remains a prominent topic in L2 writing research. In addition, some connections have been established between accuracy and allocation of time. Having time to

plan appears to improve accuracy (Manchón and Roca de Larios 2007), although some evidence suggests online planning is more beneficial than pre-task planning (Ellis and Yuan 2004). This enhanced accuracy may occur because "planning facilitates the allocation of conscious attention to form and thus helps learners to generate more accurate language" (Manchón and Roca de Larios 2007: 553–54).

Spanish Heritage Learners Writing in Spanish

Given that the Latino population in the United States is increasing (Guzmán 2001; US Census Bureau 2008b) and that Spanish continues to be the most widely spoken non-English language in this country (Shin and Bruno 2003; US Census Bureau 2008a), it is likely that the numbers of SHL learners are also growing. Previous research has documented that these individuals have differing levels of proficiency and experience with formal instruction in Spanish and English (e.g., Carreira 2004). However, most knowledge about the writing development of bilingual students comes from adult EFL learners with a well-established L1 who are learning an L2 by choice (Durgunoglu, Mir and Ariño-Marti 2002). Little is known about how writing proficiency develops in each language of an SHL learner, or how various writing abilities affect each other across languages.

Research on SHL learners' writing is scarce compared to the literature on L1 and L2 writing. There has been a tendency to evaluate SHL learners' Spanish compositions for grammatical accuracy and appropriateness of register. Teschner (1981) and Colombi (1997) provided taxonomies of characteristics observed in learners' texts, such as orthographic and syntactic variants, and discourse features. Although this research highlighted the ways in which SHL writing differs from that of monolinguals who were educated in Spanish, there is also evidence that SHL learners have fewer difficulties with writing than their FL peers. Potowski (2007) reported on the writing proficiency of dual-immersion graduates and found that the SHL learners achieved higher global ratings than the FL learners in a narrative exercise, as well as in other grammatical and sociolinguistic tasks.

The studies that have reported on SHL learners' writing in both English and Spanish primarily have been focused on contrastive rhetoric. Montaño-Harmon (1991) presented differences between Spanish and English texts in terms of length, types of sentences, lexical and syntactic cohesion, and logical relationships. However, the participants were only asked to write in one language, so no differentiation between their English and Spanish writing could be made. Unlike previous studies, Spicer-Escalante (2002) looked at diverse linguistic characteristics in the Spanish and English writing texts of the same group of participants: ten SHL learners, eight SFL learners and five L1 Spanish students. She suggested that SHL learners find their own rhetorical and linguistic space somewhere between the writing of both FL learners and L1 Spanish speakers.

The cognitively oriented perspective to SHL writing has been largely overlooked. An exception is Schwartz (2003), who reported on the writing strategies used by three English-dominant heritage Spanish speakers while composing in Spanish using think-aloud protocols. Although many individual differences were observed, all of the participants rehearsed and repeated text to find the best way to express their ideas, albeit with varying levels of success. She concluded that several problems need to be addressed to improve the writing processes of SHL learners: lack of writing strategies, the tendency to focus primarily on surface editing, limited vocabulary, the tendency to paraphrase, and lack of confidence in linguistic abilities. However, the amount of time devoted to different processes was not calculated, and the participants wrote only in Spanish.

Focus of the Present Study

Although there is a body of research on L1 and L2 writing processes, little is known about the writing of SHL learners in either Spanish or English. Without better knowledge of SHL learners' writing performance, SHL program and curriculum planning remains problematic. As Schwartz (2003) suggested, there is a need for further investigation into the writing processes of SHL learners. Thus, this study considers writing processes as a whole to differentiate writing production skills in the dominant and non-dominant languages. In particular, we compare inter- and intra-sentential planning time, execution time, monitoring time, accuracy (percent of error-free T-units), and fluency in order to examine students' approach to writing in their dominant and non-dominant languages. Kellog (1996) uses the term *formulation* for the same phenomena that Hayes and Nash (1996) refer to as *planning*: pauses that occurred when not producing the written text. Given that many researchers have adopted Hayes and Nash's terminology and subsequently have used *formulation* to refer to other subprocesses (e.g., Roca de Larios 2001), this study also uses the term *planning*. Following Sasaki's (2004) example, writing fluency was measured using three indices: total number of words written in the text, mean number of words per sentence, and words written per minute. In summary, this study aims to contribute to the literature examining SHL writers by seeking answers to the following questions:

In what language do SHL learners:

1. Plan more within and between sentences?
2. Spend more time in the execution process?
3. Spend more time monitoring?
4. Demonstrate greater fluency?
5. Write more accurately (in terms of percent of error-free T-units)?

Method

Participants and Setting

Data were collected from a third-year Spanish class in a university in the US Southwest that does not provide separate courses for SHL and SFL learners. Therefore, although this course was designed for traditional SFL learners, many SHL students were enrolled in it. The SHL students had been placed into the course in the same way as SFL learners; they had completed the second year of university study, taken the university placement exam or taken AP courses in high school.

All of the twelve SHL students were second generation; although they were born in the United States, each had at least one parent who was an immigrant. They were categorized as heritage learners because they had been raised in a Spanish-speaking household where Spanish was frequently spoken among family and friends. Table 1 presents information about their home Spanish use and previous formal instruction. The extent to which the participants used Spanish at home varied: of the twelve SHL students, eight regularly spoke Spanish at home, three spoke it occasionally and one did not, even though her family did. Moreover, some spoke Spanish with only a few relatives, while others spoke it with everyone in the household. All of the participants had received formal instruction in Spanish in the past, but the amount and timing of it (e.g., before, during, or after high school) varied widely: for example, Paula had taken Spanish for one year at the college level, whereas Victoria had spent twelve years in Spanish-language courses, seven of them in Mexico. Every participant also had completed the university's required composition course, but little was known about other English language arts instruction.

Table 1. Participant Characteristics

Student	Do You Speak Spanish at Home?	If So, with Whom?	Years of Formal Instruction		
			Elementary/ Junior High	High School	University
Celeste	Yes	Everybody	0	2	1
Pablo	Yes	Everybody	2	2	1
Raúl	Yes	Everybody	0	4	0.5
Cristina	Yes	Everybody	0	0	2
Paula	Yes	Everybody	0	0	1
Nina	Yes	Grandparents, Parents	0	4	1
Sonia	Yes	Everybody	2	1	0.5
Celia	Yes	Everybody	1	0.5	0.5
Victoria	Yes	Father, Mother, Sister	7	4	1
Laura	Yes	Everybody	0	3	0.5
Dulce	No*	Nobody	0	3	2
Alonso	Yes	Grandparents	0	0	2

*Her family speaks Spanish at home.

Course Information

This Spanish grammar course covered structures seen in earlier courses in preparation for other upper-division Spanish courses, focusing mainly on verb forms. Students used the intermediate-level textbook *Fuentes* (Rusch, Domínguez, and Caycedo Garner 2005). Although the course was taught using a communicative approach, it also integrated several readings about Hispanic culture with writing assignments. Students read the texts at home and then participated in whole-class discussions. After the discussions, the students also completed some writing assignments tied to the readings. The topic chosen for data collection related to the similarities and differences between the values of families of Hispanic origin and other families in the United States. This topic was chosen to suit the students' backgrounds and likely familiarity with the needed vocabulary. Furthermore, it had been addressed on several occasions during in-class spontaneous discussions.

Instruments

Data were collected during a fifty-minute class. Students watched two excerpts of a movie about a Hispanic family living in California, which were primarily in English with a few Spanish words. The two excerpts viewed depicted dinners in the home of the patriarch among: 1) the four members of the immediate family; and 2) the four members with their current partners and some family friends. After watching the two excerpts, students wrote answers

to essay questions in Spanish and in English using the computers. Students wrote responses in Spanish to two Spanish-language questions (a warm-up activity and the one analyzed in the present study) and responded in English to the English-language question. The use of the online dictionary (www.wordreference.com) was permitted. Students were free to allocate the thirty minutes of class time to the questions in whatever way they wished and also were able to move back and forth between questions. The two questions analyzed for this study followed the same genre structure (comparing and contrasting). Both questions used the same genre to minimize the differences in quality and quantity that can result from responding to different tasks (Hamp-Lyons 1990; Robinson 2001; Sasaki and Hirose 1996), such as the genre effects observed by Thorson (2000).

Previous studies of composing processes have used diverse methodologies, such as verbal protocols (Roca de Larios et al. 2001), analysis of the essays (Devine, Railey and Boshoff 1993), questionnaires (Devine et al. 1993), interruptions of students' writing processes (Sasaki 2004), video-recording (Matshuhashi 1981), and keystrokes (Lindgren and Sullivan 2003; Spelman Miller 2000, 2005, 2006; Thorson 2000; van Waes and Schellens 2003; Wengelin 2006). As an alternative to verbalization, this study collected data through the use of Camtasia, a software program that records all activity on the computer screen in real time both within the word processing program (e.g., the words as they are typed, deletions, cutting and pasting of words) and in any other programs accessed, such as web browsers that were opened so that the online dictionary could be consulted. For the purposes of this study, then, Camtasia provided information about the number of words produced and the time spent while: 1) writing sentences (execution); 2) planning (i.e., pauses and dictionary use) between and within sentences (formulating); and 3) revising and reading (monitoring). As Spelman Miller (2006) noted, the recording of pauses provides ways to elicit data online without making the writer produce speech while writing, but pauses can only offer indirect evidence of underlying cognitive processes, leaving their function to be interpreted or inferred. However, analyzing the pauses enabled the researchers to build up a profile of what these SHL learners do when they write, which, in turn, can inform subsequent research and pedagogy. Finally, students answered a background questionnaire with items about demographic characteristics and their experience of speaking Spanish among family members and in the classroom.

Analysis of the Data

There is evidence that pausing behavior may be different when using a computer instead of paper and pencil, with more pauses when writing at a computer, more attention to form (for cosmetic purposes) and more revision at local (i.e., word- and sentence-level) and global (i.e., paragraph-and discourse-level) issues than when working with paper and pencil (van Waes et al. 2003). However, the use of the computer allows for the use of the Camtasia software. Furthermore, because in the twenty-first century the majority of writers would not consider composing without a word processor (Thorson 2000), the use of the computer appeared to be a sound choice. In addition to recording all activity on the computer screen, Camtasia includes a timer; this offered a method for documenting the beginning and end of individual writing sessions, the number of pauses and amount of time dedicated to the three processes (i.e., planning, execution, and monitoring). For a transition to be considered as a pause, writers had to "interrupt" their typing considerably longer than the normal transition time between two keystrokes (Wengelin 2006). Although three seconds were regarded the starting point for considering a pause in think-aloud protocols (Jansen, van Waes, and van Bergh 1996), this study considers the minimum length for a pause to be two seconds, based on keystroke analyses by Spelman Miller (2000), Sullivan and Lindgren (2002), and Wengelin (2001, 2002). Additionally, because, as Wengelin (2006) suggests, "setting predetermined pause length for all writers, independent of their writing speed is a strategy that should be treated with caution since individual writing

speeds are not taken into account" (111), the researchers ensured that the two-second minimum for pauses coincided with the participants' writing speeds.

The timer feature of Camtasia was used to calculate planning time, execution time, and monitoring time. Planning was based on the inter- and intra-sentential pauses that occurred during the composing process. Inter-sentential planning time consisted of two components: 1) the time that elapsed between completing the previous response and beginning the one under analysis and 2) any pauses that occurred between the end of one sentence and the beginning of another. Intra-sentential planning time included all pauses within sentences and time spent consulting the online dictionary. The latter was considered intra-sentential planning because participants always used the dictionary while writing a new sentence rather than in between sentences. Monitoring time consisted of time spent revising and also included the time that elapsed between completing writing and closing the word processing program, when participants were likely reading their responses. Execution time was defined as the time spent producing text on the computer screen. In other words, execution time was any time that the participants were not planning or monitoring. Next, the number of words in each short composition was also calculated. Some participants made revisions that subsequently shortened or lengthened their responses, so calculations were based on the final versions submitted by the participants.

In addition to the total number of words in a response, fluency was calculated in two other ways: 1) the mean number of words per sentence and 2) by dividing the number of words by the total time spent composing the response (i.e., the sum of execution time, monitoring time, and inter- and intra-sentential planning time) to obtain a words-per-minute rate. In addition, the participants' responses were classed in T-units: one main clause plus a subordinate clause attached to or embedded in it (Hunt 1965). Accuracy was measured in two steps. First, error-free T-units were counted. This method of evaluating accuracy was used because it tends to have better interrater reliability than holistic evaluations or error counts (e.g., Polio 1997). Second, because there was variation in the amount of text, and thus, the number of T-units each participant produced, the number of error-free T-units in the text was divided by the total number of T-units in the text to obtain the percentage of error-free T-units. All morphological, syntactic, and lexical errors were taken into account to provide a broad view of the participants' proficiency in Spanish and English. Spelling errors were counted except for when they involved missing diacritical marks (e.g., accent marks, tildes), which were not easily accessed on the computers in the laboratory. Other errors in mechanics (e.g., capitalization, punctuation) were not considered. Inter-rater reliability was calculated in regard to accuracy; the raters agreed in over ninety percent of the cases, and discrepant cases were resolved through discussion.

After planning time, execution time, monitoring time, fluency, and accuracy were calculated, matched pairs *t*-tests were conducted to determine if there were any statistically significant differences across languages for these characteristics. The significance level was set to $p<.05$.

Results

Table 2 provides an overview of participants' fluency, accuracy, and time spent planning, executing, and monitoring for each language. Results indicate that the majority of the participants were able to show better fluency in terms of overall words and average sentence length and higher accuracy in English. The majority also spent more time monitoring in English. Execution time and intra-sentential planning time were more evenly divided between languages: seven participants spent more time executing in English, and seven spent more time planning within sentences in Spanish. Similarly, with regard to fluency in words per minute, six participants wrote more fluently in Spanish and the other six wrote more fluently in English. However, the majority of the participants spent more time planning between sentences in their non-dominant language (Spanish).

Table 2. Participants' Fluency, Accuracy, and Time Spent Executing, Planning, and Monitoring by Language

Feature	More in Spanish	More in English
Words Produced	3	9
Mean Words per Sentence	3	9
Fluency (Words per Minute)	6	6
Accuracy	2	9
Execution Time	5	7
Inter-sentential Planning Time	9	3
Intra-sentential Planning Time	7	5
Monitoring Time	3	9

Whereas each characteristic of the responses is considered individually in Table 2, Table 3 presents the trends observed when fluency (the number of words produced) and accuracy were combined with time spent executing, planning (intra- and inter-sentential), and monitoring. The most common pattern (three participants) shows more monitoring time, intra-sentential planning time, accuracy, and fluency in English, but more time spent executing and planning between sentences in Spanish. Another pattern (two participants) shows more accuracy, execution time, monitoring time, and words produced in English, but more intra- and inter-sentential planning in Spanish. The remaining participants each had their own unique profile.

Table 3. Trends in Word Output, Time Use, and Accuracy by Language

More Fluency (Words Produced)	More Accurate	More Execution Time	More Intra-sentential Planning Time	More Inter-sentential Planning Time	More Monitoring Time	Number of Participants
English	English	Spanish	English	Spanish	English	3
English	English	English	Spanish	Spanish	English	2
English	Spanish	English	Spanish	English	English	1
English	Spanish	English	Spanish	Spanish	English	1
English	English	English	Spanish	English	Spanish	1
English	English	English	Spanish	Spanish	Spanish	1
Spanish	English	English	English	Spanish	Spanish	1
Spanish	Spanish	Spanish	Spanish	English	English	1
Spanish	English	Spanish	English	Spanish	English	1

Table 4 details planning, execution, and monitoring times for each participant. Participants spent more time executing and monitoring in their dominant language (English) than in their non-dominant language (Spanish), but these differences were not significant (p=.75 and .08, respectively). The average amount of time that they spent planning within the sentence was slightly higher in Spanish, but not significantly so (p=.75). However, they spent significantly more time planning between sentences in Spanish than in English (p=.02).

Table 5 presents the three measures of fluency (word output, mean sentence length, and words per minute) and accuracy for each participant. The participants produced more words per minute and more words overall in English than in Spanish, but these differences were not significant (p=.15 and p=.14, respectively). However, some differences across the languages were statistically significant. Participants composed longer sentences and were more accurate in English (p=.02, for both).

Tables 4 and 5 also show the variability in composition processes across participants and languages. There was more variability across participants in their non-dominant language (Spanish) with regard to word output, sentence length, accuracy, and inter-sentential planning time. The shortest Spanish response was 48 words long, whereas the longest was 199 words long; length of responses in English also varied, but more narrowly, ranging from 106 to 210 words. On average, sentence length ranged from 13.17 to 23.5 words in Spanish and from 15.14 to 23.20 in English. Although participant accuracy varied in English, it varied to an even larger extent in Spanish, where it ranged from 0 to 100 percent of error-free T-units. Also, variability

Table 4. Time in Minutes Devoted to Execution, Inter- and Intra-sentential Planning, and Monitoring in Both Languages for Each Participant

	Execution Time		Inter-sentential Planning Time		Intra-sentential Planning Time		Monitoring Time	
Participant	English	Spanish	English	Spanish	English	Spanish	English	Spanish
Cristina	5.60	3.55	0.93	0.92	1.18	1.67	0.87	0.17
Alonso	3.17	2.47	0.35	1.80	1.35	1.52	0.47	0.23
Celeste	1.03	2.23	0.62	0.73	3.11	2.67	3.47	1.02
Nina	2.12	1.15	0.69	0.38	2.17	3.02	3.92	3.98
Raúl	2.39	2.25	0.86	1.53	1.62	1.95	0.68	0.25
Victoria	2.05	2.43	1.02	1.25	2.57	1.78	3.25	0.47
Laura	3.65	4.13	0.92	1.23	1.05	0.80	0.83	0.20
Dulce	3.68	3.57	0.47	0.72	0.50	0.72	1.77	1.57
Pablo	3.14	2.56	1.20	2.60	1.33	2.50	0.20	0.93
Sonia	3.40	3.80	0.78	0.60	0.75	1.17	0.67	0.48
Paula	4.18	2.57	0.63	2.00	2.20	2.05	0.75	0.85
Celia	2.79	5.13	0.97	1.55	2.17	0.93	1.07	0.97
Range	**4.57**	**3.98**	**0.85**	**2.22**	**2.61**	**2.30**	**3.72**	**3.81**
Mean	**3.10**	**2.99**	**0.79**	**1.28***	**1.67**	**1.73**	**1.49**	**0.93**
Standard Deviation	**1.17**	**1.07**	**0.24**	**0.65**	**0.78**	**0.75**	**1.30**	**1.05**

*p<.05

Table 5. Fluency (Word Output, Mean Sentence Length, and Words per Minute) and Accuracy for Each Participant

	Word Output		Mean Length of Sentence		Words per Minute		Accuracy (% Error-free T-units)	
Participant	English	Spanish	English	Spanish	English	Spanish	English	Spanish
Cristina	123	110	17.38	13.75	14.34	17.43	63	75
Alonso	130	95	21.67	19.00	24.34	15.78	67	0
Celeste	109	97	21.60	19.20	13.24	14.59	60	40
Nina	117	48	23.20	23.50	13.15	5.50	80	50
Raúl	106	79	15.14	13.17	19.10	13.21	86	100
Victoria	160	122	22.86	23.50	18.00	20.57	71	50
Laura	136	124	17.25	10.75	21.09	19.50	100	50
Dulce	210	149	19.09	21.29	32.71	22.68	82	43
Pablo	120	106	17.00	15.00	20.44	12.34	86	71
Sonia	157	177	17.44	16.09	28.04	29.26	44	64
Paula	104	129	17.33	16.13	13.40	17.27	100	88
Celia	152	199	22.43	15.23	21.71	23.19	86	54
Range	**104**	**151**	**8.06**	**10.33**	**19.56**	**23.76**	**56**	**100**
Mean	**135.33**	**119.58**	**19.37***	**17.22**	**19.96**	**17.61**	**76.99***	**57.01**
Standard Deviation	**30.48**	**41.28**	**2.80**	**4.09**	**6.20**	**6.11**	**16.56**	**25.67**

*$p<.05$

was noted in inter-sentential planning: for example, one participant spent 2.6 minutes (2 minutes 36 seconds) on inter-sentential planning for his Spanish response, whereas another spent only 0.38 minutes (23 seconds). English inter-sentential planning times tended to be shorter than in Spanish and ranged from 0.35 to 1.2 minutes (21 seconds to 1 minute 12 seconds).

Discussion

The goal of the present study was to answer research questions about the language in which participants: 1) planned more within and between sentences; 2) spent more time in the execution process; 3) spent more time monitoring; 4) demonstrated greater fluency; and 5) wrote more accurately (in terms of percentage of error-free T-units). On average, participants spent slightly more time planning within sentences in Spanish, but this difference was not significant. Nevertheless, they spent significantly more time planning between sentences in Spanish. They spent more time executing and monitoring in English, although these differences were not found to be statistically significant. With regard to fluency, participants also produced more text overall and wrote more words per minute in English, but these differences were not statistically significant. However, they did write significantly longer sentences in English. Finally, participants had a significantly higher percentage of error-free T-units in English than in Spanish.

This study found that a majority of the students spent significantly more time planning between sentences for their non-dominant language (Spanish) responses, although they

wrote more for their dominant language (English) responses. This unequal behavior when planning in two languages does not confirm van Weijen's (2009) finding that planning in the L1 occurred more frequently. However, that study was situated in a traditional naturalistic L1 and classroom L2 context, whereas in the present study both languages were used in their classes as well as at home. Furthermore, there does not appear to be a positive relationship between inter-sentential planning and accuracy. In other words, the additional time spent planning in Spanish did not result in higher accuracy in Spanish. Previous research on formulation (translation of ideas) in an L2 context found an inverse relationship between proficiency and use of time when composing (Roca de Larios et al. 2001), so a similar phenomenon may be occurring in the present study: perhaps the SHL students spent more time planning in Spanish because they had lower proficiency in the language.

Another interesting finding was the similarities in intra-sentential planning time across languages. Even though the participants planned more in the non-dominant language (Spanish) between sentences, they spent nearly the same amount of time, on average, planning within sentences in each language. The number and average duration of their intra-sentential pauses were similar across languages as well (see Appendix). Future research will investigate these intra-sentential pauses further to see if these similarities extend to the parts of speech that preceded and followed pauses. Given that there are similarities across languages in intra-sentential planning, this means that the participants spend their additional time planning in Spanish at the sentence boundary. The results regarding inter-sentential planning are consistent with those of Spelman Miller (2000), who noted that participants paused the longest at clause and sentence boundaries and concluded that these locations are sites of significant planning. It is possible that the participants paused more between sentences because they could think about the upcoming sentence as a whole, as opposed to individual word choices. Future research using introspective methodologies (e.g., think-aloud protocols, stimulated recall) is needed to ascertain how SHL learners use intra- and inter-sentential planning time.

Although the results of the present study indicate that participants had significantly higher accuracy in English than Spanish, mistakes were made in both languages. These findings are consistent with Raimes's (1987) results, that sometimes writers feel less intimidated about errors when writing in the L2 or, as in this study, the non-dominant language; however, they appear to contradict Raimes's perception that students take more care when writing in the L1 or dominant language because students also made mistakes in English. A closer examination of the visual data collected in Camtasia suggests that students were more concerned about the content of the writing than the errors because they made mistakes (e.g., typographical errors that were marked by the word processor) that could have been fixed if their attention had been more focused on accuracy. Time limitations also may have had an influence on the way they approached their writing assignments, regardless of the language used for composition. Perhaps the students wanted to ensure that they responded adequately to the questions, even if their accuracy was imperfect.

Even if the time and the students' priorities were reasons for producing less accurate texts in either language, the participants also demonstrated different levels of proficiency in Spanish, their non-dominant language. Although they were enrolled in the same course, their proficiency was not as homogenous as initially thought. As previously mentioned by Carreira (2004), Spicer-Escalante (2002), and Valdés (2001), SHL learners come to the classroom from diverse linguistic backgrounds, which may explain the differences observed in fluency, planning and accuracy. Even though all of them were considered second-generation SHL learners, their varied linguistic abilities are probably the result of different quantity and quality (i.e., types of experiences) of exposure to Spanish, both within and outside of the classroom.

One important element of such exposure is the participants' previous education. Perhaps some participants spent more time planning between sentences to produce less text and be less accurate when writing in Spanish because this is the language in which they have had less formal

classroom experience. Students reported how much formal Spanish instruction they had received at the elementary/junior high, high school, and university levels, and with the possible exception of a participant who had attended school for several years in Mexico, all had received more formal writing instruction in English due to their attendance at US schools. Nevertheless, there was no clear relationship between the number of years of Spanish instruction and a participant's word output, fluency, or accuracy.[2] For example, Victoria had completed seven years of schooling in Mexico. She was the only participant who had been educated in a hispanophone country; indeed, when counting these years along with the ones that she had spent in Spanish classrooms in the United States, she had received more formal instruction in Spanish than any of her classmates. Nevertheless, five participants wrote more than her, and her Spanish writing did not have the highest accuracy rate. Although Victoria wrote more words per minute in Spanish than in English, three other participants had higher Spanish words-per-minute rates than she did. In other words, although the amount of Spanish formal instruction can influence a student's writing ability, it appears that it is not the only factor that plays a role. Future research should inquire about the nature of participants' previous Spanish instruction (e.g., what types of writing assignments they had completed previously) to have a better understanding of the relationship between instruction and written accuracy, fluency, and allocation of time to planning, execution, and monitoring.

Just as these findings suggest that participants had received more writing instruction in English, they also highlight the diverse experiences of writing in Spanish. There was greater variation in Spanish word output, accuracy, and inter-sentential planning time than in English, which may exist in part because of the differences in Spanish instruction. The cross-linguistic differences in the participants' writing imply that their literacy experiences in their dominant and non-dominant languages are not equally balanced. Future research can investigate these experiences in greater depth and explore the relationships between these past experiences and current composition processes. At the same time, however, the high standard deviations for accuracy, word output, and words per minute in English also suggest that the participants have had varied experiences with English language writing. Consequently, previous writing experiences in both English and Spanish should be investigated in future research.

Home use of Spanish is another variable that may affect writing behaviors because speaking with family members can improve learners' overall proficiency. In addition, some SHL learners' home experiences, such as reading a Spanish language magazine or communicating via e-mail with relatives, may develop their Spanish literacy skills. However, in the present study there were no clear relationships between home use of Spanish and word output, fluency, and accuracy in the same language.[3] That is to say, the amount of home use of Spanish helped explain a participant's writing behavior in some, but not all, cases. For example, Alonso only spoke Spanish occasionally with some of his relatives. He had the lowest accuracy in Spanish and his word output and words-per-minute rate were in the bottom half of the sample. Whereas Alonso's home language use provides insight into his writing outcomes, the case of Dulce is not as clear. She overheard Spanish at home but did not use it with any relatives and had the third-lowest accuracy rate in her Spanish writing. Her low accuracy was not surprising, but her productivity was: she had the third-highest word output and second-highest words-per-minute rate in Spanish. There may have been something about her home language environment that helped her productivity but was not captured in the background questionnaire. Future research should strive to learn more about participants' home language use and how it may be connected to their writing behaviors.

The results of the present study also suggest that SHL writers' individual characteristics and preferences regarding writing influence their writing behaviors. For example, Celia was talkative in classroom discussions, and this trait appears to have carried over into her writing.[4] She wrote more than any of her peers and had the third-highest words-per-minute rate in Spanish, and her English word output and words-per-minute rate were in the top half of the sample. Similarly, Pablo reported feeling blocked on writing assignments despite his high oral proficiency, and the

data appear to confirm his claims. He planned between sentences in each language more than any of his peers and was in the bottom half of the sample with regard to word output and words per minute in each language. Learner interviews and classroom observations in future studies can provide more insight into how individual traits and preferences influence writing behaviors.

Pedagogical Implications

Because SHL writers have been largely overlooked, there is a lack of systematic studies that examine their writing behaviors that would provide essential knowledge for planning SHL programs and curricula. This study shows that SHL learners need more inter-sentential planning time to write down their ideas and, perhaps, search for precise words to describe them. Although they are fluent, their accuracy is not at the level of their dominant language. This finding supports Colombi's (2009) proposal for incorporating assignments that move from less cognitively demanding writing activities to more challenging ones. Frequent, low-stakes writing assignments in Spanish can help SHL students become more familiar and comfortable with writing in the language. The first assignments could use more informal structures and topics (e.g., write a personal letter telling a narrative) to draw upon any Spanish writing experience students may have had outside the classroom and then become progressively more formal and academically oriented.

In addition, because SHL learners will tend to have more experience writing in English, writing instruction in Spanish can make explicit connections between the course material and what students are likely to have learned in English language arts classes. For example, if the lesson is about transitions between sentences and paragraphs, instructors might ask the class how they make transitions when they write in English and demonstrate how similar phrases and techniques are used when writing in Spanish. This recommendation coincides with Schwartz's (2003) suggestion that instructors "creat[e] an awareness of the process of writing in Spanish" (251) in SHL learners. Although literacy skills have been shown to transfer across languages (e.g., Cummins 1981; Scott 1996), the differences between participants' sentence length, accuracy, and inter-sentential planning time in each language suggest that explicit formal instruction is required for some literacy skills to transfer successfully, particularly when writing in academic registers.

Moreover, assigning readings to these learners could help them make the transition from noticing how words, expressions, and underlying syntactic structures are used to incorporating those language features confidently in their own writing. Although their Spanish vocabulary may not be as extensive as their English vocabulary, SHL learners may not benefit from the pedagogical approaches of introductory FL courses: for example, memorizing long vocabulary lists does not draw upon the communicative abilities they bring to the classroom. Thus, if the connection between reading and writing is promoted, this may provide learners the opportunity to develop their knowledge of Spanish in the same way as a native speaker in a hispanophone country.

Finally, the linguistic differences observed in the twelve participants also provided some insights into the consequences of not having placement exams designed to 1) differentiate between SFL and SHL students; and 2) discriminate the levels of SHL learners' linguistic proficiency. Without such exams, classrooms can have SFL and SHL students who exhibit a wide variety of skills, making it difficult for an instructor to meet everyone's needs. If such exams are implemented, an institution can have the information needed to create separate tracks for SHL learners at the lower and intermediate levels. Separate courses for SHL learners could provide them with a space to build on the abilities they bring to the classroom and enable them to focus specifically on skills that pose challenges for them. In particular, it would give them more experience with academic writing, preparing them for the assignments they will encounter in content courses in literature and linguistics. Recent studies have categorized typologies of SHL

learners and reported on the use of placement exams designed specifically for them (Fairclough, Belpoliti, and Bermejo 2010) or universal placements that are taken by all learners but distinguish between SFL and SHL learners, placing them accordingly (Potowski and Parada 2010). This type of empirical research offers practical suggestions regarding the design and administration of placement exams for SHL learners, which can be helpful to instructors and administrators. Moreover, because such research describes the performance of different types of SHL learners on exams and their subsequent placements, instructors can use these data to advocate for the establishment of separate SHL courses.

Limitations

One of the limitations of the study was that participants had a limited amount of time to respond to three essay questions in the computer laboratory setting. The demands of producing three responses (the two analyzed responses plus a warm-up exercise) within thirty minutes may have affected the planning and composition behaviors of some participants. For example, the accuracy of some participants' writing may have suffered if they felt rushed to complete the assignments or did not have enough time to proofread. Future studies could investigate SHL writing in situations where participants focus on a single prompt and have fewer time constraints.

Second, because the study did not use verbal protocols, it was difficult to differentiate two of the subprocesses: planning and translating.[5] Although there are valid reasons to group these subprocesses together as planning, finer-grained analyses that distinguish between them, such as the work of as Roca de Larios et al. (2001, 2006, 2008),[6] could contribute to the literature as well. However, screen-capture software does not provide any information that allows researchers to make these distinctions. This is one specific example of a more general limitation: because screen-capture software gathers data on composition processes unobtrusively, it offers little insight into the reasons behind participants' writing behaviors. A future study could combine verbal protocols, such as think-aloud and stimulated-recall protocols, with screen-capture software, complementing information on real-time composition behaviors with introspective data.

Third, there are drawbacks to the way in which accuracy was evaluated. Although counting error-free T-units is a widely used and generally reliable method to assess accuracy (e.g., Polio 2007), and the present study calculated percentages of error-free T-units to account for the differing amounts of text that the participants produced, this method does not differentiate two important factors: 1) the severity of errors is not addressed and 2) no distinction is made between a T-unit with a single error and another that contains many more (Polio 1997). In summary, every method of determining accuracy, including the one used in this study, has limitations, so it is important for researchers to carefully weigh the advantages and disadvantages of each one.

Fourth, the present study focused only on the SHL learners in the classroom and did not compare their writing behaviors with those of their SFL classmates. This type of investigation is beyond the scope of the present study, but has the potential to contribute to the literature on SHL and SFL writing. Moreover, comparative studies would be of pedagogical value because they would reflect the classroom reality of many Spanish writing courses: mixed SHL-SFL populations learning with methods and materials designed for SFL learners. Future research will examine SFL learners' allocation of time to writing processes.

Finally, the narrow scope of this study—focusing on certain aspects of the composition process in one genre with twelve participants—presented certain limitations. We did not consider other aspects of the composition process, such as the types of revisions made, because they were beyond the scope of this study. Indeed, screen-capture software allows the researcher to observe the processes of revision, editing, and lexical substitutions as the writer is composing. The researchers also chose to investigate only comparison and contrast to minimize genre effects, but this decision limited the findings. In addition, the sample size was relatively small. Future research can address these limitations by: 1) analyzing other aspects of the composition

process; 2) focusing on various genres; and 3) conducting studies with larger sample sizes, as well as providing detailed case studies of individual SHL learners as a means to provide a more in-depth understanding of SHL learner writing.

Conclusion

Determining the academic needs of SHL learners has proven to be problematic because this population traditionally has been overlooked in language learning research and frequently has been placed in SFL courses. Although the field of HL writing remains relatively unexplored, it will inevitably grow in importance as the number of HL learners, of Spanish or other languages, increases. Additional research about learners' composing processes in both English and the HL can inform best practices in HL writing instruction. This study is a preliminary step towards understanding SHL learners' writing behavior from a cognitive perspective, and we hope it serves as a starting point in an increasingly relevant area of research.

NOTES

[1] The term "sequential bilingual" is often used to refer to someone whose first exposure to the L2 occurred at age 3 or later (Ardila 2007), but not all researchers make the distinction between simultaneous and sequential bilingualism at this age. For example, DeHouwer (2009) uses the age of 1 year, 6 months as the boundary between bilingual first language acquisition and early second language acquisition; in other words, she considers those whose first exposure occurred at 1 year, 6 months or later to be sequential bilinguals.

[2] Bivariate correlations were run between the number of years of formal Spanish instruction and planning time (inter- and intra-sentential), execution time, monitoring time, word output, words per minute, and accuracy in Spanish and English. None of the correlations were found to be statistically significant.

[3] Bivariate correlations were run between home use of Spanish and planning time (inter- and intra-sentential), execution time, monitoring time, word output, words-per-minute, and accuracy in Spanish and English. Home use was divided into three categories (speaking Spanish at home with all, some, or no relatives). Only one significant correlation was found: home use of Spanish was positively associated with intersentential planning time in English ($r = .67$, $p = .02$).

[4] These statements are based on the observations of one of the authors, who was also the classroom instructor.

[5] One concern might be how much English-to-Spanish translation was occurring during the composition subprocesses of planning and translating. With regard to the present study, this question can be answered only to the extent allowed by screen-capture data. There were some instances where a student typed a single lexical item in English and then changed it to Spanish, but these words were cognates with English (e.g., family/*familia*, culture/*cultura*) and may have been the result of typographical errors as opposed to translation. Other than these cases, we did not observe any instances where a student wrote text in English and subsequently translated it into Spanish. It is possible that some students planned in English and translated ideas from English into Spanish before they appeared on the screen, but this phenomenon could not be documented using the methodology of the present study. Verbal protocols such as think-aloud or stimulated recall would provide this type of insight.

[6] Roca de Larios et al. (2001, 2006, 2008) use the term *formulating* to refer to the subprocess that previously has been called *translating*.

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APPENDIX

Number and Average Duration of Intra-sentential Pauses for Each Participant

Participant	Number of Intra-sentential Pauses		Average Duration of Intra-sentential Pauses (Seconds)	
	English	Spanish	English	Spanish
Cristina	16	17	4.31	5.71
Arturo	18	24	4.33	3.79
Celeste	39	28	4.74	6.15
Nina	32	36	4.06	5.03
Raúl	27	21	3.58	5.4
Victoria	26	25	5.58	4.28
Laura	20	16	3.15	2.88
Dulce	8	9	3.75	3.67
Pablo	22	28	3.64	4.79
Sonia	13	13	3.46	5.15
Paula	28	32	4.71	3.84
Celia	20	9	6.5	2.89
Range	**31**	**27**	**3.35**	**3.27**
Mean	**22.42**	**21.5**	**4.32**	**4.47**
Standard Deviation	**8.53**	**8.84**	**0.96**	**1.07**

Textbook Activities among Heritage and Non-heritage Portuguese Learners

Gláucia V. Silva
University of Massachusetts Dartmouth, USA

Abstract: Over the past four decades, scholars have debated the pedagogical and sociolinguistic needs of heritage language learners. It is widely accepted that these learners present several characteristics that are different from those of foreign (or non-heritage) language learners. However, scholars have also pointed to similarities between the two groups of learners, especially in terms of linguistic production. This paper contributes to the discussion about the needs of the two groups of learners by investigating how they carry out activities from a Portuguese language textbook. Looking at two types of activities (speaking and writing), learners' perceptions of textbook exercises are analyzed. The article also discusses interactions within each distinct group. While differences were found between the two groups of learners, several similarities were also evident. Based on these results, pedagogical suggestions are offered in the concluding section of the article.

Keywords: classroom activities, heritage language, learner interaction, Portuguese, textbook

Introduction

The foreign language textbook has evolved a great deal over time. From the days of vocabulary lists, verb conjugation tables, and very little else, the language textbook has come a long way. Most current texts contain activities that are meant to guide the learner, providing her with tools to be used during the language learning process. Exercises are presented that allow for practice of speaking, listening, reading, and writing skills, besides grammar and vocabulary. Many language textbooks propose activities to be carried out in pairs or small groups, thus encouraging learner interaction and mutual support. In the United States, textbooks published since the late 1990s have attempted to integrate activities that follow recommendations put forth in the *Standards for Foreign Language Learning in the 21st Century* (ACTFL 1999). The attempted focus on communication, both oral and written, is brought about with activities that are meant to highlight culture, connections, comparisons, and communities. Technological advances have also been integrated into texts: from audio CDs to online interactive activities, language textbooks have incorporated technology that is believed to help learners in different ways.

The change of focus in foreign language textbooks naturally does not preclude the type of structure that is found in this type of material, with every lesson following the same type of structure (e.g., first a brief text, then an exercise exploring that text, then presentation of grammar followed by practice exercises, etc.). Hutchinson and Torres (1994) argue that textbooks prosper exactly because they provide the structure necessary in the teaching–learning system. According to them, learners see the textbook as a guide that helps them organize their learning, as when they carry out activities and exercises. For Hutchinson and Torres, learning opportunities are created when learners, the textbook, and the teacher all interact with each other. Luke, de Castell, and Luke (1989) also argue for the interaction between the text and the learner, but they claim that the teacher is the mediator in that interaction. In that role, the teacher "embodies and

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reconstitutes the text in use" (258), since it is the teacher who directs learners to what should be done in the textbook.

In an examination of literacy events mediated by a foreign language textbook, Santos (2008) contends that this type of material should be examined in light of the interactions that occur around them. As Hutchinson and Torres (1994) have noted, the textbook does not constrain interaction: since it provides something to negotiate about, the textbook in fact fosters negotiation and interaction. Santos argues that, in interaction, students and teachers shape and reshape the meanings of a textbook. Santos's (2008) data analysis points to a tendency among learners and teacher to define the literacy events mediated by the textbook following a "getting-things-done frame" (168). Santos (2008) claims that this type of interpretation of textbook-mediated events is shaped by participants' "ways of making sense of the text" (169), not by the textbook itself.

In an effort to get things done by following the textbook, teachers (the mediators) may end up encouraging learners to follow models exactly as they are presented in the text without straying from them or even adding relevant information, as shown by Ghosn (2003). According to Ghosn's findings, teachers working with foreign language textbooks may be more concerned with linguistic accuracy than with genuine communication among students. In Ghosn's (2003) study, language produced by learners that used foreign language textbooks was "highly controlled" (296), and tended to be at word, phrase, and sentence level—not extended discourse. The author notes that students seemed to imitate the models presented in the foreign language textbook, and did not take ownership of the language.

In light of studies related to interactions mediated by the textbook, we can investigate what happens in the classroom with two groups of students: heritage and non-heritage language learners. Before introducing the present study, let us briefly review some relevant literature regarding the two types of learners.

Heritage and Non-heritage Language Learning: A Brief Overview

For several decades now, professionals in the foreign language education field have discussed the differences between heritage and non-heritage language learners (henceforth, HLLs and NHLLs). To provide a definition, a heritage learner, according to Valdés (2001), has been raised in a home where a non-English language was spoken. The discussion among language education professionals has included the needs that HLLs present and how instructors can best serve these learners.

The research on heritage language education has pointed out needs and characteristics that are specific to HLLs. As we know, they often already use the language to communicate with family and in their communities. It follows, then, that courses designed for learners with no previous experience in the language are not adequate for learners who can already communicate orally, even if in varying degrees (Valdés 2001). Furthermore, HLLs may be equipped with varying degrees of abilities: for example, it is not uncommon to find heritage learners whose listening skills are more advanced than their speaking skills. Among NHLLs, on the other hand, productive and receptive abilities tend to be at a much closer level (Solé 1981). With these and other differences between the two groups of learners, students may be better served in classes that are designed specifically for them (heritage or foreign language classes).

In terms of instruction, several studies (e.g., Harklau 2009; Roca 1997; Valdés 1981) have highlighted the need to accommodate sociolinguistic variation in courses that include heritage learners. While the linguistic variety known to HLLs needs to be valued and preserved, scholars have argued that the goal of heritage language education should be bidialectalism: learners would practice both the familial and the standard varieties in appropriate situations (e.g., Fairclough 2005; Valdés 1981).

Researchers have also argued that the path of instruction normally used with NHLLs may not work with HLLs, especially in the case of grammar: Parodi (2008) notes that HLLs "use

the language to have access to the grammar" (211), while NHLLs follow the inverse route. The HLLs in Schwarzer and Petrón's (2005) study questioned the relevance of classes with a traditional focus on grammar, finding little use in learning names of verb tenses and other aspects normally taught in foreign language classes. On the other hand, traditional foreign language instruction equips NHLLs with metalinguistic knowledge that is not normally found among HLLs, who, in turn, show better knowledge of grammatical parameters that are set early on (Montrul 2008). This early knowledge is reflected when HLLs rely on their linguistic instinct, as it were, resorting to structures that "sound right" to them (Schwartz 2003).

The discussion around heritage language education has highlighted many differences between HLLs and NHLLs. Nevertheless, several studies have shown that these learners also share some characteristics. In a study dealing with grammatical and lexical features in the production of learners of Spanish, Lynch (2008) shows that the oral discourse of HLLs at the lower range of the bilingual continuum resembles that of intermediate/advanced foreign language learners. Lynch's analysis evidences similarities at the morphological, syntactic, and lexical level. At the morphosyntactic level, Montrul (2004, 2005) reports similitudes between HLLs and advanced NHLLs of Spanish regarding the aspectual system and unaccusativity. Studies comparing students of Korean also describe parallels between the two groups of learners in relation to morphosyntactic knowledge (Kim, Montrul, and Yoon 2010; O'Grady, Lee, and Cho 2001).

As we have seen in this brief overview, the instructional needs and some characteristics of the linguistic production of HLLs and NHLLs can be quite different. On the other hand, there are also several similarities between the two groups of learners. We have also seen that the foreign language textbook can play a crucial role in the language learning process. The present article contributes to the discussion about heritage/non-heritage language learning by focusing on interactions among learners of Portuguese when they carry out textbook activities in the classroom. Next, I turn to a description of the study.

This Study

Considering what is known about textbooks, as well as the differences and similarities between HLLs and NHLLs discussed in the previous sections, this paper addresses two main questions:

1. To what extent is the completion of textbook activities different/similar between heritage and non-heritage learners when focusing on speaking?
2. To what extent is the completion of textbook activities different/similar between heritage and non-heritage learners when focusing on writing?

In order to answer the questions posed above, two types of instruments were used: a questionnaire and classroom audio recordings. Learners in three different Portuguese language classes (N=30) at the university level completed the questionnaire. These students were enrolled in two second-semester sections and in one fourth-semester class. The instrument included questions about learners' linguistic background, ratings of types of participation in the four different skills, ratings of speaking and writing activities in the textbook, and whether heritage learners perform differently than non-heritage learners in those activities (see Appendix A). Participants were almost equally divided between the two groups, with 14 HLLs and 16 NHLLs having answered the questionnaire.

In one of the second-semester classes, the researcher recorded two activities that were assigned to the whole class. Two groups (one comprised of HLLs, the other of NHLLs) with three students each were asked to make an audio recording of their interaction during the two types of activities. The researcher had asked the section instructor to select two groups that

would reflect, in the instructor's opinion, classroom interaction for the two types of learners. The audio recordings allowed for an analysis of the type of language used during the activities and of the extent to which that language differed between the two groups. The recordings were also analyzed in terms of how learners interacted with the textbook, and how that interaction might differ (or not) among HLLs and NHLLs. The two activities recorded, selected by the class instructor, were structural, and focused on speaking and writing/grammar. Each group was provided with an audio recorder and instructed on how to turn it on and off.

Data Analysis: Questionnaire

The questionnaire data show that writing is considered the most difficult type of participation among HLLs: only 2 out of 14 (14.2%) thought that writing was easy. For this group, speaking and listening are the easiest types of participation in their heritage language. Among NHLLs, on the other hand, speaking is considered hardest: over 60% of learners in this group stated that speaking is a challenging task, and 20% considered it difficult. Only 6% of the NHLLs, on the other hand, thought that speaking was easy. For this group, reading is believed to be the easiest type of interaction, with almost 40% rating it as easy, and only about 6% rating it as difficult. Note, however, that an equal number of NHLLs considered reading "easy" and "challenging but doable." These results can be seen in Figures 1 and 2 below.

Textbook Activities: Speaking

In what regards difficulty ratings, the majority of participants thought that HLLs and NHLLs would perform speaking tasks differently. Indeed, only one respondent did not judge that the two groups would show differences in relation to textbook speaking activities. Twenty-nine students considered that HLLs would perform speaking activities better or more easily than NHLLs.

Participants were also asked to rate the difficulty of textbook activities that focused on speaking. The difference in ratings is not as significant as might be suggested by answers to question 5 in the questionnaire (i.e., do HLLs perform speaking activities differently than NHLLs?). In fact, about 50% of learners in both groups rated the textbook speaking activities as "challenging but doable", and 2 participants in each group (14.2% of HLLs, 12.5% of NHLLs) considered this type of activity difficult. Although HLLs deemed that they would carry out

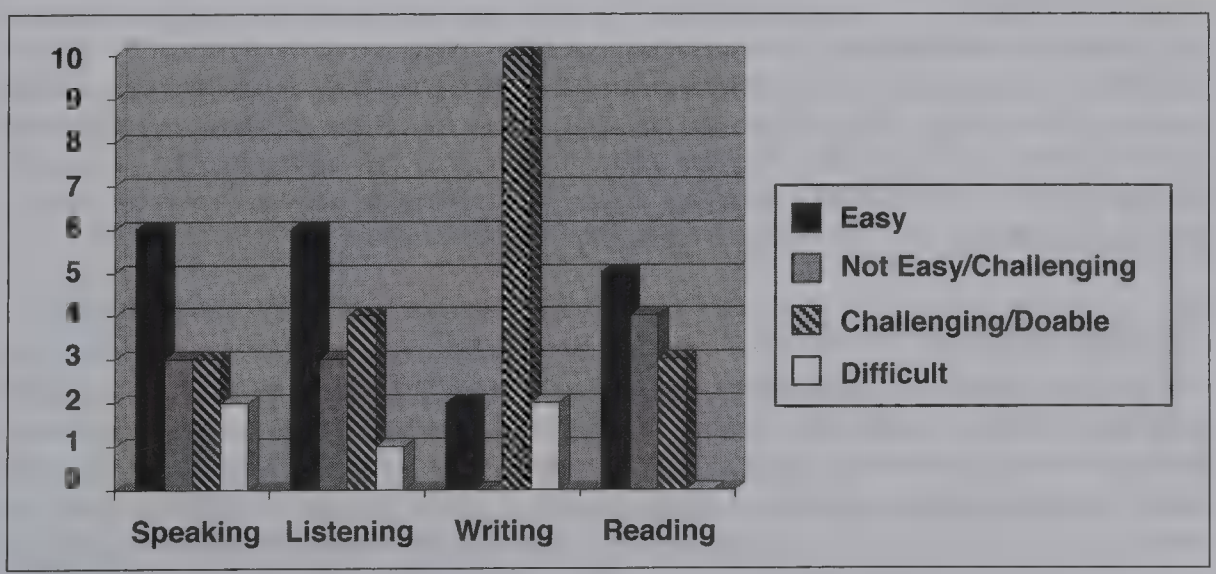


Figure 1. Types of Participation for HLLs

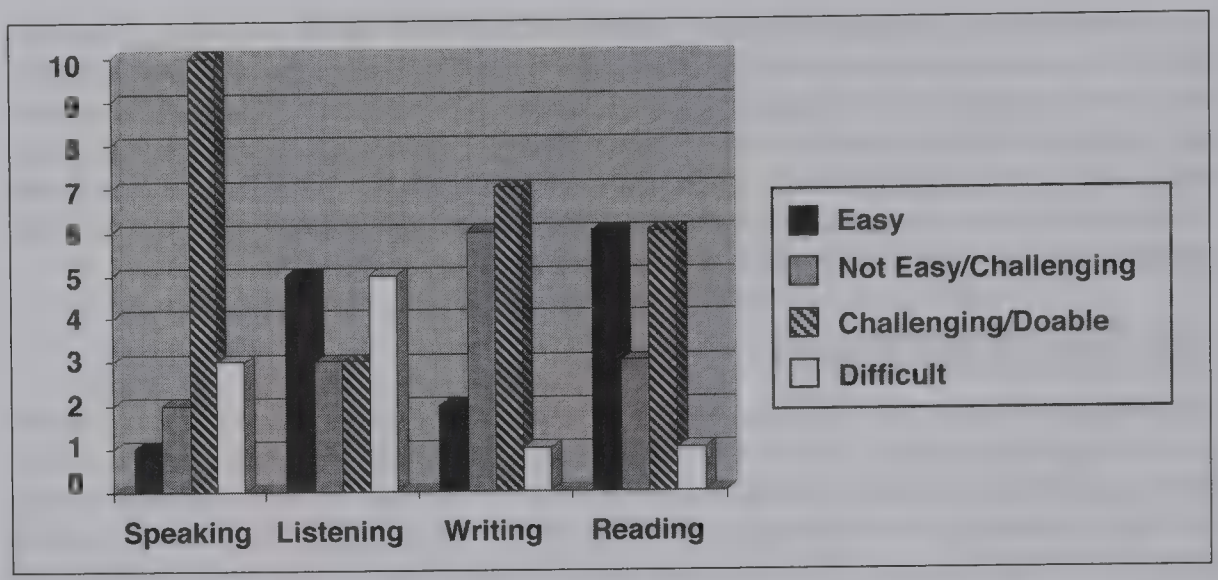


Figure 2. Types of Participation for NHLLs

speaking exercises with more ease than NHLLs, as a group they did not view those activities as easy. On the contrary, both groups rated speaking activities quite similarly.

HLLs who rated speaking activities "easy" or "not easy nor challenging" justified their opinions based on family background and exposure to the language. Ratings of "challenging but doable" or "difficult" were explained by the fact that one would have to plan what to say for the activity, and that activities can be difficult without writing anything down. Having to look up words in order to complete the activities was also mentioned as a reason for considering textbook speaking exercises difficult.

The reasons provided by NHLLs for considering textbook speaking activities easy were not the same as those provided by HLLs, since the former were not exposed to spoken Portuguese growing up. Rather, NHLLs who judged speaking activities easy mentioned the context provided by the textbook, as well as the fact that, with time, they became used to the type of activity. On the other hand, reasons provided by NHLLs for ratings of challenging or difficult found some common ground with those given by HLLs: not surprisingly, learners in the former group also deemed it difficult to speak without having something written to read from. Furthermore, NHLLs mentioned that they understood the language better than they spoke it, making speaking difficult for them.

Answers to the questions regarding speaking activities in the textbook show that HLLs, like NHLLs, may want to have something written in order to complete a task that involves speaking. Even though HLLs believe that speaking is easy for them and that they perform this type of activity more easily than NHLLs, when it comes to exercises that may be structured, as some of those presented in the textbook, HLLs, much like their non-heritage counterparts, indicated a preference for the "security blanket" provided by the written word.

Textbook Activities: Writing

While the majority of participants considered that speaking was easy for HLLs, opinions were not so uniform in relation to writing. Overall, 19 respondents (63%) thought that writing was easier for HLLs than for NHLLs, but 8 learners (26%) considered that writing was not easier for HLLs, while 3 participants (10%) thought it would in fact be more difficult for HLLs. Writing activities can be perceived as difficult for both types of learners—or even harder for HLLs, as some participants noted.

As they did for speaking activities, participants also rated writing exercises in the textbook. In both groups, most learners considered this type of activity either "not easy nor challenging," or "challenging but doable." Only one learner in each cohort thought that textbook writing activities were difficult; two participants among HLLs and three among NHLLs considered those exercises to be easy.

Although ratings for writing activities were similar, the two groups diverged when asked to provide reasons. HLLs justified ratings of easy/not easy nor challenging by mentioning the context in class, the fact that they can sound it out, and the model provided by the textbook. Time was also mentioned as a reason for considering writing easy. HLLs who thought writing activities were either challenging or difficult mentioned accents and the fact that writing is not as easy as speaking.

Non-heritage learners considered that writing activities were easy because the book has rules, and because it is "a good way to learn," as one learner opined. Like their heritage counterparts, NHLLs also included time among the reasons for judging writing easy. Moreover, writing was perceived as being easier than speaking by some in this group. Those who regarded writing as either challenging or difficult cited lack of vocabulary knowledge and the fact that it takes time to complete the activity. Some also mentioned that they wrote in English first and then tried to translate to Portuguese.

Answers to questions regarding writing suggest that several learners in both groups tend to think "locally," that is, at the word level. They demonstrated preoccupation with spelling, accents, vocabulary, which are issues that can be easily resolved with the help of a dictionary or a spelling tool. These learners appear to be concerned with isolated words during writing tasks (one wonders if certain learners equate writing with writing down words, not producing a whole text). Judging from their answers, they do not seém to tackle writing exercises as a global activity, one during which they could focus on the content, on the process of writing, or on the final product as a whole. Preoccupation with spelling and diacritics suggests that writing approaches possibly used in their dominant language have not been transferred to the learning of writing in Portuguese.

Data Analysis: Recordings

As mentioned above, audio recordings were made of interactions among two groups of learners in a second-semester Portuguese class. Each group (one with HLLs only, the other with NHLLs only) was composed of three students. The researcher had asked the instructor to select one speaking and one writing activity. The activities selected were quite structured, with examples provided in the textbook for both exercises. Calling attention to the main goal in each activity (i.e., grammar practice), the instructor explained them emphasizing verb tenses, as exemplified below:

(1) Vai responder como você se senTIA enquando anDAva de bicicleta.
(2) Vocês vão escolher se usaria [sic] o pretérito ou o imperfeito.

After the instructor explained the first activity (which focused on speaking skills), the two groups proceeded to provide answers to prompts in the textbook. Analysis of the recordings showed some differences, as well as some interesting similarities, between the two groups. Here, it is important to note that the results discussed below might have been different if the recordings had been carried out with a more advanced level (such as the fourth-semester class that participated in the survey). With the level of the groups in mind (second semester), let us now look at the data related to the speaking activity, focusing first on the HLL group, and then turning our attention to the NHLL cohort.

Speaking: Heritage Learners

It was clear from the recorded interaction that the three students in the HLL group had different skill levels at that point. The most fluent learner, Sue (all names used are pseudonyms), attempted to negotiate in Portuguese during the activity that focused on speaking. The other two learners, however, tended to resort to English, as exemplified in the excerpt below. Transcript conventions are provided in Appendix B.

(3)
Sue: OK. So, tem que revezada. Fazer a pergunta.
Ann: Like ask=
Sue: =uh-hm.
Ann: one of the questions.
Sue: uh-hm.
Ed: What do you wanna do.
Ann: Which one do you wanna answer about?

Even though two participants preferred to use English to negotiate the activity, no one seemed to have problems understanding the prompts. In the example below, we see that Sue asked a question based on a prompt, and Ann answered appropriately in terms of context (even if her grammar was faulty):

(4)
Sue: Ann, quando foi a última vez que participaste dum campeonato?
Ann: Foi quando eu tenho... uh... quatro anos.
Sue: OK, e como te sentias quando estavas no campeonato?
Ann: Ah... sentendo-me cheio da muito energia.

In this group, participants helped each other with translation if a learner didn't know a particular word, or part of a sentence. They might also provide some scaffolding (as in Wood, Bruner, and Ross 1976), as Ann did in the example below:

(5)
Ed: What exercício? Is that=
Sue/Ann: =exercise=
Ed: =exercise, right?
Ann: Yeah. Ó Ed, quando te foi a última vez faze e[kz]ercício?
Ed: Ontem era a última vez eu...
Ann: Fiz
Ed: /Fiz
Ann: /Fiz
Ed: exercício.

In example (5), Sue and Ann helped Ed out first by translating the word *exercício*, which was in the prompt. Right after that, Ann offered some scaffolding with the verb form "fiz", which allowed Ed to complete his answer appropriately. Note, however, that no one offered a correction for the misplaced pronoun "te" in Ann's question. Furthermore, Ed uttered the verb *ser* in the imperfect ("era") in his answer, even though the question by Ann correctly included the verb in the preterite form—and again, no adjustment was provided. Therefore, while they did help each other out, that aid seems to stop at correcting the classmate, possibly not to let him/her lose face (Brown and Levinson 1987).

Speaking: Non-heritage Learners

The NHLL interaction for the speaking activity shows a few differences in relation to the HLL group. At the outset, the NHLL group named the verb tenses in order to negotiate the activity, showing metalinguistic knowledge (Montrul 2008), which the HLL group never did:

(6)
Gail: So, do-do we ask the question in the uhm, preterite and then answer in the imperfect?

Another difference between the two groups relates to the activity prompts: the NHLL group had to negotiate the meanings in the prompts (e.g., *participar dum/num campeonato*), sometimes looking up words in the glossary:

(7)
Gail: I think campeonato is a championship. When was the last time you participated in a championship?
Jon: Is it championship?
Gail: Maybe not. ((laughs)) It just sounded like it.
((Jon looks up word on the back of the book))
Jon: Championship.
Gail: Is it? Okay, yeah.

In terms of help, the NHLL group offered assistance in several ways. They helped each other understand the activity, even starting a classmate's answer, as seen in the example below:

(8)
Jon: So I was supposed to answer it in the…
Gail: Like, how old you are. So, uh
Jon: So, I was supposed to say, like
Mark: Quando tinha
Jon: Quando tinha uh… I don't know… dezess[jete] an[o]s?

In example (8), we see that Gail tried to explain to Jon what he should include in his answer. Seeing that Jon was still hesitant, Mark offered the beginning of the target answer for Jon to complete it, thus scaffolding Jon's participation. With the scaffold, Jon was capable of completing his answer, even if hesitantly.

Negotiation of one prompt/answer pair could go over several turns among the NHLL group, with all participants contributing to move closer to the answer:

(9)
1 Gail: Ok. Quando foi a última vez que... uh... fazeste exercício?
2 Jon: When was the last time I exercised? Uh…
3 Mark: ((laughs)) Ok.
4 Gail: Oh no, it's faz, sorry. No no, fazes. Fazes.
5 Jon: How do you say this morning?
6 Gail: Uh…
7 Mark: De manhã.
8 Jon: But like… yeah, but then like all you have to say is something like=
9 Gail: =yeah
10 Mark: Foi quando tinha de manhã.
11 Jon: Foi quanto tinha de manhã?
12 Gail: Cause uh that would be when I had this morning. Because tinha is to have. I mean, ter is to have.
13 Mark: oh. /Sorry.

14 Gail: /(?) say that
15 Jon: /so
16 Jon: it's like I (?) this morning?
17 Gail: Yeah, yeah. Or you can just like use that in the answer, so you say uh… /eu
18 Mark: /You say
19 Gail: /Faz
20 Mark: /You can say fiz

Excerpt (9) illustrates how the NHLL group negotiated answers in the speaking activity. From Gail's self-correction (even if to the wrong form) in line 4 to Jon's request for translation in line 5, NHLLs sometimes had to collaborate over several turns in order to arrive at an answer. In (9), we can also see that an answer that was offered might be questioned (as Jon did when Mark suggested a solution, lines 10–11), and thus reformulated on the basis of an explanation of the error (line 12). With negotiation happening over several more turns (lines 13–19), the group ultimately reached the target answer (line 20). This type of negotiation among learners also evidences the fact that, in the NHLL group, no one stood out as a more skilled participant. Therefore, NHLLs had to cooperate and work together to arrive at answers, since no participant positioned herself/himself as the most competent pair.

Having looked at the recorded interactions for the speaking activity, we now turn to the activity that focused on writing. Once again, we start with examples from the HLL group and then move to the interaction among the NHLL group.

Writing/Grammar: Heritage Learners

The activity selected by the instructor to practice some writing was a cloze-type exercise, where students had to fill in the blanks with a correct verb form, choosing between preterite and imperfect. The verbs were not provided, so learners had to negotiate meaning in order to choose a verb that would be suitable in a given context. Even though the activity did not offer opportunities for writing beyond the verb forms, it did require that learners write at the micro level—i.e., that they know how to spell the verb forms selected. It also required that students comprehend language beyond the sentence level, which would be necessary in order to find the correct verb to use.

Among HLLs, the interaction for the writing/grammar activity started out differently than the previous group work recorded. While these learners attempted to negotiate in Portuguese during the speaking activity, no such effort was made for the writing/grammar activity. Other than the text in the activity itself and the answers provided, the interaction among HLLs occurred in English, as the excerpt below demonstrates:

(10)
1 Ed: Nós blank muito no fim de semana. Blank uma ecursão... no...
2 organizada para universidade. So nós
3 Ann: Something a lot. We blank a lot? We went a lot? We…
4 Ed: Fomos muito?
5 Ann: Yeah, so I guess nós fomos /muito
6 Ed: /muito no fim de semana

As is clear in (10), the HLL group talked about the activity in their dominant language, even attempting to provide an answer in English (line 3, "We went a lot?") before translating it to Portuguese. Not even the more fluent learner in the group attempted to interact in Portuguese: for the most part, she was the one leading the interaction, but she did so exclusively in English, as exemplified in excerpt (11):

(11)
1 Sue: Nós fomos muito doesn't make sense.
2 Ann: No, we went a lot?
3 Sue: No. We can't use that.
4 Ann: OK.
5 Sue: You can put like nós usamos muito, like… we took advantage
6 of our time and had a lot of fun. You know what I mean? And then like—

The dialogue above shows that the group continued to rely on Sue's abilities to reach target answers: Ann accepted Sue's verdict that her answer could not be used and did not question it (line 4). As for linguistic output, when Sue provided her own answer (line 5, "You can put like nós usamos muito"), the negotiation was carried out in English, with no attempt to use the target language. Also note that Sue's explanation for her alternative answer is the English translation of the excerpt (lines 5–6, "we took advantage of our time and had a lot of fun"), reinforcing the stand that, for this activity, the group could interact in English in order to reach their goal.

During the writing/grammar activity, the HLL group demonstrated some metalinguistic awareness by naming verb tenses, which they did not do during the speaking activity:

(12)
1 Sue: Nós... uhm... Or you can even say nós gostamos muito
2 Ann: Yeah, we liked it a lot?
3 Sue: No?
4 Ann: But is that past tense?
5 Sue: G[u]stamos is imperfect /I think.
6 Ann: /Yeah.
7 Sue: That's ok though because it says we can use imperfect.

In (12), we see that Sue provided an answer ("gostamos", line 1), but Ann questioned if that form was the past tense (line 4). Sue then replied that the form was in the imperfect (line 5), even though it was not, and that they could use the imperfect. (Incidentally, Sue's stance as more fluent participant was reiterated in excerpt (12): even having questioned her answer at first, Ann quickly agreed with her classmate's assessment of the verb form, as evidenced by Ann's "Yeah" in line 6.) What seems clear is that the HLL group might be able to provide the correct answer, but did not necessarily associate the form chosen with its correct name (cf. Schwarzer and Petrón 2005). However, they did not consult the textbook for some grammar explanation or even for a verb table. Instead, they opted to trust the more fluent learner and her argument that "gostamos" was in the imperfect.

This brief discussion of two excerpts from HLLs' interaction reveals some differences between how they carried out the two types of activities. Let us now turn to a succinct analysis of how the NHLL group negotiated the writing/grammar activity.

Writing/Grammar: Non-heritage Learners

As in the interaction during the speaking activity, the NHLL group named verb tenses and translated prompts, as shown in the following example:

(13)
1 Mark: Uh… Basically, we did something blank this semester in Portugal.
2 Gail: Is it…
3 Jon: Took language and culture…
4 Gail: Estudar /I don't know
5 Jon: /in Portuguese class
6 Mark: But it has to be in either the preterite or the imperfect=

7 Gail: =Uh, I think it would be preterite, wouldn't it? We studied? Or…
8 Mark: Estudar…
9 Jon: Estudei. Estudai or dei.

In the excerpt above, line 1, Mark translated the text in order to reach an answer for the blank ("we did something blank this semester"). Participants negotiated the verb tense (lines 6–7) and finally reached a possible answer (line 9).

Excerpt (13) also shows that, just like the negotiation shown in excerpt (9) above, the group collaborated to reach results during the writing/grammar activity as well. Since no one in the NHLL group appeared to be perceived or to position herself/himself as more proficient than the others, the three participants had to work together to come up with answers for both activities. This type of collaboration is seen in excerpt (14) as well, where Gail's request for corroboration confirms that, among the NHLL group, negotiation was essential to reach answers:

(14)
Gail: So what time, would you use the imperfect? Yeah. So it's havia, maybe? Right?

Excerpt (14) above also shows that NHLLs might justify their choice of verb tense: Gail argued for the use of the imperfect based on the mention of chronological time in the exercise (even if the verb chosen was not adequate). She then requested confirmation from her classmates, asking them if they agreed with her reasoning, thus providing one more example of the collaborative nature of their interaction.

Distinct from the HLL group, NHLLs looked up vocabulary in the textbook to confirm the meaning of certain words:

(15)
Jon: Divertir-se, to enjoy oneself.

In (15), Jon had looked up *divertir-se*, because they wanted to use that verb in one of their answers. However, the group did not use the textbook to check verb forms, which they could have done easily:

(16)
Gail: Yeah. OK. Uh. Because they had exams. So it's the verb ter. So it's…
Jon: Tuvam?
Gail: Yeah. Tuvam exames. OK. Done.

Instead of checking the form "tuvam," which they could not have heard or seen before, the group chose to declare the activity done (reproducing the "getting-things-done" frame mentioned in Santos 2008). Since *ter* is an irregular verb, all verb forms appear in the verb table provided in the book, which would have made it very easy to locate the error and correct it. Nevertheless, learners appeared not to be familiar enough with the book to be able to check their answers. Alternatively, they were more interested in simply finishing the activity, however incorrect their solutions may have been, and could not spend a few seconds verifying the forms. Either way, students may waste learning opportunities for lack of interaction with their textbooks.

Having looked at the data obtained with the questionnaire and some of the interactions between the two groups, let us turn to a discussion of these results, aiming to answer the research questions posed before.

Discussion

The data analysis reveals differences and similarities between HLLs and NHLLs regarding textbook activities. The questionnaire data showed that, overall, learners believe that HLLs have an advantage in relation to speaking skills. Nevertheless, ratings of textbook speaking activities and recordings of interactions associated with a speaking exercise have shed light on this perceived advantage. The two groups of learners rated the difficulty of textbook activities similarly, suggesting that, although HLLs believe they can speak Portuguese more easily than NHLLs, that is not necessarily the case when it comes to activities from the textbook. The ratings assigned by HLLs seem to be confirmed by the interaction among one group of such learners, who ended up relying mostly on a participant who was more fluent. This dependence suggests that the other two learners, even coming from a Portuguese-speaking background, felt insecure about their speaking abilities. The more fluent HLL provided answers that were accepted even when she was wrong. This deference to a more competent peer was also attested by Swain and Lapkin (1998: 333), who report on interactions between two learners of French: in at least one instance, the student who was seen as the "expert" provided an incorrect answer that her classmate ended up accepting, even though the right solution had been suggested by the "non-expert" student.

While HLLs may consider textbook speaking activities easy because of their linguistic background, some NHLLs who rated those exercises easy mentioned the context provided for the activities. In this particular instance, at least some NHLLs appeared to be more aware of the text than HLLs: overall, HLLs did not seem to use the textbook beyond the activity proper (even if the NHLLs who participated in the recordings only used the glossary in the book, beyond the activity that they were completing).

Answers regarding writing exchanges revealed that HLLs consider this type of participation to be the most difficult. Regarding textbook writing activities in particular, several students in both groups considered that HLLs would not perform better than NHLLs—and some even believed that these activities may be harder for the former group than for the latter. As one NHLL put it, HLLs "have a harder time writing because they learn the language through speaking not school/writing."

When answering the questionnaire about writing activities, participants probably thought of short answers or essays. However, the activity assigned to them in class focused on grammar and required that students fill in the blanks with verb forms. While this type of exercise does not involve extensive writing, it does require that learners interact with the written text in order to complete the task. It also requires, as noted earlier, that learners write at the micro level. For this particular exercise, both groups negotiated exclusively in English. However, the NHLL group displayed some interaction with the textbook: when confronted with words that they did not know, NHLLs consulted the book glossary. The heritage group, on the other hand, relied exclusively on the more fluent participant. Neither group utilized the textbook for grammar rules, verb forms, or even to check their answers, which might lead to incorrect results for the activity (cf. excerpt [16], where "tuvam" is accepted as a form of the verb *ter*).

As noted above, the more fluent participant in the HLL group assumed the role of expert (Swain and Lapkin 1998), in whom the other participants trusted. This type of dynamics may explain why we do not find justifications of answers among the HLL group: answers provided by the most competent participant were accepted without reservations. Although it is possible that the more fluent learner simply did not feel the need to explain her answers, some of what transpired in the HLL interactions suggests that she did not feel equipped to provide justifications beyond mere translations to English, as in (11) above. Following Montrul (2008), she may have lacked the necessary metalinguistic knowledge to defend her answers. On the other hand, this lack of metalinguistic awareness may reflect what was reported by Schwarzer and Petrón (2005): traditional grammar classes and terminology do not seem helpful to HLLs.

It is true that, as pointed out by one reviewer, neither group resorted to traditional explanations for preterite/imperfect rules (finished action, continuous action, etc.). Therefore, one might expand Schwarzer and Petrón's (2005) conclusion and argue that grammar classes do not seem to be helpful to NHLLs either. However, in the NHLL group, one of the learners attempted to justify one use of the imperfect verb form by associating it with time. In this case, she demonstrated knowledge of a conventional use of the imperfect: tell time in the past. Thus, we may not have sufficient evidence yet to extrapolate Schwarzer and Petrón's (2005) argument to NHLLs. Further research may shed light on the efficacy of traditional grammar classes for NHLLs.

As mentioned above, while one participant in the HLL cohort assumed the role of expert, no one in the NHLL group did so. On the contrary, NHLLs had to negotiate answers among them, as opposed to accepting one answer. This type of collaborative interaction is exemplified in excerpts (9) and (13) above, with interactants alternating several turns in order to reach an answer.

To sum up our discussion, let us recall the questions that have guided this study in order to provide concise answers:

1. To what extent is the completion of textbook activities different/similar between heritage and non-heritage learners when focusing on speaking?
2. To what extent is the completion of textbook activities different/similar between heritage and non-heritage learners when focusing on writing?

It is important to remember that these interactions were carried out by learners enrolled in a second-semester class. Had the recordings been made among more advanced students, the results presented here might have been different. With that in mind, in relation to textbook speaking activities, which are the focus of question 1, we have seen that, in the process of negotiating activity prompts and answers, the NHLL group would occasionally consult the textbook for help with vocabulary. The HLL group, on the other hand, understood the prompts more easily, and thus completed the speaking activity more quickly than the NHLL group. However, HLLs never interacted with the textbook. In terms of language utilized in the interactions, NHLLs negotiated exclusively in English. Although the more fluent participant in the HLL group attempted to interact in Portuguese beyond the answers to the activity, her classmates preferred to use their dominant language, and soon she too switched to English for any talk that was not directly related to the answers being provided.

Turning to the second question (activities that focus on writing), both groups of learners negotiated exclusively in English beyond the text in the activity and the answers required. Once again, only minimal interaction with the textbook was attested, and only among NHLLs. The HLL group accepted answers provided by the expert participant, who did not feel the need (or was not able) to explain her choices. It is possible that certain structures just sounded right to her, as happened with the heritage learners in Schwartz's (2003) study. However, further research would be needed to confirm this possibility. Among NHLLs, we attested one instance of justification of an answer (example [14]). Therefore, in what regards justifying their answers, the two groups only differ minimally. In relation to the writing/grammar activity, perhaps the biggest difference between the two groups relates to negotiation among participants: while HLLs trusted the expert learner, NHLLs had to reach their answers together, collaborating over several turns before achieving results for each item in the activity.

As discussed above, the heritage and non-heritage learners in this study displayed some differences and some similarities in carrying out textbook activities. The main difference between the two groups is related to the negotiation process: among the non-heritage learners, all three participants were engaged in negotiating the answers for the activities, while among the heritage group two participants relied on the answers and corrections provided by a third, who was perceived as the expert. Similarities found between the two groups include language

preference (both preferred to interact in English) and a tendency not to explain their answers. For the purpose of this study, perhaps the most important similarity between the two groups is the general lack of interaction with the textbook, especially when it comes to grammatical explanations. Although NHLLs did consult the glossary in the book, neither group checked to see if their answers were correct according to explanations or verb tables provided in the text. Thus, both groups might be encouraged to use their textbooks more effectively (or to use them at all), so as to aid their learning process.

Conclusion

The data analyzed for this article reveal that learners tend not to explore the textbook to find metalinguistic explanations. Indeed, only the NHLL group explored the textbook, and only to look up words in the glossary. They never checked grammar rules or verb forms that were needed for the activities carried out. The HLL group opted not to utilize the textbook at all beyond the proposed activities. This lack of interaction with the textbook may lead to incorrect answers by both groups of learners. While negotiation among peers may lead to the co-construction of knowledge (Swain and Lapkin 1998), learners might be able to advance their linguistic knowledge even further if they were to include the textbook in their interactions. As Edge and Wharton (1998) have claimed, referring to materials turns these materials into resources for language development and helps learner autonomy.

One obvious way to encourage learners to interact with the text is for instructors to modify certain activities slightly in order to include specific directions to check explanations, rules, or vocabulary, following Luke, de Castell, and Luke's (1989) argument that the teacher is the mediator between learners and the textbook. Another possibility would be to create short activities that would require some consultation of the textbook. After group work, correction of the activity by the teacher can also show how the book may help in reaching the goals of the exercise. In these instances of controlled practice, instructors should model the activities to students, demonstrating how to take advantage of the resources provided in the textbook. These types of activities and modeling may be even more crucial for heritage learners, since they seem to use the textbook even less than their non-heritage peers. If HLLs are to become bidialectal (Valdés 1981), interactions with the textbook—the model for standard dialects—are essential.

Another way of encouraging interactions with the text would be for the books themselves to bring activities that require that learners' choices be justified—or any other type of exercise that would make students verify certain rules and/or explanations contained in the book. This way, contact with the textbook may become easier and more natural over time, and the text may come to play a more prominent role in peer interaction, actually helping learners to coconstruct knowledge.

The interactions analyzed here were based on controlled exercises. Future research might look into interactions around textbook activities that are less controlled to see whether heritage and/or non-heritage learners (as well as their instructors) would be more preoccupied with accuracy (Ghosn 2003) or with getting their point across. Depending on the results, the textbook may serve as a more extended support for linguistic development if it is explored more fully.

ACKNOWLEDGMENTS

I am indebted to Denise Santos for her insights during the early stages of this project. I would also like to thank the learners of Portuguese who participated in this study, as well as their instructors. Naturally, any and all remaining shortcomings are my own.

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APPENDICES

Appendix A: Materials/Activities Survey

Please answer the following questions as candidly as possible. Your answers will **not** be read by your instructor and will **not** affect your class standing.

1. When you were growing up, what language(s) did you speak at home?

   _____

2. When you were growing up, what language(s) did your relatives speak at home?

   _____

3. Portuguese class(es) you are taking: _____

4. Please rate the following types of participation in Portuguese (in general, both in and out of the classroom):

   a. **Speaking**: easy not easy nor challenging challenging but doable difficult
   b. **Listening**: easy not easy nor challenging challenging but doable difficult
   c. **Writing**: easy not easy nor challenging challenging but doable difficult
   d. **Reading**: easy not easy nor challenging challenging but doable difficult

5. Thinking about **textbook activities that focus on <u>speaking</u>**, in your opinion do students who use(d) Portuguese at home perform differently (better, worse, more quickly, more slowly, etc.) than students who never use(d) Portuguese at home? Yes____ No____

   If yes, how do their performances differ?

   _____

6. Still thinking about **textbook activities that focus on <u>speaking</u>**, please rate their difficulty:

   easy not easy nor challenging challenging but doable difficult

   Please explain your rating: _____

7. Thinking about **textbook activities that focus on <u>writing</u>**, in your opinion do students who use(d) Portuguese at home perform differently (better, worse, more quickly, more slowly, etc.) than students who never use(d) Portuguese at home? Yes____ No____

   If yes, how do their performances differ?

   _____

8. Still thinking about **textbook activities that focus on <u>writing</u>**, please rate their difficulty:

   easy not easy nor challenging challenging but doable difficult

   Please explain your rating:

   _____

End of survey. Thank you! ☺

Appendix B: Conventions Used in the Transcriptions

/	onset of overlap
=	no pause between turns
(?)	unintelligible speech
…	pause
[ ]	phonetic transcription
(( ))	non-linguistic behavior

REVIEWS

■ **Prepared by Domnita Dumitrescu**

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Pan-Hispanic/Luso-Brazilian Literary and Cultural Studies

Antebi, Susan. *Carnal Inscriptions: Spanish American Narratives of Corporeal Difference and Disability*. New York: Palgrave Macmillan, 2009. Pp. 239. ISBN 978-0-230-61389-8.

In the acknowledgments preceding her unique and valuable study, Susan Antebi rather candidly notes: "When I began this work I thought I was writing about freaks and monsters in Spanish American narrative. At some point, I began to understand that the book was, in fact, about disability in these contexts" (ix). The academic honesty of this statement is significant: *Carnal Inscriptions* is, in essence, a welcoming invitation to scholars who may already be working on topics relevant to Disability Studies to conceive of their work from an emerging paradigm that, with very few exceptions, Hispanists have yet to engage meaningfully.

The book directly dialogues with work by disability scholars outside of Hispanism (notably mentioning—among others—Lennard Davis, author of *Enforcing Normalcy* and editor of *The Disability Studies Reader*; David T. Mitchell, Executive Director of Temple University's Institute on Disabilities; and Sharon Snyder, a distinguished disability scholar who is, with Mitchell, coeditor of the University of Michigan Press book series *Corporealities*), seeking to analyze both work by canonical Spanish American authors (e.g. José Martí, Mario Vargas Llosa) and also more recent cultural products that break with traditional notions of narrative. The latter list includes performance art by Guillermo Gómez Peña and Coco Fusco, work by New York-based Mexican writer Naief Yahya, a photo-narrative by Mexican writer Bellatín, collaborative testimonial work by Gabriela Brimmer and Elena Poniatowska, and more still. Overall, even if the focus of the work leans toward the geopolitical implications of corporeal difference instead of the political discourses surrounding disability (the emphasis on the "freak show" and Antebi's notion of "disability as performance" [9] are key in this regard), there is still more than adequate cause to see this book as the first of its kind.

Chapter 1 interrogates the presence of freak-show performers in newspaper chronicles penned by Martí and by José Juan Tablada as a way of meditating on US–Latin American geopolitical relationships. Chapter 2 illuminates the treatment of female, conjoined twins in a short story by Ecuadorian Pablo Palacio and the subsequent subversion of that tale by Jorge Velasco Mackenzie in a story of his own. Chapter 3 looks at *El hablador* by Vargas Llosa and David Toscana's novel *Santa María del Circo*, using "an approach to corporeal difference in Spanish American narrative that is both specific to regional, historical contexts and

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unhinged from the grid of metaphors that would align bodies with predetermined meanings" (11). Chapter 4 looks at works by Yahya and Gómez Peña/Fusco highlighting the problematic representation of marked or flawed bodies. Throughout, whether taking on chronicles, short stories, novels, or performances, Antebi's analysis is insightful, her engagement with history and theory impressive, and her perspective fresh.

Chapter 5 launches a detailed reading of Bellatín's *Shiki Nagoaka, una nariz de ficción* (2001), a novel in which a series of accompanying photographs form a "parallel, pictorial version" (142) of the fictional Nagoaka's story. Bellatín—whose other works include *Flores* (2001), a novel about children with birth defects, and another about a man who affirms that "una cosa es ser un hombre inmóvil y otra un retardado mental" (qtd. in Antebi [143])—has created a complex text that Antebi convincingly contextualizes with recourse to the topic of West–East relations. The author's appropriately complex discussion allows her to stray from the familiar territory of the "freak show," while continuing to focus on corporeal difference (here, Nagoaka's large nose) as disability—although the discussion of *Flores* beginning on page 152 is particularly lucid, and might have been pursued further.

Chapter 6 is by far the most intriguing chapter in the book, as it focuses on Gabriela Brimmer, "a Mexican woman who had cerebral palsy and who communicated . . . primarily through the use of an alphabet chart or a typewriter, using only her left big toe" (173). Together, Brimmer and the famed Poniatowska penned the 1979 testimonial text *Gaby Brimmer*, and the reader may be interested to learn that "after Brimmer's death in 2000, Mexican President Ernesto Zedillo presented an award in her memory and created a national scholarship for disabled writers or artists in her name" (179). Here, Antebi is at her best as she masterfully elucidates the juncture between disability and the political in testimonial literature, exploring Gaby's role as a political activist amidst the larger context of a de-radicalized, post-1968 Mexican society.

Carnal Inscriptions is clearly unique, and perhaps even ahead of its time. By this, I mean that there has for many years been a widespread interest among Hispanic Studies scholars in the themes of alterity, corporeality, and marginality—and yet, there has been very little in the way of a 'first wave' of Hispanic Disability Studies scholarship. Here, it is important to make an instructive if provisional distinction—one that some may deem contentious—between what are two necessarily entangled sets of problems. On the one hand, there is the general set of questions pertaining to bodies and social marginalization, which may unfold differentially in a given case. These questions are addressed, for example, by a veritable wealth of critics who write on difference and community (my favorites being Iris M. Young, David Harvey, and Roberto Esposito to name just a few). On the other hand, there is the set of questions specific to disabled populations themselves (in addition to the aforementioned Davis, Mitchell, and Snyder, I would add such critics as Licia Carlson, Mark Rapley, and Charles Riley). Make no mistake, Antebi does well in balancing a study of the theme of marginality in the work of canonical authors with a more concerted "Disability Studies approach"; and this is particularly true in chapter 6. Her book is best appreciated as the "Hispanic Studies version" of work by what I would call "second-wave" theorists who have directly tried to bridge disability studies with other theoretical debates, such as feminist and queer studies (to my mind, Robert McRuer and Eve K. Sedgwick stand out in this regard; on the latter, see Antebi [114]). And yet, apart from being a magnificent literary study in its own right, her book also points implicitly to the current lack of (and the need for) "first-wave" disability scholarship in our field—that is, work in Hispanic Studies that approaches disability not as a point of departure for discussing questions of geopolitical or theoretical marginality, but instead disability as a sociocultural and expressly political issue in its own right. Ultimately, this lack of/need for such "first-wave" literature only serves to make what *Carnal Inscriptions* achieves even more significant.

Understood in the context of the broader field of Hispanic Studies, both the power and the potential of Antebi's text come from its pioneering intent to integrate the perspective and critical literature pertaining to Disability Studies. Just as writing the book helped its author to "sort

out the crucial differences between disability and the notion of freakishness," I share Antebi's hope (expressed explicitly on page ix) that it will do the same for its readers. In the end, this is undoubtedly a landmark text that will attract both literary-minded critics and scholars intrigued by Disability Studies alike.

Benjamin Fraser
The College of Charleston, USA

Arkinstall, Christine. *Histories, Cultures, and National Identities: Women Writing Spain, 1877–1984*. Lewisburg: Bucknell UP, 2009. Pp. 250. ISBN 978-0-8387-5728-4.

In *Histories, Cultures, and National Identities: Women Writing Spain, 1877–1984*, Christine Arkinstall examines the literary contributions to cultural thought and nation-building of three women authors from Spain: Rosario de Acuña (1850–1923), Ángela Figuera (1902–84), and Rosa Chacel (1898–1984). This analysis aims to show how these writers, whose work has not figured as prominently as that of their male counterparts in critical studies of Spanish literature, played a role in the shaping of liberal thought and the concept of nation in Spain. Her study shows how these writers both advocated for and critiqued the liberal project.

Arkinstall begins by detailing the historical, political, and literary contexts for each author, clearly outlining the trajectory of liberal thought in Spain since the mid-nineteenth century, and positioning each author's work within this framework, providing a thorough understanding of how sociopolitical and cultural factors informed their texts. The authors considered in this book represent various literary styles, genres, and periods, offering a more complete understanding of the contributions of women writers to contemporary Spanish literature.

Part 1, entitled "Representing the Nation in Nineteenth-Century Spain: Rosario de Acuña and the Liberal Debate," analyzes three plays written by Acuña, namely *Amor á la patria* (1877), *Tribunales de venganza* (1880), and *El Padre Juan* (1891). Arkinstall looks at how each play addresses the idea of the Spanish nation, advocating for certain aspects of the liberal agenda and critiquing others. This section delves into the characters and their motivations, as representative of the elements of liberal thought essential to Acuña's envisioning of Spain as nation. Although Arkinstall demonstrates how Acuña's plays affirmed many of the liberal ideals of the time, this examination also finds that Acuña was highly critical of liberalism's continued gender bias, the role of the clergy in some liberal factions, and the negative effects of a new economic individualism.

In part 2, "The Spanish Civil War and Franco Dictatorship: History as Trauma and Wound in Ángela Figuera's Poetic Work," Arkinstall considers the connection between Figuera's poetry and liberal thought in Spain, during the years of the Franco dictatorship. This section looks at several of Figuera's poems, mainly from the collections *Belleza cruel* (1958) and *Toco la tierra: Letanías* (1962). Basing much of her analysis in trauma theory, Arkinstall shows how the poet subverts the official discourse that portrayed Spanish history as a continuum of conservative ideals that erased a liberal history. Figuera imbues Catholic iconography and motifs with new meanings, exposing the hypocrisy and cruelty of the dictatorship and the difficult conditions imposed on its people. Arkinstall reads Figuera's work as an expression of trauma, searching for protection from further suffering and hoping to find resolution to psychic damage. This analysis highlights the role of memory, as these poems remind the reader of past wounds and keep the exiled and dead alive in the collective memory. Additionally, Arkinstall shows how the poems challenge the masculine articulation of religious and political discourse of the dictatorship. In this section of her study, Arkinstall shows how Figuera contributed an alternate vision of Spanish identity, disrupting hegemonic discourses and offering new meanings to established conceptualizations.

Part 3, "Recovering Cultural History in Post-Franco Spain: Rosa Chacel's Novels of Memory," looks at the first two novels of Chacel's trilogy, *Barrio de Maravillas* (1976) and

Acrópolis (1984). Arkinstall reads Chacel's novels as a recuperation of the Spanish modernist movements of the past, beginning a new history of the artistic project that was abruptly interrupted by civil war and dictatorship. This section highlights Chacel's importance to the creation of a new identity in post-Franco Spain. Applying Pierre Nora's concept of *lieu de mémoire*, or a place of memory, Arkinstall explores the novels' recuperation and establishment of a generation, in which history and memory combine to reveal the significance of the modernist movements to Spanish identity, and at the same time to critique elements of modernism in order to propose a new generation for democratic Spain. Arkinstall's analysis demonstrates how Chacel stresses the importance of culture and education for all, an engaged and socially committed artistic generation, and the continuation of liberal, progressive ideals. Quite significant is Arkinstall's finding that Chacel's novels challenge the traditionally held conceptions of modernist art as devoid of sociopolitical content, as well as the gender and class discrimination present in the art of these generations.

With *Histories, Cultures, and National Identities: Women Writing Spain, 1877–1984*, Christine Arkinstall has successfully brought to the fore significant contributions of three Spanish women writers who have not previously received this deserved attention. Basing her arguments in current theories of culture, memory, and trauma, Arkinstall offers a comprehensive analysis of works by each author and their proposal of elements essential to their conceptualization of the Spanish nation. A solid historical, political, and cultural context explains each writer's literary vision. In further study, it would also be interesting to learn more about the effect of their works on the shaping of the nation, in literary, cultural, or political circles. Finally, Arkinstall's analysis offers valuable insight into the engendering of the liberal debate present in the writing of each author considered in this book, presenting evidence of the importance of women in the liberal and literary debates of contemporary Spain.

Julia Riordan-Gonçalves
Monmouth University, USA

Barriuso, Carlos. *Los discursos de la modernidad: Nación, imperio y estética en el fin de siglo español (1895–1924)*. Madrid: Biblioteca Nueva, 2009. Pp. 188. ISBN 978-84-9742-019-1.

Lo primero que llama la atención del lector del libro de Carlos Barriuso sobre los discursos de la modernidad española es, sin duda, la intrigante estructura lógica interna que ha supuesto concebirlo sobre un triple andamiaje astutamente entrelazado en planos y enfoques: el temporal, el autorial y el temático que, como cordón umbilical, concluye atándolo todo. Veámoslo.

En el plano temporal el libro versa sobre las tres décadas que van de 1895 a 1924, época que coincide con el surgimiento, apogeo y ocaso de la llamada *generación del '98*. En un segundo nivel, el de los autores, el libro se centra en esas tres grandes figuras literarias dominantes de la época: Unamuno, Ganivet y Valle-Inclán. En el terreno ideológico, Barriuso intenta llegar hasta el fondo de las situaciones que se propone esclarecer, de una vez por todas, mediante su libro. Barriuso se entrega a la tarea de explicar la manera como, bien arropado en una bibliografía copiosa, diversa y actualizada, él entiende los "*discursos de la modernidad*" encarnados en las obras de estos tres grandes creadores, ahora puestos bajo su microscopio.

Para Barriuso, cada uno es un pilar que sustenta la trilogía del libro, asumiendo un papel definitorio frente a estas tres amplias concepciones socio-políticas y literarias de la España que les tocó vivir: la idea particular como se concibe el concepto de *nación* en Unamuno, la de *imperio* en la visión cosmopolita, aunque carente de validez en la realidad circundante de Ganivet, y en los recurrentes modelos estéticos que empleara Valle-Inclán a lo largo de su evolución—casi metamorfosis literaria—que iría recorriendo desde sus incursiones por las *Sonatas,* hasta las tragedias y comedias *sui generis*, pasando por obras consideradas hitos en su carrera como *Luces de bohemia* y *La lámpara maravillosa,* que reconfirmarían la idea de Valle-Inclán renovador indiscutible, aunque inconstante y cambiante.

Esta triple armadura se sostiene en los tres capítulos que conforman el libro: a Unamuno, vinculado con el concepto de España en cuanto a *nación* y todo lo que conllevan las atribuciones a la denominada "inconsciencia social intrahistórica" y a la primacía del "discurso irracionalista" en sus escritos. A través del *Idearium* y otros libros de Ganivet, tomado en sentido amplísimo, se redondean sus ideas en torno a España como *imperio finisecular,* vislumbrado más como sueño utópico, dadas las deplorables encrucijadas en que se debatía la España finisecular. El mismo subtítulo del capítulo 2 no da lugar a ambigüedades: "La conquista del Reino de Maya" solo lograría la conquista de un imperio ficcional y mítico, articulado, pero desprovisto de la indispensable realidad histórica que lo avalara. Así visto, no pasaría de ser un "imperio espectral" o un "imperialismo espiritual" que la "subjetividad de la sociedad capitalista" contradice, dada su imposibilidad de formular una reforma política con miras al futuro y no anclada en "modelos arcaicos e irreales" (102).

Las conclusiones del autor sobre el enfoque unamuniano son en verdad esclarecedoras. Por un lado, el Rector de Salamanca, que cabalga en una utopía vasco-castellana arcaica, no logra superar la ambigüedad que supone un "discurso que fomenta la autoridad como modelo de convivencia" (64), mientras que por otro, su "melancólica intrahistoria" implicaría una cuestionable "sumisión a la cultura y la lengua" que con el tiempo derivaría en lo que Barriuso denomina propagación de la "inestabilidad propia de la modernidad" (64).

Las conclusiones sobre las "proteicas estéticas" de Valle-Inclán son para Barriuso regresos a la "edad idílica y rural" (149) como formas de escapismo de la realidad que en nada solucionarían el avance del detestado "capitalismo deshumanizante" ni del liberalismo económico imperante ya en la Europa finisecular.

El libro de Barriuso está escrito en lenguaje riguroso, académico, y en cierto modo, codificado por la jerga propia de la modernidad. En este sentido, es un libro para especialistas, que no tiene nada de genérico y que está pensado para los ya iniciados, no solo en el canon modernista, sino para aquellos que ya poseen buen conocimiento de la trilogía propuesta. Es también el resultado de un largo proceso de estudios previos, ponencias, e incluso publicaciones parciales sobre temas afines a los expuestos en dos de los tres escritores: *Unamuno y los dilemas de la nacionalidad* (2004) y *Mimesis y modernidad en la estética de Valle-Inclán* (2007).

Barriuso ha tenido no solo el sosiego y la fortuna de haber sido patrocinado por instituciones prestantes que reconocieron los méritos de su proyecto, sino también por el consejo, la lectura y la asesoría de grandes conocedores del campo. Esto amerita aún más su trabajo y lo convierte en un aporte valioso para el estudio de una época sobre la que faltaba una investigación a fondo de las implicaciones de la modernidad con los parámetros con que lo ha logrado el autor aquí. Es, en resumen, una contribución de altos quilates y méritos.

Germán Carrillo
Marquette University, USA
Academia Norteamericana de la Lengua Española, USA

Brown, Joan L. *Confronting Our Canons: Spanish and Latin American Studies in the 21st Century*. Lewisburg: Bucknell UP, 2010. Pp. 247. ISBN 978-0-83875-767-3.

Confronting Our Canons: Spanish and Latin American Studies in the 21st Century urges us to examine our assumptions about literary canons, understand the important pedagogical functions that they perform, and take responsibility for the construction of a Hispanic studies consensus canon. In this illuminating work, Joan L. Brown disproves the myth of the Canon, or single list of greatest works, demystifies the process of modern canon formation, and proposes an inclusive and flexible model that can serve as a blueprint for other disciplines. The balance of theory and data analysis provides a comprehensive view of the topic and, although examples are gleaned from Spanish and Latin American literature, Brown's observations and recommendations are accessible, and pertinent, to other fields.

The first chapter reviews the history of Western literary canons, demonstrating the indebtedness of modern canons to those of the past. Brown argues that, in performing the necessary function of sorting and selecting a smaller set of items from a much larger one, "the primary sociocultural function of a canon is to delimit and unite a community," since "[t]he choice of a reduced set is based on discrimination, which elucidates shared values" (40). She also emphasizes the relationship between canons, pedagogy, and disciplinary definition, asserting that "transmission of a discipline involves training the next generation of experts . . . [therefore] a canon shapes teachers (experts) and students (cultural consumers) alike" (41).

Seeking to disprove the myth of the Canon, the second chapter shows that modern canons are multiple and coexistent, ranging from an individual's internal list of personal preferences, to those requiring consensus such as literary histories, anthologies, and reading lists. Brown calls attention to the problematic lack of explicit criteria that characterizes the process of consensus canon formation, urging educators to move towards a clearer definition of the variables that determine canonicity in their field.

The statistical analysis of the "Hispanic graduate reading list canon" is the focus of the third chapter, which examines fifty-six reading lists, in use at the end of the 1990s, from American PhD granting programs. This examination yields the contents of "the universal canon" (works and/or authors on 100 percent of the lists), "the core canon" (90 to 99), "the nearly core canon" (76 to 89), and "the marginal canon" (50 to 75). While the dissection of each of these subsets, supported by material included in the appendix, is at times difficult to follow, it is informative and demonstrates that there is little agreement on what is deemed required reading in the field. This is most evident in the fact that the only universal items found were *Don Quijote de la Mancha*, *Lazarillo de Tormes,* and Benito Pérez Galdós. According to Brown, a non-exhaustive survey of current graduate reading lists shows no major changes since the late 1990s.

The data analysis also reveals alarming omissions in the Hispanic reading list canon that convey the urgent need for its revision. Gender and geographical gaps in the core were readily evident: only one of thirty authors was a woman, and only seven were from Latin America. Also noted was the core canon absence of any work that deals with homosexual experience (124) as well as that of Afro-Hispanic literature (114).These omissions, Brown contends, are the result of deliberate selection, not of scarcity. In the fifth chapter, the elucidation of extrinsic and intrinsic variables that contribute to canonicity helps demystify the process of canon formation, but fails to fully explain exclusions. It does demonstrate, however, that the first step towards content revision must be identifying the factors and values that have shaped canons in the past, and those that should do so in the future.

Brown offers a model for a "dynamic [and] inclusive" Hispanic studies canon (178) consisting of a "central core" shared by all graduate programs, whose contents are determined according to explicit but flexible criteria, and clear pedagogical goals. The core would be "ringed by ever-expanding circles of choices" (178) that can be moved toward or away from it. She recommends that MLA divisions be in charge of brokering the consensus needed to develop the model. To maximize participation, they should solicit input from their members and from delegates from relevant discussion groups.

The proposed model is viable, and leaves room for flexibility while providing a stable core, but it requires a shift in disciplinary practices unlikely to be unanimously endorsed. At a time when, as Brown acknowledges, "The tide of opinion in Hispanic literary studies ebbs away from, not toward, the shore of collective standards" (171), the call for the "harmonization" of graduate studies, seen as a threat to intellectual autonomy, will undoubtedly meet resistance. Anticipating it, Brown stresses that a shared canon would make literary studies less vulnerable to external imposition of curricula and assessment procedures. Nevertheless, a move toward the centralization that she advocates would certainly be the subject of heated debate.

One of the important contributions of *Confronting our Canons* is drawing attention to the interpenetration of canon formation, disciplinary definition, and pedagogy. Brown compellingly

argues that neglecting our pedagogical canon negatively impacts more than just reading requirements; it affects our profession at all levels. Adding support to the book's sound arguments, the data analysis demonstrates the urgency of a reform that not only should ensure greater consensus but also remedy omissions that are unjustifiable.

María Fernanda Márquez
California State University–Los Angeles, USA

Castillo, Moisés R. *Indios en escena: La representación del amerindio en el teatro del Siglo de Oro*. West Lafayette: Purdue UP, 2009. Pp. 365. ISBN 978-1-55753-539-9.

Esta obra es un estudio minucioso y esmerado acerca de cómo se ha visto y tratado el tema del amerindio en la "comedia nueva" del siglo XVII español. La visión del amerindio es difícil de captar y no se define de una manera única, ya que depende de valores e intereses que cambian con cada realidad circundante y con los sujetos protagónicos. Muchas de estas comedias, que cubren un período histórico de 1492 a 1563, son casi desconocidas. Es frecuente no contar con ediciones modernas de estas obras, que tradicionalmente han sido desdeñadas por ser consideradas de menor calidad, no muy bien escritas, o por contener a veces muchos hechos inverosímiles. En total, Castillo da cuenta de trece "comedias de indio" que han llegado hasta nuestros días.

En la introducción, el autor presenta un panorama general del propósito de su estudio y hace referencia a las obras que serán tratadas, algunas de las cuales (como ya se ha mencionado) no son tan conocidas o leídas, como por ejemplo *El gobernador prudente* de Gaspar de Ávila. El primer capítulo analiza un drama de honor: *El Nuevo Mundo descubierto por Cristóbal Colón* de Lope de Vega. El capítulo 2 comprende siete obras bajo el título general "La conquista de Chile y la reconquista de Brasil". El capítulo 3, "La conquista del Perú", analiza tres obras de Tirso de Molina y una de Luis Vélez de Guevara. El capítulo 4 se titula "La conquista de México" y analiza la obra homónima de Fernando de Zárate y Castronovo. El quinto y último capítulo se dedica a una comedia hagiográfica de Calderón de la Barca, *La aurora en Copacabana,* que es la última comedia de indio de que se tiene noticia. El libro se cierra con una conclusión seguida de un apéndice con traducciones al español de las citas en inglés, notas, obras citadas y un índice alfabético.

Además de abordar la visión del indio, Castillo también se interna en la problemática del proceso de conquista y colonización y las relaciones interpersonales entre indios y misioneros, conquistadores y colonizadores. La identidad del indio sufre un proceso continuo de redefinición. El indio pasa de ser considerado bueno a bárbaro, a través de toda una gama de matices psicológicos y emociones, desde el amor hasta el odio. La visión del conquistador y del colonizador español también varía de acuerdo a las circunstancias y momentos históricos. Muchas veces se refleja la codicia y la crueldad de los españoles, y a veces también la crueldad de los indios que llega al canibalismo. El teatro barroco de la España imperial ve al *otro* en el indio de una manera estética. Como expresa Castillo en sus conclusiones, "las comedias del indio son soluciones estéticas a problemas histórico-políticos generados por la propuesta de expansión colonial" (249). Indudablemente, estas comedias barrocas de la conquista legitiman la actitud española del conquistador y tratan de justificar las acciones de los peninsulares. Paralelos al tema del indio están el del honor, la religión y la pureza de la sangre, temas comunes en el teatro barroco español.

Es interesante descubrir que muchas de estas obras fueron escritas por encargo, como en el caso de *Arauco domado* de Lope de Vega, compuesta en honor del gobernador Hurtado de Mendoza. Se sabe que Lope también quería congraciarse con los Marqueses de Cañete, a cuya familia pertenecía Hurtado de Mendoza y que eran sus protectores. En esta obra, Lope usa muchos términos mapuches y araucanos, lo que le da verosimilitud. El indio se muestra como un ser honorable y honrado, pero a veces Lope va más allá y muestra al indio como conocedor

del continente euroasiático, lo que es ficticio. El indio es al mismo tiempo honorable y bárbaro como una fiera salvaje. Lope legitima la conquista, pero también critica a los conquistadores por su codicia y ambición. También destaca el valor y el heroísmo del pueblo araucano.

Al leer *Indios en escena* se percibe la pasión y el entusiasmo de un serio investigador del tema. Es una obra excelente para los amantes del teatro del Siglo de Oro español y su problemática, que se dirige tanto a los especialistas como a los alumnos avanzados en literatura española. Constituye un buen manual de consulta para un estudio en profundidad de las comedias barrocas de tema amerindio. No es de ninguna manera un libro para entretener a una persona que no conozca las obras de cerca, ya que el autor hace análisis de temas y recursos estilísticos mediante citas de textos. En conclusión, recomiendo a *Indios en escena* como un libro apropiado para leer *a posteriori* de las obras originales.

Beatrice Giannandrea
Ohio University–Zanesville, USA

Davidson, Robert A. *Jazz Age Barcelona.* Toronto: U of Toronto P, 2009. Pp. 214. ISBN 978-1-4426-1043-9.

Jazz Age Barcelona introduces vital aspects of the Catalan capital during a period marked by the after effects of the First World War until the beginning of the Spanish Second Republic. Written with a captivating style, the reader becomes the inquisitive visitor of spaces that, though no longer in existence, significantly impacted the social fabric of the city. Davidson demonstrates the importance and aesthetic influence of jazz as an international phenomenon in Barcelona—the most cosmopolitan city of the Iberian Peninsula. In this vivacious cultural hub, diverse aggregates of displaced Europeans affected by the war intermingled with the locals and sought freedom, flamboyance, and solace; speculators also made easy money. Drawing on detailed analyses of newspaper articles, critical essays, novels, and photographs, the author claims that jazz played an important role in defining urban spaces: jazz music was revered by a variety of social classes—especially the bourgeoisie—and jazz cultural critique served as a way to provide intellectual and political commentary specific to the Catalan milieu.

Davidson divides his analysis into six compelling chapters, which transport us through the "spatial practice" of the Jazz Age. Central to his work are scenes from nightclubs, cocktail hours in hotels, the revue of the music halls, cabarets, brothels, and drug use, which help to illustrate the interplay between writing and images of a forgotten era. Surprisingly, such revelry occurred during Primo de Rivera's dictatorship under which the modernization of the country, the oppression of regional cultures, and state censorship were implemented. The first chapter, "Barcelona Boom Town," describes the city in its international context, comparable to Paris or Berlin. While the major European centers fought the war, Barcelona took advantage of its neutrality and experienced a rapid growth and expansion in the "Roaring Twenties" period that culminated with the International Exhibition in 1929. The second chapter focuses on a bold, eclectic paper, *El Escándalo,* which pierces "where others cannot or dare not tread," and also on a novel, *Sangre en Atarazanas,* by Francesc Madrid, one of *El Escándalo*'s editors. *Sangre* is a collection of chronicles that depict the unrestrained nightlife in the red-light district. Both publications scandalously report on the most sordid streets and immoral places at a time of great censorship and repression—a time when everyone was at risk for what they did or said.

"The Spatial Aesthetics of Jazz Rhythm," the third chapter, connects the frenzied, syncopated beat of the American-born music to the rapid transformation of urban locales and activities as seen by the Catalan art critic and cultural commentator, Sebastià Gasch. New urban spheres of musical and visual artistic expression synchronously enmeshed to become part of the cosmopolitan metropolis. Novel innovation included the following: the advent of the cinema industry; symmetrical choreography from the revues; ad-lib jazz music; the physical transformation of the city—magnificent skyscrapers, telephones, subway, and street advertising; and the perva-

siveness of cubism and surrealism. The fourth chapter, "Vantage Point: Barcelona's *Mirador*," is devoted to the study of a literary and artistic weekly paper informed both by Barcelona's international projection after the Exhibition of 1929 and its nationalistic impulse with the end of the dictatorship. Interestingly, *Mirador* is not defined only as a "European" cultural journal, but also as a paper with a political agenda of a Catalan nationhood that would not receive the expected support during the Spanish Second Republic.

"An Age in Pictures: *Imatges* (1930)" constitutes the fifth chapter, and includes many original photographs. *Imatges* was a graphic journal that delved into a culturally innovative age, when the visual perception of the city had been enhanced by the international exposition, technological advances, and the intensity of daily life. The final chapter, "The Colour of a Cocktail: J. M. de Sagarra's *Aperitiu* and *Vida Privada*," studies the culmination of the Age. This chapter analyzes a series of articles around the aperitif hour as the embodiment of modernity, and a recognized Catalan novel by the same author. The city is recreated in its different spaces, from the lewd conduct of the Raval to the frivolous, corrupt bourgeois neighborhood of the Eixample. As a metaphoric hangover, the moral degradation of the upper classes is revealed in their vices, and in their support of the authoritarian regime.

Jazz Age Barcelona reflects on the transformation of the cosmopolitan center, combining the international engagement of the Jazz Age to the local context of Barcelona. It is a revivifying study of the energy of the "Roaring Twenties," that is, the Americanism of modernity within the specific reality of Catalonia under the oppression of their own nationalistic impulses. Davidson's study is a clear and entertaining book for any reader familiar with the historical context, who is interested in the cultural, social, and technological transformation of Barcelona during the 1920s and early 30s.

M. Pilar Asensio-Manrique
Yale University, USA

Giles, Ryan D. *The Laughter of the Saints: Parodies of Holiness in Late Medieval and Renaissance Spain*. Toronto: U of Toronto P, 2009. Pp. 197. ISBN 978-0-8020-9952-5.

Ryan Giles's *The Laughter of the Saints* is a gem of a book. His topic is "Saturnalian religiosity" (4), carnivalesque transgression that seemingly break the rules in order to return to them and to order. The introduction, "Saints and Anti-Saints," shows how the medieval penchant for depicting the duality of saints and anti-saints, of piety and impiety, of levity and seriousness, is a pattern that continues well into the early modern period. Giles acknowledges the work of Bakhtin, but insists that in the texts and traditions he studies there is no conflict or contradiction between the official and popular. Instead, the mixture of sacred and profane, high and low registers, oral and written culture, provides a context in which moral discernment is required of all. The cultural landscape he describes reflects "not only the worldliness or permissive mentality of the [Spanish] frontier clergy, but also the broader tradition of clerical writers frequenting taverns, gambling halls, and brothels—familiarizing themselves with the back alleys as well as the cloisters of medieval Europe" (12).

Chapter 1, "Christ and His Cross," discusses the *troba caçurra* of the *Libro de buen amor*. Giles brings together strands of popular songs and traditions, learned texts and exegesis, all suggesting the common practice of treating the cross as a female person embraced by Christ. The Archpriest's "loss" of Cruz parallels the way crusaders "lost" the True Cross in the Holy Land. The *troba caçurra* thus evokes not only transgressive laughter, but a whole range of cultural practices and information, leaving to the discernment of the readers the task of "forging their own path" (24). The chapter continues with a study of the sixteenth-century *Carajicomedia* in which "graphic sex scenes are restaged as sacred devotion" (25), parodying the typical "contemplative technique" (26) used for meditating on the Passion. Readers must "visualize obscene imagery" (27) the way devotional texts "urge Christians to meditate on scenes from the Gospel" (27).

Chapter 2, "Holy Men in the Wilderness," sees wilderness as a space that is potentially both sacred and evil. In the *Libro de buen amor*, the archpriest starts out on his journey through the mountains on the day of San Meder, who had walked a "martyr's pilgrimage" (36), a parallel to the *via crucis*, and Christ's journey in the desert. The festive contrast is that Christ is cared for by angels whereas the archpriest is "manhandled" (38) by the mountain women. The chapter also deals with the legend of St. Hilarion as transformed in the *Carajicomedia* "into a wildman lurking in the cemetery, waking the dead with his staff" (51).

Chapter 3, "Virgins and Harlots," reminds us that the stories of female saints allowed for taking pleasure in sexual language and images while at the same time providing religious imagery. Giles discusses the cult of St. Quiteria and the carnivalesque use Juan Ruiz makes of it in the *Libro de buen amor* when Don Amor curses the saint in a rage against the Lenten season. Quiteria also appears in the *Carajicomedia* in anti-saint role of seductress. In *Celestina*, Rojas makes use of the cult of the Magdalene by portraying the old whore as an anti-saint. This combination of the sacred and profane Giles aptly calls "whoredom and Marianism" (71), an "intermingling of spiritual exaltation and worldly debasement" that "sets the stage for the humorous performance of saints in the early Spanish novel" (72).

Chapter 4, "Picaresque Saints," develops further the "official" and "unofficial" use of the cult of saints. St. Martha, the holy hostess, became characterized as the go-between of Christ and the Magdalene, and the Martha cult became the organizing principle for Delicado's narrative in the *Lozana andaluza*, making Lozana's life "a satirical reconfiguration of hagiographic material" (83). In turn, the *Lazarillo* satirizes the life of St. John the Baptist, taking the "medieval tradition of parodic sanctity" and developing it "to take an increasingly self-conscious, metafictional approach to life-telling" (92).

In the final chapter, "Rivalries and Reconciliations," Giles studies Alemán's *Guzmán de Alfarache* and Cervantes's *Quijote* showing how Alemán uses the cult of St. Anthony of Padua—a "saint [who] was famously robbed of a book, and, accordingly invoked by those seeking to recover lost or stolen property" (96)—and Cervantes that of St. Martin of Tours to deal with the spurious work of the rivals who had written false continuations of their masterpieces.

The book ends with a short conclusion, "Sanctity and Humanity."

The text is accompanied by 12 illustrations, 37 pages of notes (almost one third the length of the text), and 27 pages of bibliography. Giles's research and reading is vast, and his commentary in the notes on bibliography, literary history and criticism, anthropology, history, and language is fascinating. Giles's book will appeal to all who enjoy close reading. It is an example of the very best our scholarship has to offer.

Thomas D. Spaccarelli
Sewanee: The University of the South, USA

Herrmann, Gina. *Written in Red: The Communist Memoir in Spain*. Urbana: U of Illinois P, 2010. Pp. 246. ISBN 978-252-03469-5.

Written in Red is a study of Communist autobiographical writing in Spain. What distinguishes Gina Herrmann's work from the existing scholarship on the subject is its broad, international perspective and a way of examining key issues such as Communism, the self, and literature, that brings to the fore tensions and "relations of contingency," not of "substitution" (7). Herrmann takes six Spanish writers—Dolores Ibárruri, Jorge Semprún, Rafael Alberti, María Teresa León, Tomás Pàmies, and Teresa Pàmies—and studies their autobiographical work within the frame of larger practices of self-representation, especially the ones emerging in the Soviet Union during Stalin's time.

One underlying assumption of the book, used as a guiding principle in the organization of the study, is that Communist subjects do not become who they are by keeping the public and private spheres of their lives apart, or simply by opposing political power. In line with Foucault

and Judith Butler's work on power and subjection, Herrmann argues that subjects constitute themselves through a process of internalization of power. In the case of Communist cultures, Herrmann points out, voluntary and mandated self-reflection lay at the core of the process of identity formation. To the extent that people were living in a new society, the state endorsed introspection. But as the act of looking into oneself turned into an object of state scrutiny, autobiography often became confession.

Herrmann uses state-generated life narratives as a point of reference and claims that these institutionalized stories function as a "template," a "blueprint" for other Communist literary autobiographies. The introduction actually reproduces a questionnaire given to party members in the Soviet Union and Western Europe. The document reveals the paradigm of class and religious oppositions and the story of conversion, which, Herrmann argues, transfers to the structure of the Spanish Communist memoirs. What Herrmann finds surprising is that certain traits of the institutionalized autobiography surface in the Spanish Communist memoirs written in the post-Stalinist years and, in some cases, from a dissident perspective, thus indicating that memoirists drew a line between party affiliation and the belief in Communism as a social model. The persistence of the Communist ideal even in the life stories of dissidents, such as Semprún and Teresa Pàmies, leads Herrmann, following François Furet's work, to underscore the importance of "ideology as sentiment" (6). The idea generates new interpretations, Herrmann notes, and rightfully so, because it guides Communist studies toward matters of subjectivity and language expression. In this sense, the inclusion of life stories of Soviet and western Communists next to the questionnaires would have opened a productive dialogue, a crossfire between personal and collective forms of verbal expression.

In fact, Herrmann's approach to *Written in Red* is intersectional. The five chapters are organized according to how writers "work through, resist, or comply with party-initiated practices of self-representation" (x). The first chapter concerns the "organic Communist memoir." Herrmann identifies a complete overlapping of Dolores Ibárruri's autobiography with the aesthetic of Socialist Realism. Although published in Moscow in 1962, after Khrushchev's secret report, the memoir leaves out all polemical aspects of Stalinism and controversies inside the Spanish Communist Party. An important argument in this chapter is that Ibárruri strategically employs public manifestations of maternal sacrifice and widowhood to shape her political identity. The second chapter considers how each writer constructs a story of conversion vis-à-vis traditional conversion tales and Stalinist self-writing. Chapter 3 follows chronologically to the moment of the Spanish Civil War. Besides the fact that the war sets aside Spanish memoirs from other Communist autobiographies, Herrmann focuses on the "codification of wartime gender roles" (87) and the importance of "public happiness," a concept taken from Hannah Arendt, to emphasize the emotional value of war experience in women's self-narratives. The fourth chapter studies "memoirs of disavowal." Central to the analysis here is the split position of Rafael Alberti and his wife, María Teresa León, toward Stalinism. Starting from a discussion on exile, loss, and melancholy, Herrmann argues that the absence of any reference to a strong Stalinist connection in Alberti's memoir is deliberate, as is León's choice to write about events suppressed by her husband. Herrmann interprets absence and presence as mechanisms to work through a persistent sentiment of loss and the "anxieties produced by the divide between the criminality of the Soviet state and the utopian ideals of Marxism-Leninism" (139). The final chapter is dedicated to "dissolutive Communist memoirs." It examines the circumstances under which certain Communists renounced their party affiliation. Herrmann concludes that even though Jorge Semprún and Teresa Pàmies confront their past while writing about political defection, their autobiographies preserve the internalized guidelines of Communist identity.

Written in Red will be of interest to those in the fields of Spanish literature, Communist studies, autobiographical writing, as well as comparative studies. Herrmann is an accomplished

writer who brings together scholars from many disciplines and leaves us with engaging questions about the relationship between literature and politics.

Elena Capraroiu
University of La Verne, USA

Irizarry, Estelle. *El ADN de los escritos de Cristóbal Colón*. San Juan, PR: Puerto, 2009. Pp. 296. ISBN 978-1-934461-77-8. / *Christopher Columbus: The DNA of His Writings*. San Juan, PR: Puerto, 2009. Pp. 252. ISBN 978-1-934461-71-6.

A raíz del quinto centenario del fallecimiento de Cristóbal Colón en 2006, un equipo de investigadores de la Universidad de Granada (España) emprendió la tarea de confirmar, mediante un análisis del ADN, que los restos depositados en la catedral de Sevilla pertenecen al Descubridor. Este evento científico parece haberle servido a Estelle Irizarry como estímulo para el trabajo y el título de la obra que ahora reseño, publicada primero en español y luego traducida por la autora al inglés, al agotarse la edición española. En aras de una mayor sistematicidad, manejaré la edición castellana como base para la reseña. La analogía radica en el hecho de que la autora realiza un análisis filológico, es decir, de la genética de los textos colombinos—sin depender de las transcripciones, con los problemas que arrastran, de las ediciones modernas—que nos han llegado directamente o de la mano de distintos transmisores, para descubrir elementos congénitos, pistas inconscientemente dejadas y difícilmente controlables por quien las produce, como todo lo que tenemos de innato.

Obra de fácil lectura, asequible para los profanos en la materia y estructurada en cinco capítulos, todos ellos tienen como fin último la adscripción de Colón a un determinado ámbito geocultural, ya que no nacional, debido a la infinidad de problemas sobre su origen a que se han tenido que enfrentar los colombistas a lo largo de la historia; pero también el conocimiento de varios aspectos de su enigmática personalidad. La descripción de los capítulos en el "Contenido" (13–16) sirve de excelente síntesis, desde fuera de ellos, para introducirnos en los aspectos considerados, a los que me referiré a continuación. Y, desde dentro, el encabezamiento de cada capítulo mediante un sencillo pareado de cuño de la investigadora—un mecanismo original, que casa a la perfección con el espíritu de la obra, aunque confieso no haberlo visto antes en trabajos académicos—hace las veces de pórtico a lo que ahí vamos a descubrir, que a decir verdad es fascinante, no solo en relación con la figura y la producción del Descubridor, sino también con la historia cultural y su transmisión.

En cuanto a la determinación del espacio geocultural en que se mueve Cristóbal Colón, la autora incide en su vinculación a la tradición judía y su procedencia catalanoparlante, más concretamente balear, en los territorios del antiguo Reino de Aragón. Desde el primer capítulo ("Colón, escritor", 17–50) se distingue, en la reproducción del diario del primer viaje a cargo de Bartolomé de las Casas, lo que es propiamente lascasiano y colombino y, en este último caso, ya se adscribe la filiación del Almirante al ámbito hispánico. Será en el tercer capítulo ("Colón, escriba", 73–198) cuando ofrezca datos más concretos acerca de la ascendencia judía, al menos en lo cultural, del Descubridor, gracias al análisis del especial cuidado—inusual en los escritores de la época—que guardaba en la puntuación de sus textos: el uso de la vírgula es un claro ejemplo. Y lo mismo en el cuarto capítulo ("La lengua secreta de Cristóbal Colón", 199–244), ahora para conocer su dominio del ladino o judeoespañol y su oriundez dentro de la geografía del catalán.

Es así como Estelle Irizarry viene a apoyar, con argumentos textuales, las tesis defendidas por cierta línea de investigadores, encabezada por Nito Verdera. Al hilo del posible solar y naturaleza conversa del Almirante, conviene recordar el reciente reconocimiento de los chuetas mallorquines como comunidad judía. Por otro lado, en lo que concierne a la psique de nuestro personaje, conocemos, especialmente gracias a los capítulos segundo ("Colón, poeta", 51–71) y quinto ("Colón lúdico", 245–96), la vena y sensibilidad poéticas colombinas, así como su

amarga socarronería, respectivamente. Para lo primero, Irizarry analiza los recursos de la prosa colombina y los poemas incluidos en el *Libro de las profecías* (1501–03). Y, para lo segundo, nada más y nada menos que su presencia en el testamento del Almirante (1506), entre otros textos. Todo ello no es óbice para apoyar también en estos capítulos, y con más argumentos si cabe, la tradición judaica y catalanoparlante de los estudios colombistas que ha expuesto en el resto del libro.

Siguiendo con el juego de palabras manejado por Estelle Irizarry (290), con su estudio se nos hace más nítida la figura del Colón encubridor (celoso de su fuero interno, criptojudío, decepcionado por el aparente fracaso de su empresa) complementaria a la más conocida de Descubridor. La investigadora demuestra conocer las referencias bibliográficas pertinentes para los asuntos tratados que emanan de ambas orillas—a menudo, y por desgracia, tan ignoradas entre sí—del hispanismo, la europea y la americana. Es de agradecer la originalidad de su método de trabajo, con el uso de la informática, de los algoritmos matemáticos o de los patrones propios de la N-grafía que dejan traslucir lo más genuino, lo incontrolable, de la escritura colombina. Se descubre entonces, como en 1492, a través de la filología, un mundo más allá de los conocimientos manidos, que abre nuevas vías de diálogo con los textos y sirve de puente de acceso a otros hechos culturales que, en la brevedad de una recensión, es imposible comentar con el esmero que se merecen.

Francisco M. Carriscondo Esquivel
Universidad de Málaga, Spain

Laguna, Ana María G. *Cervantes and the Pictorial Imagination: A Study on the Power of Images and Images of Power in Works by Cervantes*. Lewisburg: Bucknell UP, 2009. Pp. 175. ISBN 978-0-8387-5727-7.

The complex relationship between visual arts and literature in the time (and works) of Cervantes is a *topos* of Cervantine criticism. Some critics have studied the interaction between specific paintings and literary passages, others were interested in underlying issues of representation, yet others have focused on the aesthetic debates surrounding the expressive scope of painting in relation to writing. Ana María Laguna contends that her book, *Cervantes and the Pictorial Imagination,* "differentiates itself from these preceding efforts by exploring Cervantes's pictorial imagination within the context in which it was forged. [Exploring] the author's relationship to his surrounding visual culture" (14).

Thus, the main thrust of this book is to supersede the pervasive scholarly approach to Cervantes as an exclusive result of High Italian Renaissance, exploring the ways in which his writing connects to the singular world of sixteenth- and seventeenth-century Spain as influenced by both Flemish and Italian art.

To be sure, Laguna explores this unique combination of Flemish "realist" and Italian "idealist" influences that constituted the artistic horizon of Cervantes, in the hopes of articulating a more nuanced understanding of *three aesthetic and iconographic anxieties of the period*: the construction of Dulcinea's beauty in connection with Cinquecento aesthetics, the dismantling of the Neoplatonic pairing of virtue with beauty as found in *El coloquio de los perros*, and the overlapping of history with fiction in *Don Quijote* as a parody of the artistic and historical ambitions of the Habsburgs.

The extent to which Laguna's investigation is, in fact, a fundamental departure from over three centuries of multitudinous scholarship could be a point worth arguing. What is more interesting, however, is to assess whether Laguna manages to formulate meaningful questions as a result of this interdisciplinary approach that brings together aesthetic, historical, and literary investigations.

As it relates to the first "anxiety," Laguna explores the dyad Dulcinea/Aldonza in the context of the aesthetic debates of the sixteenth century surrounding the concept and "practice"

of beauty. Although the conflict between conventions and reality may very well be one of the backgrounds against which Dulcinea and Aldonza play their complicated metaphorical roles, I think the paradox relates to a broader issue of baroque aesthetics that is not quite developed in this book: the most consistent and far-reaching deconstruction operated by the novel in its double thrust to dismantle any illusions of transparency in language and to construct a grammar of the ineffable.

Laguna makes a similar point in regards to the second "anxiety," the "deconstruction" of the Neoplatonic episteme. Even though Cervantes's approach to "beauty" has been traditionally linked to the idealized archetypes of Italian, Neoplatonic sources, Laguna reads *El coloquio* and *El casamiento engañoso* from a perspective that reveals the grotesque undercurrent connected to Northern aesthetics and its "distrust of the outward idealization of beauty" (68).

In contrast to these previous studies on *the power of images*, the last chapter of the book (chapter 4) is clearly a study on *images of power,* since Laguna reads *Don Quijote* not only as a parody of a *genre* but also of the very representational apparatus of the Spanish empire. Here, Laguna tries to decipher a comparison, allegedly coded in Cervantes's novel, between the self-glorifying Emperor Carlos V and the pseudo knight Don Quixote. This comparison, however, although deftly articulated, can be seen more as an accumulation of poetic licenses and coincidental echoes than a scientific record of historical or literary lineage. Yet, if we suspend academic disbelief, Cervantes's novel does emerge through these associations, as "a multifaceted critique of imperial ideals and representational paradigms that 'telescope together nearly 150 years of Spanish history'" (102).

Indeed, the interdisciplinary perspective of this book offers, in the final analysis, a wider and deeper perspective on two fundamental works by Cervantes. At the same time, the threads of Laguna's own tapestry often get lost in the midst of overly detailed, erudite digressions. However, these free plays of scholarly associations benefit the book as they make reading it a surprising and didactic experience.

Due to this tendency towards excessive information, Laguna offers a highly detailed account of the artistic environment in which Cervantes grew and created; and, in fact, this book cleverly frames the aesthetic tensions presiding over Cervantes's own evolution and clearly formulates meaningful questions related to the unique relationship of the visual and the literary in his works. I would have hoped, however, that its culturally integrative perspective had taken an even longer and more encompassing view. Because, yes, there is a heart-wrenching tension underlying Cervantes's worldview and no critical approach has missed that. Some critics have seen it as a result of a torn, contradictory Counterreformation subject; others, as the defining feature of baroque aesthetics; yet others, as a manifestation of an unstable world, deeply involved with its own social, personal, and even philosophical crises. In the case of Laguna, however, this tension is articulated almost exclusively in terms of the singular, paradoxical stance that, in Cervantes's Spain, pitted the "lofty ideals" of Italian art against the "everyday life" of Flemish aesthetics.

But from whatever perspective we decide to see this paradoxical tension, the fact remains that it defines Cervantes's modernity beyond the restricted scope of the aesthetic debate between North and South and extends to a fascinating, vaster, and more nuanced juncture in the history of our ideas and sensibilities; for it is only after Cervantes that we realized the extent to which we are pinned down, like butterflies from a quaint collection, between the possibility and the impossibility of meaning, between sanity and insanity, between fiction and reality. It is only after Cervantes that we have realized (in both senses) our humble epistemological destiny.

Pablo Fabián Baler
California State University–Los Angeles, USA

Sánchez-Prado, Ignacio M. *Naciones intelectuales: Las fundaciones de la modernidad literaria mexicana (1917–1959).* West Lafayette: Purdue UP, 2009. Pp. 321. ISBN 978-1-55753-538-2.

La tarea que acomete Ignacio Sánchez-Prado no es fácil: la elaboración de una historia intelectual de México desde la Revolución hasta finales del siglo XX. Para dotar a esta de un hilo conductor, el autor parte del análisis sociológico de los campos literarios de Pierre Bourdieu, un reto del que Sánchez-Prado sale bien parado. Se trata de analizar la constitución misma de los campos literarios, para después estudiar sus relaciones con los campos de poder y analizar las prácticas de los intelectuales en el contexto de realidades más amplias, como la estructura de clases. En último término, se exploran las relaciones entre capital cultural y capital económico. Pero Sánchez-Prado, como Bourdieu, no ve una armonía perfecta entre estas dos instancias; es decir, el campo literario goza de cierta autonomía en la capacidad de crear su propia legitimidad, de producir ideas de nación alternativas a las generadas por el propio Estado (por el PRI).

Durante las *fundaciones*, momentos clave constitutivos de la literatura mexicana, se forman las *naciones intelectuales*, esos proyectos alternativos de nación presentados por escritores y artistas. Al autor le interesan, sobre todo, dos periodos fundamentales en la elaboración intelectual de la mexicanidad: la emergencia misma del campo literario (1917 y 1939) y la formación de instituciones culturales dominantes (1940 y 1960). La peculiaridad de la historia mexicana y la posición privilegiada del PRI como formador de discursos de identidad contribuyen a una historia cultural muy compleja en el occidente moderno.

El capítulo primero ("De la nación a la literatura nacional") parte de una de estas especificidades: que en México la literatura ha formado a la nación más que la nación a su literatura. El país ha contado con intelectuales de primerísima línea, cuyos intentos de "explicar" lo mexicano han tenido, a veces, un impacto mayor en el resto de Latinoamérica que en su propio país (Vasconcelos, A. Reyes, o el dominicano Henríquez-Ureña, serían algunos ejemplos de esto). A ellos habría que añadir filósofos españoles como José Gaos, absolutamente comprometidos con lo mexicano, o autores como Paz, de enorme proyección mediática.

En los años posteriores a la Revolución, en los que el muralismo demuestra una enorme capacidad de generar épica y sentido de misión popular, asistimos a la aparición de ideologías muy encontradas: los colonialistas (defensores del papel civilizador del hispanismo), los estridentistas (radicales pro-soviéticos), los humanistas de *El Ateneo* y las vanguardias minoritarias. En 1925 aparecen los debates sobre la literatura "viril", en torno a la posibilidad de una literatura genuinamente nacional de la revolución frente a una literatura inmersa en corrientes internacionales. Esta polémica es la primera fase en la formación de campos literarios autónomos, donde se da un paso cualitativo en la definición ontológica de la mexicanidad. Echamos de menos aquí alguna comparación de estos debates con los enfrentamientos del siglo XVIII español entre "afrancesados" (ilustrados) y castizos (defensores del Antiguo Régimen).

El capítulo 2 ("El alquimista liberal") está dedicado, en su mayor parte, al poeta y ensayista Jorge Cuesta, a quien la crítica no reconoció hasta finales de los setenta. Cuesta, excelente ejemplo de escritor generador de "campo literario", fue autor de solo cuarenta poemas, pero tuvo un gran impacto como editor de una antología de la lírica mexicana en la que aplicó nuevos criterios de selección, excluyendo al mismísimo Gutiérrez Nájera. En sus ensayos criticó lo que él consideraba conformismo pro-revolucionario sin caer en posturas reaccionarias. Su interés por el presente era radical, y en base a ello cuestionaba la tradición, ya sea revolucionaria o hispánica, lamentando que fuera el Estado mismo el constructor de la nación, y no al revés.

El capítulo 3 ("La fundación de las instituciones") analiza la consolidación del campo literario. Es un momento en que las instituciones culturales se enriquecen de obras y debates a varias bandas. Cumpliéndose el análisis de Bourdieu, la autonomía de los campos culturales es posible por la financiación de un Estado que, a menudo, se ve atacado por esas mismas instituciones. Es el momento del humanismo de Alfonso Reyes y del filósofo existencialista

español José Gaos. Ambos—junto con Cuesta—fueron partidarios de la resistencia crítica, muy interesados en la formación del imaginario colectivo mexicano.

El cuarto capítulo ("El 'ser nacional' en el diván de la filosofía") describe el periodo 1940–60 como momento álgido en la formación de la cultura nacional. Una vez más, ni la literatura ni la filosofía fueron los campos más decisivos en la formación de ese "ser nacional": fue el cine el principal contribuyente a los mitos y narraciones de la identidad mexicana, en una época históricamente delicada de ascensión de un proletariado urbano que convive con nuevas clases medias. Pero ambos campos, el literario y el filosófico, se implicaron directamente en la creación de mitos y narraciones de la identidad nacional.

Para 1950, el "virilismo" del héroe revolucionario impregnaba la novelística nacional, mientras el género ensayístico seguía dominado por Alfonso Reyes, que acabaría perdiendo el trono de la fama literaria a manos de Octavio Paz. Por su parte, el campo filosófico era dominado por la escuela del orteguiano español José Gaos y su grupo *Hiperión.* Su existencialismo indagaba en ideas como la autoconciencia nacional, en el aquí-y-ahora del país, algo que trascendiera la existencia "inauténtica" de un país obsesionado por la historia o torturado por estériles complejos de inferioridad. Se buscaba la realidad radical de lo dado, del ser-ahí, lo que constituye la verdadera mexicanidad, entroncando también con un liberador sentido de universalidad.

Otro autor que, según Sánchez-Prado, merece ser más estudiado es Luis Villoro, por su novedoso cuestionamiento de la relevancia de los temas liberales y por haber inspirado *avant-la-lettre* posiciones políticas de lo que muchos años después sería el movimiento zapatista. Villoro denuncia la recurrente necesidad de los intelectuales de teorizar sobre el silencio del indígena, recordándonos que mestizo e indígena eran ya una misma cosa.

El autor concluye que "el ciclo de las naciones intelectuales . . . radicalizará la idea de la Revolución y . . . permitirá entenderla como la base de una emergencia de conciencia nacional" (237). Su análisis sobre los escritores más destacados del siglo XX es, en general positivo, mostrando un conocimiento exhaustivo de su obra y de su ideología. Para él, Reyes, Cuesta, Gaos, Villoro, cada uno a su manera, intentó imaginar una nación más libre, más culturalmente genuina y progresista. La gran excepción será Octavio Paz, autor que representa el fin de un proceso político de búsqueda de emancipación histórica. Con la obra de Paz "saliéndose" de la historia, acaba el sueño mexicano de emancipación intelectual: "[L]a noción del mexicano de Paz es sólo posible con el borramiento de los conflictos de clase, de raza, de género, que componen a una sociedad" (236).

A pesar de alguna inconsistencia—probablemente inevitable—en la aplicación de las teorías de Pierre Bourdieu y de algún párrafo de prosa espesa, *Las naciones intelectuales* constituye una seria contribución al conocimiento de la reciente historia cultural mexicana. Me atrevo a decir que cualquier estudioso de la literatura y la cultura mexicanas necesitará, a partir de ahora, utilizar la erudición de este libro.

Pedro M. Muñoz
Winthrop University, USA

Williams, Mark R. *The Story of Spain: The Dramatic History of Europe's Most Fascinating Country.* San Mateo, CA: Golden Era, 2009. Pp. 333. ISBN 978-0-9706969-3-9.

Mark R. Williams examines the development and formation of Spain throughout its history from its origins to present day. Additionally, the author introduces this country's cultural background along with writers, painters, and musicians who have shaped it. The text contains the following: a preface, an introduction, twelve chapters, followed by a list of rulers, a suggested reading section, and an index. It also includes several maps, drawings, and photographs. Each chapter ends with a list and descriptions of sights and sites related to the topics covered.

After setting the Spanish stage in a preamble and a brief introduction, "In the Beginning Was Iberia" takes the reader into a journey of discovery of the peninsula. The Celts and the

Iberians mark the starting point of this voyage, which continues with such ancient colonizers as the Phoenicians, the Greeks, and the Carthaginians.

Chapter 2, "The Romans Were Here," explains the crucial role that Romans played in shaping Spain and its people from the initial conquest until Hispania became a full member of the Roman empire: "Hispania was the pride of the empire, the most Roman of all its provinces" (33). The Romanization of the peninsula is described in great detail with references to such Roman legacies as language, laws, architectural and engineering structures, urban life, religion, and structure of society.

The next two chapters, entitled "Medieval Spain" and "*Moros y Cristianos*," explore the influences of the Goths who replaced the Romans in the control of the peninsula and moved their capital to the city of Toledo. This section also describes the arrival of the Moors to the peninsula in the year 711, which marked the beginning of a new era that changed the country forever: "Thus commenced the Moorish chapter of Spanish history, several centuries during which most of the peninsula developed quite differently from the rest of Europe" (58). This part explores the reconquest initiated in Covadonga with Don Pelayo, the formation of Christian kingdoms, and concludes with the marriage of Isabella of Castile and Ferdinand of Aragón.

The author analyzes the role of the Inquisition, the final campaign of the Reconquest in Granada in 1492, the expulsion of the Jews, and the voyages of Columbus to the New World in "Birth of the Spanish World" and "Ecstasy and Agony." Furthermore, Williams explores the reigns of Isabella and Ferdinand, Charles I, and Philip II, with their accomplishments and failures. This era is considered the peak of the Spanish empire in contrast with the political decline of the seventeenth century: "The coming century would be one of political and economic disasters, overseen by a parade of feeble and debauched kings" (147).

In chapters 7 and 8, "The French Century" and "Liberal Spain," Williams discusses the Bourbon dynasty, the independence war against Napoleon and the depiction of such conflict by Francisco de Goya. In addition, the author describes the independence of the Spanish colonies in Latin American in the nineteenth century.

In "The Best of Times, Worst of Times" and "The Spanish War," the author underscores the artistic and cultural richness of Spain in the nineteenth and twentieth centuries. He also describes the historic events of the loss of the last colonies in 1898 and the Spanish Civil War from 1936 to 1939. The reader is exposed to this era through a variety of perspectives. As a result, one enjoys a very comprehensive and lively portrait of Spain. Artistic and historical figures such as Pablo Picasso, Salvador Dalí, Manuel de Falla, and Francisco Franco come alive, providing a better understanding of the events and people who shaped this nation.

The concluding chapters, "The Age of Franco" and "Contemporary Spain," examine Franco's regime until his death in 1975 and the transition from his dictatorship to the democratic system that Spain enjoys today.

The Story of Spain: The Dramatic History of Europe's Most Fascinating Country is a well-written text that provides a cultural and historical view of the country. Mark R. Williams transports the reader on a journey of discovery from prehistoric times to the present. The author's work includes detailed and accurate information, presented in a superb style that makes for informative and enjoyable reading. William's study is a useful resource for graduate students as well as for a general public interested in an in-depth approach to the history and culture of Spain.

Beatriz Huarte Macione
King College, USA

Linguistics, Language, and Media

Real Academia Española y Asociación de Academias de la Lengua Española. *Ortografía de la lengua española.* Madrid: Espasa, 2010. Pp. 743. ISBN 978-84-670-3426-4.

Razonada, moderna, didáctica y panhispánica—estos son algunos de los adjetivos con los que la Comisión Interacadémica que preparó la *Ortografía de la lengua española* define esta nueva edición de 2010, y basta repasarla para advertir que no exageran. Siguiendo el criterio de las publicaciones recientes de la Real Academia Española (RAE): el *Diccionario panhispánico de dudas* (2005), la *Nueva gramática de la lengua española* (2009), el *Manual de la nueva gramática* y el *Diccionario de americanismos* (2010), la *Ortografía* es un paso definitivo en la consolidación del panhispanismo—observado con seducción y recelo desde ambas orillas de la hispanidad—que es ya una condición intrínseca de nuestra lengua; y que el secretario de la Asociación de Academias de la Lengua Española (ASALE), Humberto López Morales, retrata en *La andadura del español por el mundo* (Taurus, 2010): la metamorfosis iberoamericana que ha convertido a "un modesto dialecto de Castilla en la segunda lengua de mayor alcance internacional".

La *Ortografía de la lengua española* consta de una introducción enciclopédica—que no peca de tecnicismos innecesarios—sobre la representación gráfica del lenguaje, los criterios utilizados para la configuración del sistema ortográfico del español y su origen y evolución hasta la fecha. A continuación viene una primera parte dividida en cinco capítulos, dedicada a las reglas ortográficas, explicadas minuciosamente. Entre las novedades de esta edición están las recomendaciones ortotipográficas—muy útiles en la era de las redes sociales y la autoedición digital—, así como las frecuentes notas orientadoras, destacadas en azul, dedicadas a problemas confusos, como por ejemplo el uso de las letras *s* y *x* para hablante que sesean o cecean, o el uso de la letra *y* con valor consonántico en un contexto en el que la pronunciación de los fonemas /y/ y /ll/ se ha reducido al fonema /y/, dando lugar al yeísmo

La segunda parte se concentra en expresiones ortográficas complejas, como los préstamos lingüísticos, los latinismos—que serán considerados extranjerismos crudos y como tal deberán escribirse en cursiva—, los extranjerismos y las voces procedentes de idiomas que no utilizan el alfabeto latino, así como la ortografía de antropónimos y topónimos. Concluye con varios apéndices de abreviaturas, símbolos alfabetizables y no alfabetizables, y una lista de países y capitales con sus gentilicios, muy útil para consultar cambios como Catar e Irak, que antes podían escribirse Qatar e Iraq.

Al consultar esta edición es imposible soslayar su análisis evolucionista y su anticipación. Estamos frente a una obra que intenta adelantarse a las tendencias del idioma, en un escenario en el que la mayoría de los hablantes viven al oeste del Atlántico, y al mismo tiempo resolver con urgencia incoherencias históricas, estandarizando la ortografía. Por eso algunas revisiones pueden parecer precipitadas o mostrar insuficiencias operativas; tal es el caso de convertir en monosílabos palabras como *truhán* y *guión,* que para muchos contienen hiatos fonológicos que las hacen polisílabas. Habría que aclarar que no se trata de una cuestión trivial. En la página 225, los autores de la obra discuten las variantes posibles según las secuencias vocálicas y apuestan por esta solución que resuelve la ambigüedad ortográfica, aun a riesgo de crear otra fonética. De todos modos, a partir de ahora, de acuerdo a la regla de acentuación de monosílabos, *truhan* y *guion* no se acentúan.

Otra novedad es la ratificación de la eliminación de la tilde en *solo* (cuando puede sustituirse por "únicamente" y "solamente") y en los pronombres demostrativos (*este*, *ese*, *aquel*) que se consideraban susceptibles a ambigüedad. El acápite dedicado a ese aspecto vale para convencernos de que esas "ambigüedades no son superiores en número ni más graves que las que se producen en los numerosísimos casos de homonimia y polisemia léxica que hay en la lengua" (269). Asimismo, se elimina la tilde en la conjunción disyuntiva *o* entre dos cifras,

que es acertada aun cuando la excusa de la claridad tipográfica de los ordenadores modernos parezca superficial.

También ha sido atinado fijar el carácter de los dígrafos, sobre todo en el caso de la *ch* y la *ll*, que durante casi doscientos años fueran consideradas letras—cuando en realidad son combinaciones de signos simples—alterando sin sentido el alfabeto español; y simplificar y unificar los nombres de las letras polinominales: be, uve, uve doble y ye—aquí se sigue la lógica de que la llamada *i griega* (o ípsilon) no es una vocal como la *i* sino que tiene en español un uso consonántico.

La nueva *Ortografía* es moderna, porque explica en detalle las normas aplicadas, su evolución histórica, las razones fonéticas, etimológicas y gráficas de la convención, pero sobre todo por su abordaje contemporáneo. Así es el caso del tratamiento que propone para los extranjerismos crudos, resistentes a la adaptación por su condición de términos de difusión internacional, como puede ser la palabra *performance*, que no está aceptada en el DRAE, pero que identifica un género de las artes visuales. Por esa razón, deben escribirse en cursiva si el texto base está escrito en redonda, y viceversa, o entrecomillado en textos donde no es posible establecer la oposición tipográfica. Hasta se llega al punto de aceptar que hay ocasiones en las que puede resultar menos violento modificar la pronunciación de un extranjerismo que su grafía, a la hora de su adaptación. Un ejemplo es la palabra *gay* (homosexual), que se recomienda se mantenga con su grafía original y se pronuncie como si se tratara de una palabra en español (gái) antes de modificar la grafía escribiendo *guey*.

Es imposible resumir la vastedad de una obra de referencia como esta en pocas cuartillas, pero, salvo los cambios mencionados, la revisión ortográfica no alterará demasiado la vida del hablante promedio. Huelga decir que es un libro imprescindible para los estudiosos del idioma y que incluso su versión razonada es de fácil comprensión para estudiantes y lectores interesados en descubrir la lógica sobre la que se codifica un idioma.

Joaquín Badajoz
Academia Norteamericana de la Lengua Española, USA

Roby, David Brian. *Aspect and the Categorization of States. The Case of* Ser *and* Estar *in Spanish.* Philadelphia: John Benjamins, 2009. Pp. 191. ISBN 978-90-272-0581-0.

David Brian Roby's *Aspect and the Categorization of States. The Case of* Ser *and* Estar *in Spanish* is a compelling original analysis of Spanish copular sentences with *ser* or *estar.* The use of one or the other copula depends on the type of state that is referred to in a Spanish sentence, which is why those semantic properties of states that truly determine their relevant distinctions must be clearly defined—just what the author accomplishes. While most theoretical accounts thus far agree that predication with *estar* in always somehow temporarily limited and *ser*-predication is not, Roby effectively argues that the opposition of *estar*-predicates vs. *ser*-predicates represents a [+perfective]/[−perfective] distinction, the same one that is overtly expressed and marked elsewhere in the Spanish verbal paradigm (i.e., in the two Spanish past tense forms—the preterite and the imperfect).

Roby's analysis follows Luján's (1981) treatment of *ser* and *estar* as aspectual morphemes that have temporal reference: *ser* is [−perfective], and predicates with *ser* normally refer to periods of time that are unlimited, meaning that their beginning and end points are indefinite and are not implied. *Ser*-predication holds continually, and it may denote habitual states or states that hold on an on-and-off basis, because its reference may include stretches of time comprised of an indefinite number of time periods delimited in their duration (122). Thus, in *Ricardo es feliz*, the state of happiness refers to a stretch of time without any implication of when it began or when it may end (note the difference from the implication that Ricardo is always, inherently or permanently happy). *Estar*-predication, on the other hand, is [+perfective], and must thus be "interpreted as inherently referring to a delimited period of time" (121); that is, the speaker

assumes that the predicated state has a beginning, an end, or both. The same sentence exemplified above—this time with *estar: Ricardo está feliz*—refers to a perfective, delimited state: Ricardo's happiness at the current stage in time (i.e., a good mood), whose beginning and/or end is clearly implied. It is important to observe that the core meaning of all adjectives in Roby's analysis remains constant (122). Crucially, if a speaker comments on something perceived (by one of the senses) for the first time, such as tasting *paella* or *chilaquiles* or feeling a sofa's hard surface, *estar* is used by default because a "usual state" logically cannot be assumed. The two aspectual copulas are then partially synonymous: *ser* + predicate implies *estar* + predicate, but not vice versa. They may therefore be considered allomorphs whose use depends on the kind of temporal reference expressed.

The author provides several credible and neatly argued justifications for his analysis: the aspectual distinction (perfective/imperfective) is part of universal grammar, and it represents simple and basic linguistic information—a grammatical feature that is "effortlessly cognitively internalized by all language speakers at a very young age" (120). Roby's theoretical solution is especially attractive in view of the fact that it successfully reflects a distinction that a native-speaker child is required and capable of acquiring with little effort. This makes the theory much more elegant and leaner, less "costly," as Roby says, than positing ad hoc explanations with imaginarily useful language concepts not encountered elsewhere in the system. The theoretical sophistication (and simplicity) of Roby's theory is based on the fact that it does not invoke a "nebulous cognitive division of the world" (136) and does not try to convince us, as most other theories almost exclusively presented in textbooks within the past decades, that Spanish-speakers (adults and children) have to and *can* decide whether a predication is temporary or permanent, or which type of implied comparison (with states holding for the same or different entity) it involves.

I highly recommend chapter 2 to the attention of all Spanish language teachers and textbook authors and publishers: here Roby reviews different "traditional" approaches widely accepted in the past decades, and clearly, convincingly, and systematically shows why they all fail to predict a significant number of common uses. The chapter will delight and vindicate all those who have ever recognized with embarrassment the inadequacy of their own, textbook-based explanations of when to use *ser* or *estar.* The most traditional account (the supposed Spanish speaker's conscious division of the world into states that are not temporarily bound and apply for a relatively long period of time, for which students are taught to use *ser*, and those that are temporarily bound and that apply for a relatively short period of time expressed by *estar)* deserves the following appraisal from Roby: "[T]he number of exceptions that this analysis yields renders them only marginally better than randomly guessing" (3). Aside from the fact that very few elements in the universe are empirically unchangeable, Roby appropriately states that this and other traditional accounts are so unsatisfactory because they are logically inconsistent and theoretically unsound (27). Regarding Bull's (1965) resilient, soon-to-be-half-a-century-old "*estar* as an indicator of change" distinction, Roby deftly points out that if the speaker is perceiving a described state for the first time, there is "no preconceived prior normal or inherent state with which to semantically interface" (30). Chapters 3, 4, and 5 summarize in detail and test other, more recent theoretical approaches that are not reflected in textbooks: Carlson (1977) and Kratzer's (1995) individual-level vs. stage-level distinction; Maienborn's (2005) discourse-based interpretation which introduces the notion of topic situation contrast for *estar;* and Schmitt's (2005) compositionally based analysis of *ser* and *estar* in Portuguese extended to the cognate Spanish verbs.

The Spanish data that Roby analyzes include, predictably, those structures in which both copulas are acceptable, namely adjectival phrases (including those with past participles), prepositional phrases (e.g., physical location), and Wh-phrases (i.e., interrogative), as well as copular sentences with nominal predicates. The author also dedicates a significant amount of attention to sentences with adjectival predicates that state evidence of the ways things taste or

describe the way something looks. Data from non-standard Spanish, translations of relevant Portuguese data, and *be*-type verbs in African-American English and Modern Irish enrich the analysis insofar as they reinforce the author's proposed aspectual analysis.

Overall, I found Roby's *Aspect and the Categorization of States. The Case of* Ser *and* Estar *in Spanish* to be very thorough, logical, persuasively written, and accessible. One should be prepared for a concentrated reading—this is serious morphosyntactic discourse, but it does not require the self-punishing fondness of conundrums and ingenuity of so much exclusivist brain-teasing syntactic literature. The only presumably typographic mistakes in the text I found were the translation of *Ricardo hacía ejercicio todos los días* as 'Ricardo does exercise every day' (123), and *lavoratorio* 'lavatory' (12). The book—carefully structured, thoughtfully corroborated and convincing—is an indispensable resource for students of Spanish syntax, language teachers, and methodology seminars. It is my sincere hope that it will find its way to the desks of Spanish-textbook authors and publishers who may finally decide to correct the long-standing and perplexing misconceptions about how *ser* and *estar* work that they have been providing to Spanish language learners for over fifty years.

Elena Retzer
California State University–Los Angeles, USA

United States Holocaust Memorial Museum. Website in Spanish and Portuguese.

http://www.ushmm.org/museum/exhibit/focus/spanish/
http://www.ushmm.org/museum/exhibit/focus/portuguese/

The United States Holocaust Memorial Museum (USHMM) website in Spanish and in Portuguese makes available profoundly important materials—dating from January 30, 1933 to June 1942 and beyond to 1952—for the Hispanic and Portuguese peoples of the world. It offers an invaluable collection of photographs, audio and video clips, and bibliographic and historical documentation, which are continuously updated as new materials are made available. The Spanish site, translated from the site in English, "Holocaust Learning Center," leads to the following sections: the Holocaust: Purpose of the Site; the Rescue Mission by the Hungarian Jew George Mandel-Mantello; a Learning Site for Students and Teachers; Anti-Semitism: A Continuing Threat; the Propaganda of the Nazis; the Nazi Olympics: Berlin 1936; Encyclopedia of the Holocaust: An Alphabetical Index of the Articles; Voices about Anti-Semitism; and Auschwitz through the Lens of the SS: Photos of the Nazi Leaders of the Camp. There are links to rich resources for teaching: maps on the Holocaust and World War II; an annotated bibliography of books in Spanish and Portuguese on the Holocaust; a list of frequently asked questions with precise answers on the Holocaust, the camps, the victims, the resistance and rescue; on Ann Frank; on the judgment for the crimes (Nuremburg Trials); and on the USHMM. Keywords and subjects are indicated in color so that the reader can go directly to the topic; in turn, each subject is linked to additional references. The scope of the Spanish website encompasses the full sweep of the Nazi hatred: the systematic persecution and assassinations inflicted by the Nazis on homosexuals; ideological, political, religious dissidents; Romany and the incapacitated, all considered enemies of the Third Reich and inferior to the Master Race. The site in Portuguese is not as extensive as the one in Spanish but it is nonetheless important and includes most of the themes in the Spanish site. It also presents the personal photos and commentaries of 421 children.

The 145 "Personal Histories of Survivors and Victims" in the Spanish site, with both Jews and a few Gentiles, include for each individual a photo, the nationality, the date of birth, and a brief background of the victim. While the information is necessarily limited due to the expansive scope of this section, there are noteworthy details and historical facts embedded in the messages.

In the section "Voices about Anti-Semitism," those interviewed represent different professions: academics, film makers, religious leaders, lawyers, politicians, an ex-neo-Nazi,

entertainers, and athletes. Focusing mainly on the consequences of Anti-Semitism, they remark on present-day hate crimes and on post-Holocaust Genocide, as in Rwanda and Cambodia. They yearn for more interfaith discussions and for a recognition by the media of the harm caused through the dissemination of hateful and inaccurate representations, such as those disseminated by the Third Reich and RTLM, the Radio Station in Rwanda. Those interviewed plea for humankind to overcome indifference to the suffering of others and to search for truth, to seek compassion, to fight intolerance, and to pass on what they have learned to others.

Ironically for this portion of the website, dedicated in part to disseminating information to the Hispanic world, there is an absence of material on the Sephardim, save for a brief reference to Salonika, under the theme, "The System of the Nazi Camps." The Sephardim suffered through the destruction of their communities, the excruciating and lengthy transport to the death camps, and the sad and brutal deaths of so many. Yet, here in the site for Spanish and Portuguese their voices are absent. (Those desiring more information on the Sephardim and the Holocaust will need to consult the English language website of the USHMM.)

Through their testimonials, the readers of the USHMM website in Spanish and Portuguese share their thoughts and reactions. An Argentinean writes: "Es muy difícil realmente poner en palabras lo que uno como persona puede sentir al saber de esta Guerra. Creo que impotencia, dolor, tristeza son algunas de las que encuentro. No entra en la cabeza de ningún ser humano lo que sucedió aquí." A woman from Spain expresses her grief by saying: "Luego de leer los testimonios y ver las fotos sobre la eutanasia que realizaron durante la guerra, siento una gran angustia por la injusticia, el asesinato de miles de seres humanos que han sido exterminados por ser diferentes en raza, religión, por tener una discapacidad." She is saddened that "habiendo pasado tantos años, se sigue discriminando a quienes por su diversidad funcional, credo, raza, se les considera no válidos. . . . Hay mucho que luchar por erradicar la violencia, lograr el cambio de mentalidad para la aceptación del ser humano tal y como es, y que todos tenemos los mismos derechos y deberes para vivir en una sociedad de igualdad, respeto hacia el prójimo." These comments (whose spelling was slighlty edited in this review) show that the USHMM website has achieved its goal of reaching the hearts and minds of many as shown in the following statement: "Nos corresponde a los jóvenes mantener viva la historia y el recuerdo para que las generaciones actuales y futuras no olviden nunca aquel terrible capítulo de la historia humana. Por nuestros hijos y por la memoria de los que ya no están, no debemos permitir que esta barbarie vuelva a ocurrir."

Isaac Lévy
University of South Carolina, USA

Wiedemann, Lyris, and Matilde V. R. Scaramucci, eds. *Português para falantes de espanhol—Ensino e aquisição / Portuguese for Spanish Speakers—Teaching and Acquisition*. São Paulo: Pontes, 2008. ISBN 978-85-7113-279-5.

It is a pleasure to present this collection of articles, issued, for the most part, from a selection of papers presented at the second Symposium on the Teaching of Portuguese for Spanish Speakers, which took place at Stanford University in 2006. This book reflects the steady development of this area of studies in the last decades. The roots of Portuguese for Spanish speakers can be dated back to the 50s, but its widespread reach in the United States started probably in the 1990s. I was very lucky to have been given the opportunity to participate in this process, in the 80s as a teacher of Portuguese precisely for Spanish speakers at the University of Texas at Austin, and in the 90s with my book *Com licença*, produced under the auspices of the 1989 ALCANCE, a FIPSE supported project granted by the US Department of Education, led by David Jackson and Fred Ellison, at UT Austin. The project benefited from the administrative support of the Institute of Latin American Studies at UT, under Richard Adams and Michael Conroy, and the participation of Dale Koike, Elizabeth Jackson, the late Karin Van den Dool for the OPI

training, and myself. (I bring up the project ALCANCE and colleagues directly involved with its creation, but I would not take the risk of mentioning other individuals, because there have been so many people directly or indirectly involved in strengthening the teaching of Portuguese for Spanish speakers, that I fear leaving out some important names.)

The book is prefaced by one of the renowned names behind successful developments in Portuguese as a second language, Francisco Gomes de Matos. His preface and the presentation of the book by Lyris Wiedemann and Matilde V. R. Scaramucci give a good idea of how far this enterprise has reached. Together, their presentations are an enjoyable tour of studies on Portuguese as a second language and for Spanish speakers. It can be easily seen that these symposia are here to stay. The third one happened in Campinas, Brazil (2008), and the fourth one took place March 10–12, 2011, at Georgetown University, in Washington, DC.

It is motivating to see former participants of the first symposium back on stage, expanding their previous investigations, and new scholars enriching and bringing more vitality with their new views. Among former participants, Maria Antonia Cowles opens the volume with an overall view of current policies and practice in Portuguese studies; she also coauthored a second article with Alessandra Pires on the voices of the learner, a topic also explored by Denise Santos and Gláucia Silva. Dale Koike coauthors with Ricardo Gualda a study on noticing and transfer. Marianne Ackerberg discusses one of the most important differences in Portuguese and Spanish, outside phonology and phonetics: the teaching of the preterite and present perfect. John Jensen investigates rhythmic features of Spanish and English on learners of Portuguese. Ana Carvalho investigates the attitudes of native speakers towards *portunhol*. Matilde Scaramucci discusses the new focus on the Exam Celpe-Bras in a context of Spanish speakers, and Margo Milleret shares with us her experience with the evaluation of Portuguese programs and the needs of Spanish speakers who are learning Portuguese.

Among the newcomers, the book has four new names. Marisela Colín Rodea explores the reaches of the culture component in the context of Spanish speakers of Portuguese, and Antonio José Barcelar da Silva argues in favor of teaching pragmatics, based on his analysis of the rituals in greetings and leave takings. The two others look into the acquisition of Spanish by Portuguese speakers. Kelly A. Lowther discusses native language use by Portuguese speakers taking Spanish (and also English) classes, while Fernanda Rangel Pestana Allegro and Sandra Madureira analyze the acquisition of Spanish by Portuguese speakers. Actually, the two last ones fit rather well in the current context of Brazil. On January 2, 2010, the newly elected Brazilian President, Dilma Roussef, gave an interview to the Spanish newspaper *El País* in which she renewed the even greater interest of the Brazilian government in increasing the studies of Spanish in Brazil, by setting the goal of making Spanish the second language of Brazil.

Given my specialization in phonology and phonetics, the article by Allegro and Madureira caught my attention more than the other articles. Their study brings into play existing studies and models in Second Language Acquisition (SLA) in terms of phonology and phonetics. Pronunciation is perhaps the main area of bilingual studies of Spanish and Portuguese, and their research deals very well with it, taking into account both production and perception in terms of SLA. Most, if not all, of their conclusions should be expected to be shared by teachers of Spanish for Portuguese, but in their analysis they make our expectations and intuitions explainable in systematic terms. I was happy to see that their study corroborates a study that I presented and published in 1992, at the Spoken Language Processing Meeting, in Philadelphia, which points out the different nature of post-stressed vowels in Portuguese and Spanish discourse. Their article provides excellent further guidance in the area of future studies of Portuguese and Spanish in contrast.

Before concluding, I would like to call attention to the use of the term "cognate languages" in this volume. Some contributors to this volume seem to avoid the term, but the organizers use it repeatedly. I think that the term used previously, "typologically closest/close languages" (Port. *línguas tipologicamente próximas*), may be better for use in the context of these symposia,

given the broader interpretations of "cognate languages." "Cognate," to me, means any Romance language or any language with the same family root, which is not the case in these symposia. Unless the organizers meant French, Italian, Catalan, and other Romance languages, it is more precise to say "typologically close" or a term that expresses the particular proximity of Spanish and Portuguese. This is a friendly suggestion to the editors, who deserve our compliments for putting together such a valuable resource.

Antonio Simões
University of Kansas, USA

Fiction and Film

Campanella, Juan José. *El secreto de sus ojos*. Argentina: Tornasol, 2009. Film. 129 minutos.

Pocos filmes en la historia del, relativamente caudaloso, cine argentino han obtenido simultáneamente tantos reconocimientos por parte de la crítica y el público, en el país y en otros campos intelectuales. Supongo que *La deuda interna*, *La historia oficial* y *Nueve Reinas* son otros relatos que también marcaron época y expresaron las narraciones dominantes acerca de la identidad del país. Sin desmerecer en nada a los filmes señalados podría decirse que su revelación la realizan en contextos de mayor consenso social, o claramente mayoritario, acerca de la "Verdad" identitaria de la Argentina. Puede agregarse que el desentrañamiento de sus historias resulta muchísimo más simple y sus pistas acerca del funcionamiento de la alegoría nacional en dichas historias tiende a ser una opinión evidente por la que el discurso argentino estaba pendiente y de la que la sociedad ya hablaba al margen de dichos filmes.

¿Cuál es el maravilloso "secreto" de *El secreto de sus ojos*? ¿Cuál es esa pieza secreta en el complicado entramado de su elaboración que no solo la hace marcar época sino revelar el corazón vibrante del ADN de nuestro "ser nacional"? ¿Qué es lo que produce, más allá de algunos mínimos errores de libreto, la exposición encandiladora del "gene" ar"gentino" y simultáneamente lo retrae de la exposición explícita? Y este es uno de los puntos principales en la confrontación con los otros clásicos mencionados. Mientras el poder expresivo de aquellos filmes crecía con la exposición explícita de una verdad socialmente reprimida e incluso, a veces, ignorada, el poder estremecedor de El "secreto" se acrecienta con la ocultación-exposición de una verdad socialmente evidente pero inaguantable al punto de entrar en el terreno de lo olvidado (psicoanalíticamente). Se trata de maximizar la ambigüedad de un mensaje que igual nos llega (aunque no lo entendamos) ya que reprimido lo tenemos en la configuración de nuestra consciencia del tejido social.

Evidentemente en el resto de esta reseña interpretativa intentaré volver explícito el secreto del filme para que aumente su belleza y disminuya su desgarrador manejo de "lo siniestro". Me estoy refiriendo al concepto clásico y revelador de Sigmund Freud: lo "Unhemliche" (lo "uncanny", lo aterrador) pero literalmente lo "un-home-ly". Se trata de aquellos elementos absolutamente conocidos pero que han sido desfamiliarizados mediante un férreo mecanismo de represión psíquica. De este modo lo realmente espantoso no son los pulpos gelatinosos de utilería sino las fases ocultas y reprimidas de la historia de nuestra identidad, en rigor, en el fondo, lo más familiar.

Volviendo a *El secreto de sus ojos* pueden señalarse dos anomalías en el modo en que el filme segmenta y refleja la historia argentina de las últimas tres décadas del siglo XX: las dos resultan sumamente originales y, en mi opinión son las que producen este acomodamiento de la estructura de sentimientos de la que venimos hablando. En primer lugar la reelaboración del poder represivo estatal no toma lugar (como sucede con la mayoría de los filmes que han obtenido gran repercusión) a partir del golpe genocida de la junta militar del 24 de marzo de

1976, sino mucho antes, con la muerte del general Perón y el acceso hegemónico al poder de la "siniestramente" recordada AAA (Alianza Anticomunista Argentina) en el invierno de 1974. Parece ser un cambio de relevancia nimia, sin embargo es enorme el caudal de imágenes que brotan en el imaginario general de la argentinidad en uno y otro caso. Por otra parte se desestabiliza la leyenda de que los argentinos éramos un grupo de partisanos progresistas cuando en realidad ya teníamos un poderoso terrorismo de estado entrelazado con diversos estratos de la sociedad funcionando impunemente en 1974. Isidoro Gómez, violador y asesino confeso, logra ascender socialmente y hacer carrera integrándose en la Triple A.

El otro punto curioso es que siendo un filme realizado en 2009, elige colocarse en un presente narrativo reiteradamente explicitado como 1999 ("Pasaron 25 años, no es su vida, 25 años", le reclama Morales a Expósito). En vez de elegir el panorama más amplio, exitoso y congruente de la Argentina actual el paisaje de la sociedad argentina es visto (y tratado de explicar) desde el destartalado y caótico gobierno de la "Alianza" y Fernando de La Rúa, que debe huir de la Casa Rosada expulsado por las mayorías a fines del 2001.

El final, que nos dice algo que parecemos no entender en medio de la confusión, nos lo dice todo: cuando el Estado no hace su trabajo público los individuos deben abandonar el ámbito de lo privado para hacerse cargo de lo público. Morales encierra en una justa pero oximorónica prisión perpetua a Gómez (atroz y bellamente). Un estado inexistente no nos deja seguir construyendo nuestras vidas: Expósito posee por 25 años una vida llena de nada. Pero cuando el pueblo damnificado revela la posibilidad de hacer justicia, Benjamín recupera la posibilidad de relatar, de ser un sujeto y de amar.

Alejandro Solomianski
California State University–Los Angeles, USA

Pombo, Álvaro. *La previa muerte del lugarteniente Aloof.* Barcelona: Anagrama, 2009. Pp. 179. ISBN 978-84-339-7202-6.

Álvaro Pombo (Santander, 1939) es miembro de la Real Academia Española, poeta y novelista. En este último ámbito, Pombo ha sido capaz de crear una voz propia y peculiar, donde sus estudios filosóficos nunca pasan desapercibidos. La originalidad y calidad de sus novelas han sido reconocidas por premios tan importantes como el Herralde de Novela, el de la Crítica o el Nacional de Narrativa, por citar solo algunos.

Tras la publicación de *La previa muerte del lugarteniente Aloof*, la obra narrativa de Pombo se acerca a la veintena, lo que no impide que su prosa siga sorprendiendo al lector con una estructura experimental que obliga a la reflexión constante. Esta novela corta está plagada de guiños a la crítica literaria (con la que dialoga y a la que, en no pocas ocasiones, satiriza). Durante todo el texto se alternan partes en cursiva y partes con una grafía normal. Las primeras pertenecen al diario del lugarteniente Aloof, quien narra sus aventuras ulteriormente; las últimas, en cambio, refieren a la voz de un narratólogo que teoriza sobre los distintos fragmentos de dicho diario. El lugarteniente tiene mucho de postromántico en su vitalismo dionisiaco (recuerda al Marqués de Bradomín de Valle-Inclán). Por el otro lado, el apolíneo profesor universitario retirado, que analiza el texto desde una perspectiva académica, acaba cayendo en la falacia autobiográfica que él mismo critica al intentar rastrear las huellas textuales de Aloof más allá del propio texto. Esto se problematiza todavía más si tenemos en cuenta que el propio profesor es parte del texto ficcional que está intentando deconstruir, por lo que llegamos a una especie de neohistoricismo, donde los límites entre lo histórico y lo ficcional se diluyen en la textualidad que caracteriza a ambos discursos y de la que no pueden escapar. Quizá esta manera de engarzar lo dionisiaco y lo apolíneo en un diálogo entre vitalismo y racionalismo no sea sino lo que Ortega y Gasset—cuyas teorías no le son para nada ajenas a Pombo—llamaba "razón vital", pues son elementos inseparables que nunca se manifiestan puros.

En este libro abunda la intertextualidad filosófica, lo cual es una constante en gran parte de la novelística de Álvaro Pombo. En este caso específico tenemos, además, referencias a escritores y críticos literarios españoles actuales, como Arturo Pérez-Reverte, Javier Marías, José-Carlos Mainer o Darío Villanueva. En lo que respecta a la filosofía, Pombo dirige su mirada hacia el pensamiento contemporáneo occidental, con menciones a Heidegger, Althusser, Ortega y Gasset, Spinoza o Sartre, entre otros.

En *La previa muerte del lugarteniente Aloof*, salen a la luz muchas de las cuestiones más candentes del debate narratológico actual, entre las que destacan el sentido y los límites de la entidad responsable de la narración, la focalización de lo narrado, el proceso selectivo de toda creación textual, los silencios, o la memoria no fiable que cambia en el tiempo, pero sin la cual es imposible narrativizar para dar sentido a experiencias inconexas (lo que posibilita la emergencia del *yo*). En esta última paradoja, se asienta el eje de esta novela. Es la eterna problemática del narrador que se narra a sí mismo y, al hacerlo, emerge su *yo* al conectar, mediante la memoria, varias experiencias selectivas y nemónicamente manipuladas; pero se trata de un *yo* textual y, por ende, ficcional. Esta paradoja ontológica y metaficcional es muy del gusto de Pombo: el sujeto es una construcción imposible, pues al tener conciencia de sí se aniquila, pues se convierte en objeto de conocimiento de sí mismo. Debemos entonces, si queremos salir de dicho círculo, abandonar la dicotomía filosófica moderna entre sujeto y objeto, y pasar a teorías constructivistas donde un objeto no es más que la construcción de un observador. En esta novela, el lector es un observador de segundo orden que observa al profesor observando al lugarteniente, que a su vez se observa y describe a sí mismo. El libro supone un ejemplo magistral de constructivismo y de interrelación entre narratología, memoria, ontología y epistemología. Álvaro Pombo, entre otras muchas cosas, representa un paso hacia la renovación y revitalización de la novela filosófica española actual.

Luis Prádanos
Westminster College, USA

Vargas Llosa, Mario. *El sueño del celta.* Doral, FL: Alfaguara, 2010. Pp. 454. ISBN 978-161605246-1.

Prior to the publication of *La guerra del fin del mundo* (1981), Mario Vargas Llosa had determined to write exclusively about his native Peru. Subscribing to Jean-Paul Sartre's notion that literature about the present had deeper revolutionary implications, Vargas Llosa restricted his novels to a contemporary Peruvian context, until his disillusionments with Castro's Cuba led the author into a decade of literary experimentation that culminated in his novelistic rendition of the turn-of-the-century Canudos rebellion in the Brazilian backlands. As Vargas Llosa distanced his concept of literature from a strictly Sartrean mode, he also cast an increasingly global gaze upon his literary landscapes. Most recently, his new historical novel, *El sueño del celta* (2010), recounts the anticolonialist labors of the Irish nationalist Roger Casement in three different continents.

El sueño del celta is divided into fifteen chapters and further subdivided into three sections—"El Congo" (11–138), "La Amazonía" (139–340), and "Irlanda" (341–446)—with an essayistic epilogue (447–52) and two pages of *reconocimientos* (453–54) as a conclusion. Though the novel does not possess the structural complexity of some of Vargas Llosa's earlier works, its author adeptly alternates between Casement's impending execution for high treason and the story of his revolutionary activities. "El Congo" recounts Casement's transition from his naïve trust in the professed virtues of colonization efforts in Africa to his suspicion and eventual condemnation of the abuses that he witnesses during some twenty years in that region. Following the 1904 publication of his "Casement Report," denouncing disturbing human rights violations by King Leopold II in the Congo, he is commissioned by the British government to travel to the Peruvian Amazon. "La Amazonía" is the longest and perhaps most captivating of the three sections, as Vargas Llosa's familiarity with the Peruvian terrain is evident in his descriptions. (Throughout the novel, however, his creation of convincing dialogue among primarily native

English-speaking characters is also impressive.) Producing condemnatory reports against the Peruvian Amazon Company and its rubber baron Julio César Arana in defense of the Putumayo peoples, Casement returns to Europe with a pessimistic conclusion: "El Congo, otra vez. El Congo, por todas partes" (176). By this time, Casement's mental and physical health are questionable; and yet, his experiences have awakened an overriding desire to see the liberation of his native Ireland from English colonial rule. "Irlanda" portrays his revolutionary activities as an Irish nationalist. As Vargas Llosa describes Casement's attempts to secure arms from Germany in support of an imminent Irish uprising, he provides answers to pending questions that had developed throughout the narrative, introduces others, and then powerfully concludes the novel with the execution of his protagonist.

Dissimilar to some of Vargas Llosa's other totalizing narratives, *El sueño del celta* focuses almost entirely on a single character. With minor exceptions, including Casement's mentor and friend Alice Stopford Green and the sheriff who is a reticent interlocutor during his time in the London prison, truly memorable secondary characters are scarce. Roger Casement, however, is masterfully developed from beginning to end; in my opinion, Vargas Llosa has not stretched a protagonist to his ultimate capacity so successfully since Santiago Zavala in *Conversación en La Catedral* (1969). Throughout relentless scenes of abuse, Casement is a constant witness who exemplifies the words of José Enrique Rodó in the novel's epigraph: "Cada uno de nosotros es, sucesivamente, no uno, sino muchos," which also becomes a pervasive theme throughout the narrative. Vargas Llosa's choice to delve deeply into the internal struggles of one man's pursuit of human dignity and freedom makes *El sueño del celta* at once intimate and universal. Placing Casement at the center of every chapter also emphasizes the constancy of his struggles and the exhausting nature of the anticolonialist enterprises that eventually claim his health, mental stability, and very life.

As readers have come to expect, there is much of Vargas Llosa within his latest novel. The author's ability to incorporate his deepest passions into *El sueño del celta* and yet disappear entirely within its pages is a creative gift that he has refined over more than a half-century of writing. Familiar Vargasllosan themes—such as civilization and barbarism, revolutionary action, fanatical idealism, eroticism (in this case, homosexual fantasy), and the power of writing—abound in his latest novel. Readers attempting to better understand Vargas Llosa's most recurring literary *demons*—as he tended to call them in earlier decades—will have a quintessential experience in *El sueño del celta.* Moreover, Vargas Llosa scholars will find significant parallels between Casement's personal disillusionments ("La vida africana le fue mostrando que las cosas no eran tan claras como la teoría" [44]) and the author's diverse life experiences, especially his own struggles to reconcile his early "ingenuo idealismo" (275) as a young socialist and his disappointments with its practical application in subsequent years. As Vargas Llosa endows his character with personal sentiments derived from lived experience, his descriptions of Casement's life as "una contradicción permanente, una sucesión de confusiones y enredos truculentos" (265) become as rich literarily as they are enticing academically to scholars interested in the life and writings of the recent Nobel laureate.

Shortly following the press release for the anticipated publication of *El sueño del celta*, Vargas Llosa was announced as the 2010 recipient of the Nobel Prize in Literature. For readers who seek to understand the Academy's decision to award the Nobel Prize to Vargas Llosa "for his cartography of structures of power and his trenchant images of the individual's resistance, revolt, and defeat," *El sueño del celta* is certainly a potent starting point. Due to its horrifying depiction of colonial abuses, its expert development of the conflictive character of Roger Casement, and its noteworthy control of language even in challenging English-dominant settings, *El sueño del celta* is clearly equal to the description on its back cover: "Una novela mayor de Mario Vargas Llosa."

David P. Wiseman
Lewis-Clark State College, USA

Reader Response

Response to review of **Ricci, Cristián, and Ignacio López Calvo, eds.** *Caminos para la paz. Literatura israelí y árabe en castellano.* Buenos Aires: Corregidor, 2007. Pp. 317. ISBN 978-950-05-1740-9.

I am very grateful for this opportunity to address the "review" by María Aránzazu Alegre-González, of Townson University, of the book *Caminos para paz. Literatura israelí y árabe en castellano* (published in *Hispania* 94.1 this past spring). I felt compelled to offer another perspective of the text, particularly since the published review says nothing specific about the book's content. The "review" offers little critical commentary—good or bad. The only particularized criticism the reviewer offered concerns the book's title, which in the reviewer's opinion employs unfortunately imprecise language (e.g., *israelí*) with its reference to "nation-state" (but that really implies "Jews") and, more importantly, *árabe*, which does not refer to a nation or religion, but is meant to imply Palestinian and Muslim (both criticisms I cannot totally dismiss). She also critiques the editors' "utopian" view of what can be expressed in a third language (*castellano*) that Jews and Muslims might not be able to otherwise (a criticism that is short-sighted, given that the book's contents often belie this notion). Finally, she criticizes the mythical nature of the *convivencia* to which the editors appeal in creating this "third place" in which their contributors write. Unfortunately, the review also makes accusations about the political tendencies of some of the books' contributors without offering a bit of substantiating evidence to those who have not read the collection. Reviews are most useful to readers when they are specific, and what is most missing in this one is a discussion of the actual work contained in the collection.

Coeditors López-Calvo and Ricci saw in their project the possibility of creating a "third space" in which Spanish-writing authors from both groups could offer an intimate sense of shared concerns that, for the most part, transcend their entrapping geopolitical and historico-religious boundaries. In other words, *castellano* seems to have served as a "third place" for the authors who finally did contribute to the volume. Most of the contributors do not write from a position of binary opposition, with an "us vs. them" dynamic, but rather from a very human and humane perspective, such as in stories like "Imán en el cuarto cerrado" about the fear experienced by a little girl who senses being watched through rifle scopes (*ojos de fusiles*, in a panoptic sense) as she walks to school every day; "Salmos trozados en salumuera," an all-out, Borgesian, word-bending criticism of the peace process that disputes contradictory yet assumed meanings of words and references; "Al borde del desenlace," about differences that seem insurmountable more due to a failure to acknowledge what Bakhtin called the "primacy of context" in the competing meanings of words and places than anything else.

In considering the possibility of language as a "third place," I am reminded of philosopher Emmanuel Levinas, whose book *Totality and Infinity: An Essay on Exteriority* (New York: Springer, 1979) posits that our responsibility for the "Other" derives not from our own subjectivity, but from the experience of meeting the "Other" face-to-face, from encountering his or her own subjectivity. Such is certainly the case in "Imán en el cuarto cerrado," by Abi Ben Schlomo, about a girl who fears being indiscriminately shot by all-seeing but invisible border guards, and is eventually shot, making impossible the face-to-face meeting that Levinas believes to be so necessary for avoiding the "othering" of other human beings.

Likewise, the outcome of "Al borde del desenlace," by Ahmed Mohamed Ngara, whose main protagonist "others" potential African immigrants to Spain, results from his finding a language "common" to him and a group of them, and additionally discovering that what seemed to him to be two, clearly defined national and political shores (the northern coast of Africa and the southern coast of Spain) are really both a blessing and a curse to both their residents and those who would risk all to leave or reach them.

"Salmos trozados en salmuera" is a "Tlönesque" bit of speculative fiction by Daniel Blaustein. In it, the author creates an antinarrative that invites the reader into a Putnam-like experiment in semantic externalizing that involves subordinating preconceived signifiers of Jewish and Palestinean space that both peoples see and name as their own—a perspective that really helps understand how much language contributes to this terrible conflict.

Caminos para la paz is an experiment worth reading and analyzing. We have too few opportunities to read about the tensions that both divide and are shared by Jews and Muslims and, more specifically, Jews and Palestineans for whom Spanish is a common language. Had I been the reviewer of this book, I would have invited my readers to explore the book, with all its triumphs and limitations, and to consider what its positive qualities or shortcomings might say about the limits of politics and the potential power of language.

Kenya C. Dworkin y Méndez
Carnegie Mellon University, USA

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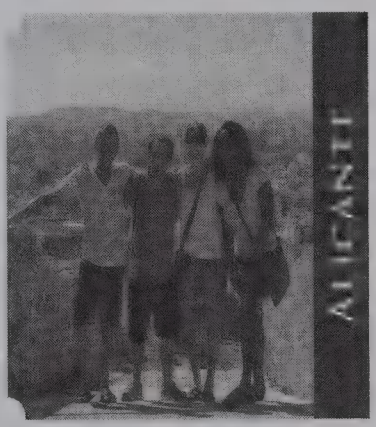
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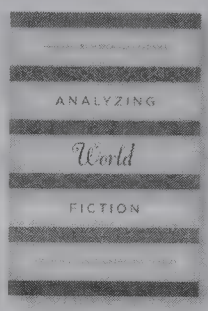
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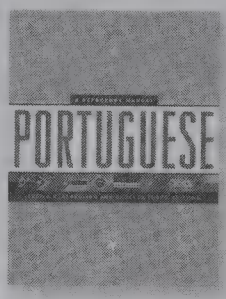


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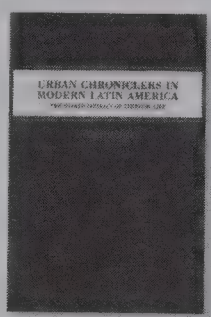


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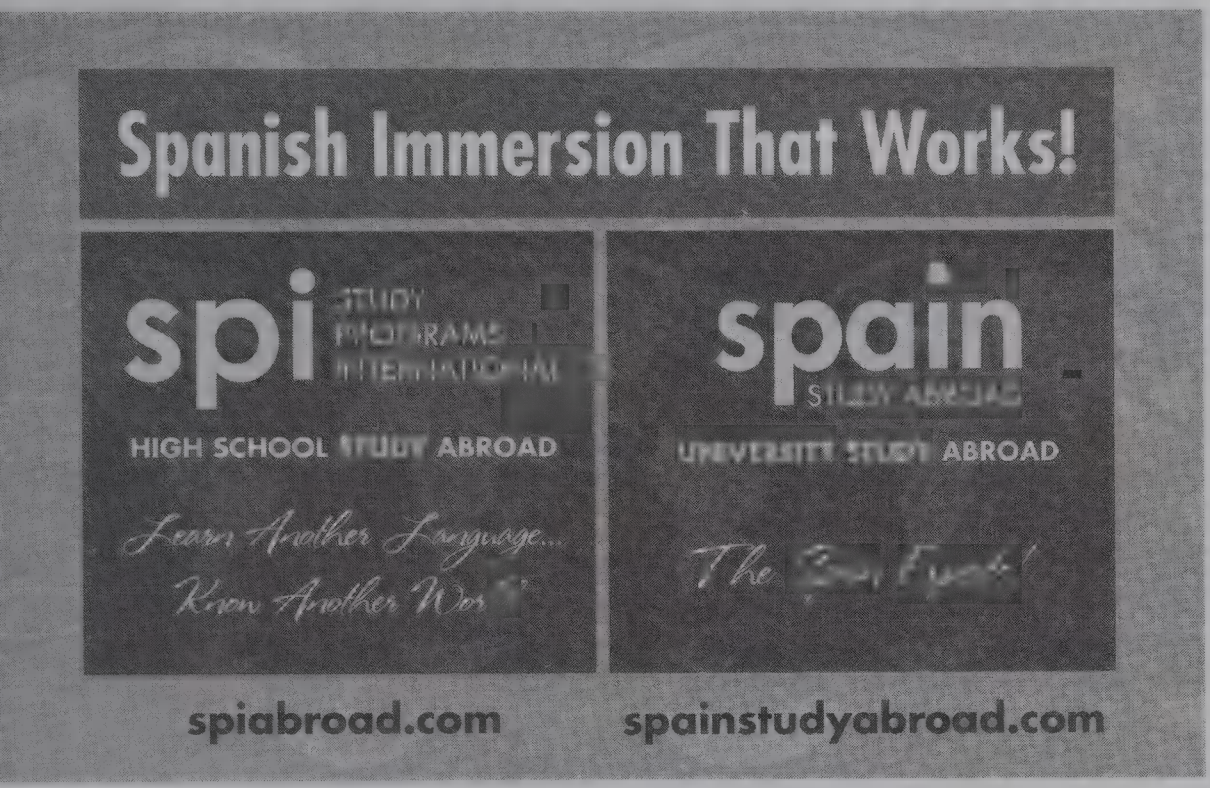
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